

La notion d'espace et d'échanges dans le roman de Zora Neale Hurston "Their eyes were watching god"

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sur le thème

La notion d'espace et d'échanges dans le roman de Zora Neale Hurston, *Their Eyes Were Watching God*

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Introduction

I chose to base my work on the novel Their Eyes Were Watching God, which I discovered in the context of my Master MEEF seminars after having been so moved by an extract I was given to study. This led me to read the whole novel; the reading of this text impacted me emotionally but also disturbed me, as the end did not correspond to my expectations. Having now read quite a lot of literary criticism about the novel, I understand better how my expectations of what I thought was a simple piece of romantic fiction were challenged for reasons that could be rationally explained. I believe extracts from this novel could be an interesting resource to use in a classroom situation to demonstrate how literature, in the context of the Harlem Renaissance 1 also helped to lay the foundations of Black emancipation which finally really took off in the 1950's.

Their Eyes Were Watching God is a coming of age novel published in 1937 in which Zora Neale Hurston creates a fictional character, Janie, whose only dream had been to find happiness in a true love story. The novel opens with the adult Janie recounting her story to a friend in a long flashback starting in her childhood, where she explains how her personal love relationships have shaped the adult she has become. The narrative as "sentimental education" really begins a little way into the story when Janie witnesses how a flower and a bee reached the blissful contentment she associates with a love scene. This experience stands as a backdrop to the rest of the novel and plays the role of an eye opener for Janie, who believes she has grasped what love is and what she should aim for. From that moment onward, her mind is set on this lyrical and idealistic vision of life and the reader will accompany her in her story through three marriages. Zora Neale Hurston will keep us in suspense as to whether Janie will reach her goal or not. Their Eyes Were Watching God is a story in which various spaces which strike the reader by their duality, coexist.

These spaces are kept distinct from one another by boundaries that are the scenes of tension as they are transgressed. For instance, when Janie leaves Logan Killicks, she also voluntarily leaves a husband, a home and breaks through the codes set by society.

The spaces in which the main character evolves are geographical places that everything opposes, like the town where Janie lives with her second husband, an all-black community of people existing in parallel with the white world. But places are also delimited by the protagonist's own mind. Spaces are often linked to an idea of confinement, even entrapment that Janie will challenge as she pursues her quest for happiness.

We will explore the notion of spaces and exchanges in this novel and see how Zora Neale Hurston challenges the notion of boundaries, whether geographical or mental as her young heroine crosses time span of some thirty odd years on her journey from adolescence to adulthood. Crossing these borders and blurring the boundaries fixed by history, traditions, racial issues, the women's conditions of the time is no mean feat. Janie is confronted with the vagaries of fate, but in the course of her journey she also gains self-awareness and a sense of fulfillment.

The Collins online English dictionary defines the term boundary as firstly "the boundary of a land is an imaginary line that separates it from other areas" and secondly "The boundaries of something such as a subject or activity are the limits that people think that it has."[1]. From this definition it may be inferred that a boundary can be assimilated to a limit, therefore that it has the function of dividing two areas which otherwise wouldn't be delineated from one another; This definition explains the function of the boundary but fails to pinpoint the exact nature of a boundary; the only attempt to give the word an identity is by qualifying it as "imaginary": "imaginary: Existing only in imagination[2], which the same dictionary defines as "the faculty or action of forming new ideas, or images or concepts of external objects not present to the senses."[3]; For Cynthia Fuchs Epstein, Emeritus Distinguished Professor of Sociology at the Graduate Center of the City University of New York and a specialist in gender inequalities "Symbolic Boundaries are the lines that include and define some people, groups and things while excluding others."[4]; a boundary has no physical identity; how permeable, how bridgeable

[1] "boundary", collinsdico [en ligne]: https://www.collinsdictionary.com/dictionary/english/boundary/, *last accessed 24 May 2017.*
[2] "imaginary", collinsdico [en ligne] *Op.cit*. /imaginary/, *last accessed 24 May 2017.*
[3] "imagination" collinsdico [en ligne] *Op.cit*. /imagination/, *last accessed 24 May 2017.*
[4] Cynthia Fuchs Epstein, (1992) "Tinker-bells and Pinups: The Construction and Reconstruction of Gender Boundaries at Work." In: Lamont M, Fournier M (eds.) *Cultivating Differences: Symbolic Boundaries and the Making of Inequality,* University of Chicago Press, Chicago, p. 232

the two spaces it separates are, depend on the degree of separation or unity you want to attach to it characteristics[5]; it is a subjective exercise.

When first published, *Their Eyes Were Watching God* received mixed critics sometimes qualified as "chockfull of earthy and touching poetry."[6] and other times as [retaining] "the blight of calculated burlesque "[7]. Now, however, *Their Eyes Were Watching God* is undeniably considered as a cornerstone in the canon of American literature, it has crossed the boundary of time and continues to stimulate research and literary scholarship the twenty-first century. Margaret Gillespie, lecturer at the University of Franche-Comté, France underlines that by publishing *Their Eyes Were Watching God, Zora Neale Hurston* goes against the literary trends of that time:

> "In choosing to embrace rather than transcend folk tradition, Hurston anticipated future Black women writers […] It was an approach that many of her literary peers—Richard Wright, Langston Hughes, Ralph Ellison, Alain Locke among them […] would spurn as retrograde and ultimately demeaning of the "New Negro" cause."[8]

The novel is not only innovative for its content but also because it was the first time a Afro- American woman published a novel.

The main secondary sources I will use are extracts from a collection of articles entitled *Zora Neale Hurston* made by Henry Louis Gates and Anthony Appiah in 1993, Zora Neale Hurston's internet archives and more recent articles found on the on line university site of the "Université de Bourgogne- Franche-comté". I have been restricted in my reading to more recent articles for which you had to pay a fee in order to access them.

House A. Baker reformulates YI-Fu Tuan'[9]s definitions of the concepts of spaces and places "space is the condition of possibility of movement, a possibility that can be affirmed by sight or vision and confirmed by touch"[10]. The notion of boundaries brings a

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[5] *Infra* 2.1/2.2/2.3.
[6] *Books*, September 26, 1937, S.A. Brown, p.2
[7] *New Masses*, "Recent Negro Fiction," August 5, 1940, Ralph Ellison, v. 40, no. 6, pp. 22–26.
[8] Margaret Gillespie. *"Not a Thing of the Past", Zora Neale Hurston and the Living Legacy of Folklore*, *Revue LISA/LISA e-journal*, Vol. II - n°4.paragraphe 13.
[9] YI-Fu Tuan, (1930-): a Sino- American geographer famous for his study work entitled *Space and Place: The Perspective of Experience.* University of Minnesota Press, Minneapolis, MN. (1977).
[10]A Baker Houston Jr. "Workings of the Spirit: Conjure and the Space of Black Women's creativity in Gates, Henry Louis, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993) Print: p.282.

tension on the unstable definition of spaces; we will see how the various spaces of traditions and history present in *Their Eyes Were Watching God* are explored by Zora Neale Hurston ; in a second phase we will analyse how the boundaries binding the defined spaces are transgressed both in the plot and in the existence of the novel; the end is stricking by its ambivalence, we will see how Zora Neale Hurston reconciles spaces and gives Janie unity and peace.

Key words: spaces, exchanges, boundaries, fulfillment, self-discovery, pushing the limits, representations, expectations.

I. Première partie : Exploring the notion of spaces and exchanges in "Their Eyes Were Watching God."

1. Definitions of the notion of boundaries in "Their Eyes Were Watching God."

1.1. Limits in connection to the structure of the novel.

In *Their Eyes Were Watching God, t*he Southern location of Eatonville and its all-black population define the limits imposed by history. The 13th Amendment of the U.S constitution ratified the abolition of slavery in 1865 but what the law undid did not bring any equity of treatment for Afro-American especially as discrimination was institutionalised by the introduction of the Jim Crow Laws from 1874, therefore legally defining distinct spaces for coloured and white citizens. This had an impact on literature. *Their Eyes Were Watching God* epitomizes the historical context in its geographical location (Florida and Eatonville) but also in the themes it dealt with. However, even if *Their Eyes Were Watching God* reflects history we can safely assert that the novel is not about segregation issues and that the context is a simple backdrop supporting the plot. When Henry Louis Gates describes the narrative strategies used in *Their Eyes Were Watching God,* he explains:

> "I am thinking about the use of the narrative frame and of a special form of plot negation. The tale of Janie Crawford- Killicks- Starks-Woods is narrated to her best friend, Phoeby, while the two sit together on Janie's back porch. We, the readers, overhear" the tale that Janie narrates to her auditor" […] the framing device, which serves the order of plot to interrupt the received narrative flow of linear][11]"

The defining frame in the novel is set by the use of flashbacks, of selected moments. The plot is "negated" by the static nature of past events; we know from the beginning how the story ends and no elements of the plot will be able to escape the rigid frame of the past. The reader eavesdrops on the conversation shared by the two friends and the only point of views we will share are those of a unique character and of an omniscient heterodiegetic narrator who sometimes pervades the point of view given. We could question the objectivity of the narration. But anyhow, we won't see beyond the frame of their point of views. This mise an abyme is the unalterable frame defined in the structure of the novel.

Henry Louis Gates adds that the "quest for self-knowledge, which the text thematises through an opposition between the inside and the outside of things, directs attention to itself as a central theme of the novel[12]. The opposition explained by Henry Louis Gates defines the malleable articulations of boundaries bringing spaces together.

1.2. Family values, society and the notion of boundaries

Janie shared a kiss with Johnny Taylor. Nanny realizes that her grand-daughter's physical integrity could soon come to an end; she remembers her past as a slave and projects her own fears on Janie. As a consequence, she pushes Janie into an arranged marriage to prevent any misfortune on her respectability. As Janie protests against the news, Nanny explains to her:

> "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

[11] Henry Louis Gates, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993) Print: p.p.168-169.

[12] Ibid., p.169.

> have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see." "[13]

Black women are associated with the mules, that is to say to the offspring of a horse and a donkey; the donkey is an animal which connotates stupidity; they carry the weight of history in a male-dominated society in which black and white men are considered as representing an equal danger to women; their role in society revolves around work and their ability to satisfy men's sexual urges.

"[According] to Nanny, they [black women] are the lowest position in the social hierarchy-they are dehumanized and made into mules who must carry the double weight of both the white man's and the black man's burden"[14]. As Julie Haurykiewicz explains, the metaphor of the mule reflects the role of women as silent beast of burden in society. When Nanny understands, she cannot protect Janie from her destiny as a sexually mature black woman whose role is to be dominated by men. In a key passage in the opening pages of the novel, she tells Janie how her mother and herself had been raped or abused in their relationship to dominant men and how degraded they had been left. This is why Nanny pushes Janie to get married to Logan Killicks as, for her, marriage is a way to keep her "safe". ". In *Search for self and method,* an extract from *Zora Neale Hurston*. Henry Louis Gates Jr. and Anthony Appiah, scholar Susan Willis comments:

> "The instant Janie's grandmother catches her kissing a boy over the garden fence, she is defined as a functioning heterosexual woman. The grandmother's immediate decision to contract Janie's marriage clearly shows that a woman's role in this society is to be put into the circuit of male exchange. Janie's value is her virginity and possessability."[15]

The act of kissing is clearly seen as a transgression of what was seen as "socially acceptable" to Nanny; the fence is a symbol of family protection and was made stronger by the education Nanny pushed Janie to pursue, it is the protective boundary that Janie has unintentionally trespassed. Under these circumstances, marriage works as a bridge

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[13] *Their Eyes Were Watching God*. p.17.

[14]Julie A. Haurykiewicz.. "From mules to muliebrity: Speech and silence in their eyes were watching god": http://l-adam-mekler.com/haurykiewicz_muliebrity.pdf.p.52. *last accessed 14 May 2017.*

[15] Susan Willis. "Wandering: Zora Neale Hurston's Search for Self and Method" in Gates, Henry Louis, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993). Print: p.125.

between women and their respectability in the eyes of society, marriage is what enslaves them to their new marital life.

1.3. Limits imposed to oneself.

Janie discovers her sexuality and explores poetic images as she attempts to put some words on new emotions that she compared to something equally beautiful to her eyes: nature. Here is what comes to her mind:

> 'She was stretched on her back beneath the pear tree soaking in the alto chant of the visiting bees, the gold of the sun and the panting breath of the breeze when the inaudible voice of it all came to her. 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 a marriage! She had been summoned to behold a revelation.'[16]

Zora Neale Hurston uses powerful imagery throughout *Their Eyes Were Watching God*. In order speak about Janie's sexuality, she uses the symbol of the tree and gives it a definition. She discovers that love exists as she observes a bee swarming a flower. She assimilates this scene to sexual intercourse and it becomes an ideal to reach. This natural metaphor will run through the novel and enable Janie to assess her relationships against the ideal she has fixed for herself.

It could be argued that Janie has a somehow very naïve perception of what love should correspond to. The scene described has a very lyrical tone. The buzzing of the bees become a "chant", the movement of the wind is associated to "a panting breath" evoking a scene full of the elation and sensuality in the heroine's mind. The metaphor which uses nature as a tool of expression to convey both the concrete details of the scene and the impressions which overwhelm Janie as she believes to have found out what love is.

The definition given at the beginning is an ideal which will be confronted to the different realities Janie will have to go through and will evolve along Janie's road to self-discovery. Janie will have to go through and will evolve with Janie's self-discovery This technique gives a particular depth to the evolution of Janie's feelings which otherwise more matter-of-factly described could have been perceived as more crude to the reader. Had she portrayed Logan Killicks as a stinky coarse-looking man she would have

[16] *Their Eyes Were Watching God*. p.11.

confronted to reader to feelings of disgust; the impact would have been lesser on the reader's imagination of the man. "The vision of Logan Killicks was desecrating the pear tree" is a phrase which reflects the sensibility of a young woman full of hopes and dreams for her life who won't settle for less than her dreams.

The boundaries are defined by the exposure of the reader to a segregated American South setting a rigid historical context; Janie is a black American female, the product of two rapes by white colonists carries the weight of black traditions and her lyrical images are conveyed through a consistent use of metaphoric language.

2. Challenging the notion of spaces and exchanges.

2.1. Discovering one's otherness

Janie lives an untroubled life with her grand-mother. She often plays with other children when one day, she looks at a picture portraying children, her life changes and her journey towards self- discovery begins.

> "So when we looked at de picture and everybody got pointed out there wasn't nobody left except a real dark little girl with long hair standing by Eleanor. […] she pointed to de dark one and said, 'Dat's you, Alphabet, don't you know yo' ownself?' "Dey all useter call me Alphabet 'cause so many people had done named me different names."[17]

Childhood is Janie's privileged time of ignorance; people call her "Alphabet" because her identity is not yet defined for herself or to others., Janie has no sense of self and is still unaware of the defining spaces which separate her from others. She is brought up among white children but is not aware of her difference. This episode is an occasion to identify her blackness but it can also be seen as an echo to a collective past, that of slavery at a time when black people were considered even lower than animals. The other children laugh at her reaction but this moment also crystalizes the emergence of a black identity in society. After all, Janie represents the black child on the picture.

[17] *ibid*, p.11.

In *The interesting narrative of the life of Olaudah Equiano, or Gustavus Vassa, the African*[18]- an eighteenth-century slave narrative- Olaudah explains in a matter-of-factly style how he had been made to change first name several times, once answering to the name of Jacob and then to the name of Michael depending on his master and how he ended up with the name of Gustavus Vassa.

> "While I was on board this ship, my captain and master named me Gustavus Vassa. I at that time began to understand him a little, and refused to be called so, and told him as well as I could that I would be called Jacob; but he said I should not, and still called me Gustavus; and when I refused to answer to my new name, which at first I did, it gained me many a cuff; so at length I submitted, and was obliged to bear the present name, by which I have been known ever since."[19]

Olaudah's identity did not exactly matter, slaves were considered as chattel and were deprived of their humanity; giving a name to a slave was a mere obligation to make him obey and answer orders. We understand from that passage that his resistance was pointless and tamed by violence; clearly, a slave didn't have any say in what concerned his existence. Equally, Janie is reminded of her lack of importance as an individual and is just called "Alphabet".

The relationship between the white children of the house in which she lives and Janie is unequal; she has entered their cultural space, adopted their habits, was made to believe she was one of them but their relationship is defined by a lack of cultural exchange; this place is where Janie grows up until she gets married to Logan Killicks. Janie is immersed in white culture and is influenced by its *habitus*[20]; she aspires to happiness and personal fulfillment.

We can see from the beginning that the novel will help Janie to find her identity and she will soon understand what being a black woman means

2.2. Discovering one's inferiority

[18] Olaudah Equiano. *The interesting narrative of the life of Olaudah Equiano, or Gustavus Vassa, the African: https*://wwnorton.com/college/history/america-essential-learning/docs/OEquiano-Autobiography-1789.pdf, *last accessed 24 May 2017.*

[19] *Ibid* p.21.

[20] "habitus ", Routlege, Taylor and Francis group [en ligne], http://routledgesoc.com/category/profile-tags/habitus, *last accessed 30 May 2017.*

Even if *Their Eyes Were Watching God* is not a story about a fight for justice between black and white populations, the episode when Janie and Tea-cake, her third husband spends in the "Glades" gives a frame to the historical context of the South.

> "A huge ditch was dug across the white cemetery and a big ditch was opened across the black graveyard." […] "Got orders from headquarters. They makin' coffins fuh all de white folks. […] Tea Cake observed to the man working next to him. "Look lak dey think God don't know nothin' 'bout de Jim Crow law."'Tain't nothin' but cheap pine, but dat's better'n nothin'. Don't dump no white folks in de hole jus' so." "Whut tuh do 'bout de colored folks? Got boxes fuh dem too?" "Nope.[21]

The scene takes place after a terrible hurricane which has completely devastated the "Glades" where Janie and Tea-Cake, Janie's third husband work and live. T-Cake is requisitioned by the army who supervises the clearing of the corpses from the scene of devastation. Tea-Cake is shocked to discover that the segregation laws outlive the deaths of the victims of the hurricane. The boundaries set by the difference of "races" prevails beyond the grave and we cannot contemplate any possibility of reconciling black and white people at that given moment. The scene is described in detail but despite Tea Cake's remark about the Jim Crow Law, the question of segregation remains an underlying theme in the novel where the historic background is generally implicit without overshadowing the plot. The plot is centered on African Americans and leave out the perspective of the cohabitation with a white community. The narrator does not take sides and through the use of direct speech makes the only deliberate act of selecting the part of the dialogue she needs the reader to share with the protagonists. The unfair situation gets no further treatment from the narrator. In the tone of Tea Cake's comments, we can notice that he uses a typically African-American idiom which both denounces and mocks the situation. This enables him to claim discursive dominance – in telling the story in his own words and in such a humorous way, he makes it his own and defies the hierarchy that would oppress him and his kind.

2.3. Infringing the limits of stereotypes.

[21] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937). p.p.200-201.

Zora Neale Hurston challenges the common cultural and societal convention that from slavery times had centered the perception of black women on white representations. Mgadmi Mahassen synthesizes the roles traditionally given to black women from her readings:

> "Black women were doubly discredited. Racial and discriminatory representations of Black womanhood which had roots in the antebellum era evolved according to Patricia Morton around four central figures: the "inept domestic servant" (the mammy), the domineering matriarch, the sex object (the Jezebel), and the tragic mulatto."[22]

We can recall "mammy" from the 1939 movie *Gone with the Wind,* an adaptation directed by Victor Fleming of Margaret Mitchell's 1936 novel with the same name. "Mammy" is the stereotype of the black servant woman before the civil war. She exists through the lives of her mistress and does not openly voice her dreams for herself. She is everything but feminine, she has coarse features and her skin is a deep hue of black. *Their eyes were watching god,* which was also published in 1936, gives a more refined characterization to her main protagonist Janie.



[23]

Another common idea was to portray black women as hyper sexual beings waiting to please white men. This is what is referred to as the Jezebel stereotype in the 20th century in the picture of a fallen woman. This eroticized representation of black women was said to have been created in order to relieve white men's guilty conscience as they were attracted by their exotic otherness.

However, she does have beautiful hair, which highlights her sensuality and arouses men's interest. Joe Stark, her second husband feels jealous when he finds out that other men

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[22]Mahassen, Mgadmi. *Black Women's Identity: Stereotypes, Respectability and Passionlessness (1890-1930).* https://lisa.revues.org/806#ftn1. Vol. VII – n°1. (2009). pp.40-55.

[23] Victor Fleming. *Gone with the wind.* (1939).

desire Janie. Therefore, he decides to repress Janie's femininity and forces her to wear a head-rag, which is not exactly to her taste. Joe does not explain to Janie the reason of his decision, as he does not want to reveal his true emotions to his wife. Their relationship is based on the control of Joe on Janie. She is his object. So, at this stage in the novel she is still a woman possessed by a man, albeit a black man. However, this is not a position she accepts without resistance; Her light colour places her in between two worlds; a place between the space occupied by black people and the space occupied by whites.

> "This business of the head-rag irked her endlessly. But Jody was set on it. Her hair was NOT going to show in the store. It didn't seem sensible at all. That was because Joe never told Janie how jealous he was. He never told her how often he had seen the other men figuratively wallowing in it as she went about things in the store. And one night he had caught Walter standing behind and brushing the back of his hand back and forth across the loose end of her braid ever so lightly so as to enjoy the feel of it without Janie knowing what he was doing. Joe was at the back of the store and Walter didn't see him. He felt like rushing forth with the meat knife and chopping off the offending hand. That night he ordered Janie to tie up her hair around the store. That was all. She was there in the store for him to look at, not those others" [24]

She has beautiful hair which highlights her sensuality and arouse men's interest. Joe Stark, her second husband feels jealous when he finds out that other men desire Janie. Therefore, he decides to repress Janie's femininity and forces her to wear a head-rag which is not exactly to her taste. Joe does not explain to Janie the reason of his decision as he does not want to reveal his true emotions to his wife. Their relationship is based on control; showing Janie he is jealous would equate to admitting he has a weakness and this would diminish his hold on Janie. We can feel his power on Janie in the narrator's words: "Her hair was NOT going to show in the store"; the use of capital letters in the word "NOT" indicates a use of free indirect speech; the narrator is reporting Joe's own words, "NOT" is emphasized; the reader understands that in his assertiveness, Joe wants to make a point and that's non-negotiable.

[24] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.p.64-65.



[25]

Janie represents the essence of femininity. People find her attractive even she is not aware of it. This image evokes her sensuality.

2.4. Man, perceived as an obstacle to happiness and fulfilment.

According to Maria Tai Wolff, "when she sees herself in a photograph, Janie sees for the first time that she is black. She becomes aware that there are two possible perceptions of her: the intrinsic, natural image she has of herself, and the image held by the rest of the world" [26] and these two representations will dialogue until Janie can reconcile them and define her own identity. Maria Tai Wolf states that Janie's self-discovery is a passive process during which the people surrounding her will "mirror" some images of her back to her.

In Wolff's view, the first person to impose an identity on Janie, is her grandmother: Nanny, who projects on Janie the representations of her collective past as a black woman forces her to get married to Logan Killicks to protect her. In Nanny's times, women were used as commodities and ruthlessly abused by men. When Janie opens up to sexuality and starts to feel attracted by the other sex, it becomes urgent for Nanny to protect Janie's reputation - sex outside marriage would make her a fallen woman- Nanny has failed to protect her own daughter from being raped and wants to end the vicious circle of abuse. Despite an honourable intention, Janie ends up hating her grandmother.

As Janie soon finds out that the role her new husband defines for her does not coincide with her dreams, she no longer wants to be a domestic servant "slaving" round the kitchen, a farm worker killing her femininity in the fields, or a sexual object in the

[25] Martin Darnell . *Their Eyes Were Watching God*. (2005) adapted from Zora Neale Hurston. *Their eyes were watching god*, (1937).

[26] Maria Tai Wolff. "Listening and living: reading and experience in Their Eyes Were Watching God." in Henry Louis Gates, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993). Print: p.219.

service of her husband's desire. Janie's sexuality is indeed reduced to the image of a rut. As Susan Willis analyses: "Janie's sexuality is the place where he puts his penis. Since sex is intended to satisfy his needs, rather than Janie's desire, it doesn't matter that he refuses to wash his dirty stinking body before getting into bed with his wife"[27]. She is totally objectified, and only exists for the work she can produce and as a sexual object.

The image of the mule[28] is reactivated when Logan Killicks buys a second mule to enable a reluctant Janie to work with him in the field. Had he not bought this mule, Janie might not have taken the deliberate step of freeing herself from this unhappy relationship. She had known from the beginning that "[the] vision of Logan Killicks was desecrating the pear tree". Husband and wife are confined in two different visions of marriage and live in incompatible spaces that cannot meet anywhere near a boundary. This first marriage is a failure but importantly reveals to the protagonist that "marriage did not make love".[29]

However, Janie should not be seen as a victim who settles for compromises on her dreams, but as a woman determined to take risks in order to pursue her quest for happiness. Leaving Logan Killicks for Joe Starks can seem puzzling to Janie, "he did not represent sum-up and pollen and blooming trees, but he spoke for a far horizon. He spoke for change and chance. "As Maria Tai Wolff states, "although he does not seem to offer what Janie needs, he presents the possibility of new experiences, "speaking" of a new life"[30]. But who speaks? The structure of the novel and its technique of framed narrative makes the reader wonder whether an omniscient narrator isn't "interfering" in the story and hinting at the forthcoming events or whether Janie knows from the beginning of her relationship with Joe that he won't fulfill her dreams.

When Joe and Janie get married, the reader understands quickly that Janie will be also objectified by her second husband, she becomes as Shawn E. Miller qualifies her: "an ornament", that is to say a beautiful object used to establish his status in society. Joe is alienated by the model of the typical white American self- made man and tries to reproduce a model of social mobility in the microcosm of the all- black city of Eatonville. Janie is put on display on a high stool in the store, which belongs to Joe. She is not Janie but "the mayor's wife". This pompous title puts a distance between the people of the city

[27] Susan Willis. "Wandering: Zora Neale Hurston's Search for Self and Method", p.126.
[28] Supra, p.3.
[29] *Their eyes were watching god*.p.30.
[30] Susan Willis. "Wandering: Zora Neale Hurston's Search for Self and Method", p.221.

and Janie who is bound to the restricted environment defined by her husband in a world of appearances. Her second marriage does not bring Janie what she dreamt of and she notices after some time that:

> ” The spirit of the marriage left the bedroom and took to living in the parlor. It was there to shake hands whenever company came to visit, but it never went back inside the bedroom again. So she put something in there to represent the spirit like a Virgin Mary image in a church. The bed was no longer a daisy-field for her and Joe to play in. It was a place where she went and laid down when she was sleepy and tired. She wasn’t petal-open anymore with him”[31]

We understand how Janie falls out of love with Joe; nature and love are inseparable in Janie’s mind. A sad reality has replaced all the lyricism of the beginning; Her illusions have once again disappeared and “The bed was no longer a daisy-field” it is identified to a simple object with a down-to-earth functionality.

With Tea Cake, Janie will be able to reunite her ideal with reality. Tea Cake’s role in the novel is indirectly told when we learn that his real name is Vergible Woods. His first name, Vegible, stands for veritable and his last name, Woods, creates a link between him and the idealized images connected to Janie’s representations of love. Henry Louis Gate Jr. writes “Tea Cake not only embodies Janie’s tree, he is the woods themselves, the delectable veritable woods”[32]

In her 1994 article entitled *from defiance to creative submission* in the “Southern Literary Journal”, Shawn E. Miller explains that: “Janie must learn that she can have the marriage of her vision, but that it will not be provided to her by any man, no matter how promising he might seem.”[33] For Shawn E. Miller, Janie is the artist of her happiness, she will find fulfillment in her quest for self-discovery within her own definition and will defend her happiness through independence.

In the quest for self-discovery, Janie finds out about her roots and about the conditions of a black woman within the frame of marriage. She occupies the lowest status

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[31] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.84.
[32] Henry Louis Gates, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993) Print: p.175.

[33]Shawn E Miller," Some other way to try": from defiance to creative submission in their eyes were watching god." *The Southern Literary Journal* 37.1 (2004): p.83.

in the hierarchy and is not allowed to voice herself and express her identity. However, as she attempts to cross the boundaries set by her condition, she will find her own voice.

3. Finding one own's voice.

3.1.Writing as a way to transgress the boundaries of genre.

Zora Neale Hurston's integration of dialect in her novel was a breakthrough in American literature as it allowed poor black people to claim a voice and enabled their culture to travel outside its comfort zone and reach other social and racial groups

Writing is an act of emancipation and a way to assert one's identity. Cynthia Bond, a Afro-American writer born in1961 reminds her readers that "[for] Afro- Americans, the literate tradition began as a crime, as we know it was illegal for black slaves to be taught to read and write"[34]. Slaves narratives like *Narrative of the life of Frederick Douglass*, an American slave, by Frederick Douglass illustrate how Black slaves often supported by abolitionists transgressed the codes set by a white- based society and published their autobiography by sharing their experience as slaves and explaining how they had reached freedom in the northern states of the U.S. It is no coincidence to find an allusion to Frederick Douglass's narrative in the opening lines of the novel, "*Ships at a distance have every man's wish on board…*"[35]. The notion of journey towards emancipation is the parallel that can be drawn between the two stories: Zora Neale Hurston represents a next step of this process when she affirms proudly the Southern black culture with an innovative literary style.

In a contemporary review in *New Masses*, a Marxist magazine, Richard Wright, the black American author of "Native sons" and a leading figure in the advancement of the Afro-American cause, gives his opinion on Zora Neale Hurston's novel; R. Wright fails to see the breakthrough from the minstrel tradition of verbalising the negro culture. The vivid traditional expression of *Their Eyes Were Watching God* represents an innovation on the literary scene in a period which is going to be labelled as the" Harlem renaissance"; This movement gives "Negros" a voice for their own people and a status in literature.

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[34] Cynthia Bond. "Language, Speech, and Difference in Their Eyes Were Watching God." In Henry Louis Gates, Jnr, , Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993) Print: p.204.
[35] Op cit, p.1.

> "Miss Hurston voluntarily continues in her novel the tradition which was forced upon the Negro in the theatre, that is, the minstrel technique that makes the 'white folks' laugh. Her characters eat and laugh and cry and work and kill; they swing like a pendulum eternally in that sage and narrow orbit in which America likes to see the Negro love: between laughter and tears."[36]

3.2. Writing the black folklore, blurring boundaries and literary innovation.

Zora Neale Hurston's use of vernacular in her novel is no coincidence-her autobiography reveals that she graduated in anthropology in 1928 from Barnard College where she studied under Margaret Mead and carried out some extensive field research in the rural south of the U.S. - her novel entitled *Mules and men*[37] illustrates her interest and sharp knowledge of her own culture as she gathered in a collection of 70 folktales heard from the local people she met in Eatonville, she considered as her birth city, New Orleans and Polk County. Before Zora Neale Hurston, African folktales had solely been oralized and therefore excluded from a real status as literature. In *Their Eyes Were Watching God,* Zora Neale Hurston uses both standard American English and dialect and at certain moments the voices of the novel intertwine. This is what Kai- Ling Liu defined as "the double-voiced discourse" [38].

> "Joe Starks was the name, yeah Joe Starks from in and through Georgy. Been workin' for white folks all his life. Saved up some money—round three hundred dollars, yes indeed, right here in his pocket. Kept hearin' 'bout them buildin' a new state down heah in Floridy and sort of wanted to come. But he was makin' money where he was. But when he heard all about 'em makin' a town all outa colored folks, he knowed dat was de place he wanted to be. He had always wanted to be a big voice, but de white folks had all de say so where he come from and everywhere

[36] *New Masses*, October 5, 1937, Richard Wright, pp. 22, 25.
[37] Zora Neale Hurston. *Mules and men*. (1935)
[38] Kai-ling Liu. "The" Double-Voiced Discourse" in Zora Neale Hurston's Their Eyes Were Watching God." *The Proceedings of National Science Council* 3.1 (1993): p. 74.

else, exceptin' dis place dat colored folks was buildin' theirselves. Dat was right too. De man dat built things oughta boss it."[39]

The use of free indirect speech is a technique which enables Zora Neale Hurston to blend the different voices of the narrator and Joe Starks and mix standard English with dialect- you can spot dialect in the truncated oral sentences missing verbs (Been working ll), use of familiar words (yeah), the "mispronunciation" of that in "dat" in the passage. The passage is also significant because it is one of the scenes where Janie is deprived of her voice, as she witnesses the overbearing personality of the ambitious Joe Starks. The novel as a whole defies the way in which society silences women, particularly black women; As scholar Cheryl A. Wall argues:

> "Zora Neale Hurston was not the first Afro-American woman to publish a novel, but she was the first to create language and imagery that reflected the reality of black women's lives. Ignoring the stereotypes, social and literary, that her predecessors spent their energies rejecting, Hurston rooted her art in the cultural traditions of the black rural South."[40].

In *The speakerly text,* a critical study work on Zora Neale Hurston's novel and on her writing style, Henry Louis Gate Jr reminds the readers how another famous Black American writer and activist, Frances Harper (1825-1911) had intimated black writers to use themes spreading beyond the scope of slavery narratives which had framed to newly-born black literature. This new style is described by Henry Louis Gate Jr. as the "Speakerly text"; here is how he defines this term:

> "Hurston's very rhetorical strategy, her invention of what I have chosen to call the Speakerly text, seems designated to mediate between, for fiction, what Sterling A. Brown[41]'s representation of the black voice mediated between for black poetic diction: namely, a profoundly lyrical, densely metaphorical, quasi- musical, privileged black oral tradition on the one hand, and a received but not yet fully appropriated standard English literary tradition on the other hand."[42]

Zora Neale Hurston's new style is a sign of emancipation for black female writers who can write about black heroines and remain faithful to their oral traditions. In her use of

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[39]Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.33.
[40] Cheryl A. Wall. *Zora Neale Hurston: Changing Her Own Words*. 1982 in Gates, Henry Louis, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993). Print: p.76.

[41] Sterling A. Brown (1901-1989): an influent black poet and literary critics.
[42] Henry Louis Gates, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993) Print: p.158.

vernacular language, she asserts her Black African identity. Mingling both standard and vernacular has the consequence to put both languages at the same level and gives legitimacy to Black American identity. Zora Neale Hurston has not renounced her traditions completely, and passages are not exempt of comic effects on the reader.

> "Starks led off with a great eulogy on our departed citizen, our most distinguished citizen and the grief he left behind him, and the people loved 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 Matter 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 dear departed brother would look down into hell and see the devil plowing Matt Bonner all day long in a hell-hot sun and laying the rawhide to his back."[43]

Joe is paying a tribute to "our most distinguished citizen", "the dear brother", the mule that had been rescued by Joe out of pity but also in an attempt to make himself look almighty and establish his status over the citizens of Eatonville! Joe is addressing the crowd of villagers as if the mule was human and it is given a send-off a human being couldn't dream of. Joe also mentions "mule-angels" floating in a custom-made heaven full of nice animal feed next to a glittering throne, that belonging to God. The narrator and maybe the author to a certain extend are mocking religion giving a place to an animal when for a long time, it had been denied to black slaves. Matt Bonner, the mule's previous owner is the oppressor that white colonists represented for slaves. Likewise exploited, the mule dies shortly after gaining its freedom. The mule is given a status that makes the reading of a funeral a comical episode therefore blurring the modernist writing opposing the signifying pairs of animals and humans, tragic and comic, received images and images inherited from a black oral tradition.

3.3.Challenging the idea of a happy ending

The notion of boundary disappears by the end of the novel as Janie finds her freedom when she regains a voice. In a feminist approach, Mary Helen Washington in "I

[43] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.71.

love the way Jannie left her husbands"[44] explains that" there are critical places in *Their Eyes* where Janie's voice needs to be heard and is not"[45]. If we take the example of her relationship with Joe Starks. We can contrast two key moments to assess the level of communication which defines the evolution of their relationship together. When the villagers ask Janie to make a speech for Joe, swollen by selfish pride shuts her up before she can utter a word.

> ""And now we'll listen tuh uh few words uh encouragement from Mrs. Mayor Starks." The burst of applause was cut short by Joe taking the floor himself. "Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home." Janie made her face laugh after a short pause, but it wasn't too easy. She had never thought of making a speech, and didn't know if she cared to make one at all. It must have been the way Joe spoke out without giving her a chance to say anything one way or another that took the bloom off of things."[46]

Joe silences his wife in order to assert his male domination on her and push away the interest of people on her femininity. Her place lays in the confined inside of her home and her unique role she is doomed to occupy is to look after her husband and please his ego. Janie's passivity is reinforced by the third person narrative of the extract; Janie has not matured enough to challenge the role she is imposed. Even if her smile hints the reader on the emergence of consciousness. Janie has developed a schizophrenic like mode of defence in the creation on an inner self which protects the integrity of her dreamlike ideals. "She had an inside and an outside now and suddenly she knew how not to mix them"[47]. Joe is now unwelcome in her dreams of reality.

Disabused by the years spent with Joe, she has grown stronger and ventures her maturing self into rebellion:

> "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." [48]

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[44] Mary Helen Washington. *I love the Way Janie Crawford Left her Husbands* in Gates, Henry Louis, Anthony Appiah. *Zora Neale Hurston*. 1st ed. New York: Amistad (1993). Print: p.100.

[45] *Ibid.* p.102.

[46] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.51.

[47] *Ibid.* p.85.

[48] *Ibid.* p.93.

When Joe tries to undermine her on the ground of her deteriorating physical appearance she fights back with the same weapon and humiliates him. By publicly evocating a very intimate moment she violates the private sphere of married life. She takes him down from his high pedestal and the final blow is given with the laughter of the audience who had participated to the scene. Janie has moved from the status of object to the status of object.

By the end of the novel, Janie kills Tea- Cake who is suffering from rabies in order to protect herself; Tea- Cake has died, Janie is living by herself and has returned to Eatonville where she works. She is dressed in overalls like a man and has become the subject of the townspeople's gossip. She claims at the end, thinking about her love story with Tea Cake, "Of course he wasn't dead. He could never be dead until she herself had finished feeling and thinking. The kiss of his memory made pictures of love and light against the wall. Here was peace."[49] She feels free and contented by the experiences she has gone through. She does not need to rely on any men and does not feel affected by the judgement of other people on her story; However, the story gives the reader a point of view mainly centered on Janie's feelings and experiences and in that identifies with the codes set by the coming-of-age genre and the loss of innocence for maturity.

Leila Hajjari in her article*" The legacy of romanticism: The Pear Tree and Janie Crawford in Zora Neale Hurston's Their Eyes Were Watching God"* proposes to analyse the character of Janie through the different movement of Romanticism and identifies three stages in the development which she connects to the evolution of the natural metaphors of the pear tree and the bees throughout the novel that is to say, the stage of innocence when she lives with nanny, a second stage she calls "Entry to the world of experience" with her two first failed marriages to Logan Kilicks and Joe starks and a third stage she calls "Unity with nature" Leila Hajjari explains how logical it is to find such metaphors if we consider that "Hurston was only happy in the woods…"[50] and that's why" the pear tree is the natural mentor and/ or guide from whom she[Janie] learns things that no one has ever been able to teach her"[51]. Janie evaluates her relationships to men against the image of the blossoming tree pollinated by bees; with Logan Killicks and Joe Starks she

[49] *Ibid.* p.226.
[50] Leila Hajjari. *The legacy of romanticism: The Pear Tree and Janie Crawford in Zora Neale Hurston's Their Eyes Were Watching God, (2015),* p.40.
[51] Ibid, p.44.

comes to the conclusion that her reality does not correspond to the original feeling she's had when first lying under a pear tree. She evokes the many references to a valorised natural world that could be summarized by this quote: "Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches."[52] The romantic reading of the novel which implies a need for the heroine to feel in harmony with the almighty pastoral world leads to a different reading of the end as Janie has fulfilled her dreams. The narrator concludes: "She pulled in her horizon like a great fish-net. Pulled it from around the waist of the world and draped it over her shoulder."[53] When she associates the role of nature to that of a warm shawl, she indicates that nature has become her only need to feel protected therefore asserting her independence. This newly found "inner unity with nature" has allowed Janie to reconcile two spaces and harmony to erase the obstacles fixed by her outside environment.

Conclusion

Zora Neale Hurston's novel appears to end on a positive note and the tragic death of Janie's object of love does not seem to alter this vision. Janie, the widow, is left with her memories and enjoys reactivating them. One could argue that wallowing into self-mutilation is unhealthy. Until the end, the focus of the story remains Janie's self-discovery. The end is marked by a disturbing contrast between the violence of the past events, reaching a climax with tea Cake's shooting by Janie, and the inner peace Janie has found for herself in her continuing life. The novel is a coming of age novel; the genre implies a plot centred on one main character who usually is a teenager and which ends when the character has reached full maturity. I can't help finding some incoherencies in the events narrated in the novel. On the one hand, Janie will never find happiness with Joe who has violented her physically and psychologically but accepts an equal level of violence from Tea Cake with whom she believes to have fulfilled her ideal. She refuses to work for Logan but willingly goes to the Glades to work in difficult conditions with her last husband. Her ideas are contradicted by her actions and make us doubt on the coming of a plausible end to a highly-romanticised story. Janie has matured from the

[52] Zora Neale Hurston. *Their Eyes Were Watching God*. New York: Harper & Row, (1937), p.10.
[53] *Ibid*. p.227.

encounters she has made during the years covered by the novel but finds contentment in her solitude. Her efforts are rewarded by the erection on an immutable boundary set between her life and the death of the loved one. Every possibility of evolution for their love has been pushed away by death. Her journey has come to an end and Janie's reality in respect to love have become immobile and unreal.

II. Deuxième partie : Projet pédagogique pour classe de première avec pour problématique :

To what extent did the Harlem Renaissance contribute to the emancipation of Afro-Americans?

1. Pourquoi s'intéresser au mouvement intitulé « The Harlem Renaissance » afin d'aborder la notions d « espaces et échanges »

Le mouvement des années 20 appelé la renaissance de Harlem (*the Harlem Renaissance*)[54] s'inscrit dans un grand mouvement de renouveau pour la culture Afro-Américaine qui en sortant de l'ombre dans le domaine des arts entame un processus d'affirmation identitaire mais aussi contribue à un mouvement plus large d'émancipation d'un peuple qui cherche à conquérir sa liberté au-delà des lois existantes. Touchant aussi bien la musique, la peinture, la littérature que la poésie, il donnera une place privilégiée et valorisée à sa culture noire.

N'oublions pas que l'esclavage est aboli aux Etats-Unis par la ratification du treizième amendement de la constitution en 1865 mais que cette victoire est nuancée par les lois « Jim Crow » qui institutionaliseront le principe de la ségrégation entre la population noire et blanche des Etats- Unis créant ainsi des espaces géographiques d'habitation distincts et une étanchéité entre les cultures. Cette revendication identitaire qui prend son envol à Harlem, un quartier noir de New York va éveiller la curiosité des Américains blancs et désacraliser les barrières entre populations où la population noire est « tolérée ». Par ailleurs, ce mouvement va permettre d'établir les fondations qui dans les années 50

[54] Infra p.4.

et 60 mèneront le peuple Afro-Américain à la lutte pour des droits civiques et l'égalité entre tous les citoyens d'Amérique.

Pour finir, j'aimerai ajouter, qu'en plus de donner des repères historiques et culturels stimulants, l'étude de ce mouvement artistique contribuera également, de manière transversale, à renforcer positivement chez les élèves, des compétences générales de savoir-être et de vivre ensemble entre citoyens.

2. Explication du choix des documents :

Les textes officiels fournis par le ministère de l'éducation nationale en ce qui concerne l'apprentissage des langues vivantes et plus particulièrement en ce qui concerne l'aspect culturel de l'apprentissage sont clairs à ce sujet :

> « La réflexion sur la société ou les sociétés dont on étudie la langue constitue un objectif puissamment mobilisateur et éducatif. L'art et la littérature offrent un accès privilégié à la compréhension de ces sociétés. Les supports sont des documents authentiques de toute nature (textuels, iconographiques, audio, vidéo, etc.) qui peuvent s'inscrire dans des champs disciplinaires variés (littérature, arts, histoire, géographie, politique, sociologie, économie, sciences, etc.) » [55]

L'utilisation de supports authentiques donne de la crédibilité à l'enseignement et permet à l'aspect motivationnel de devenir l'allié de l'apprentissage. L'accès aux sources primaires facilite l'ouverture sur un monde ancré dans une réalité tangible ou vérifiable et donne la possibilité à l'élève de former son goût artistique propre.

Le programme de terminal tel qu'il a été pensé, prend appui sur des domaines variés que l'on croise avec les entrées culturelles du programme notionnel afin de problématiser les sujets abordés. Le site Eduscol répertorie les 8 domaines suivants : arts (architecture, cinéma, musique, peinture, photographie), croyances et représentations, histoire et géopolitique, langue et langages, littérature, sciences et techniques, sociologie et économie.[56]

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[55] *Ministère de l'éducation nationale. Bulletin officiel spécial n° 4 du 29 avril 2010, PROGRAMME D'ENSEIGNEMENT DES LANGUES VIVANTES EN CLASSE DE SECONDE GÉNÉRALE ET TECHNOLOGIQUE Les objectifs de la discipline langues vivantes (étrangères ou régionales).* http://media.education.gouv.fr/file/special_4/72/7/langues_vivantes_143727.pdf, *consulté le 26 mai 2017.*

[56] Eduscol : Programme du cycle terminal *: http://eduscol.education.fr/cid65776/ressources-pour-le-cycle-terminal.html,* last accessed 26 May 2017.

La séquence proposée dans cette étude explorera la notion d'espaces et échanges vue sous le prisme des domaines de la littérature et minoritairement de l'histoire.
Le cadrage conseillé par les textes officiels a motivé mon choix de documents, que j'ai voulus, variés, dans leurs formes (poème, cinéma, peinture, littérature, musique).

A propos du document A : (annexe 1)

J'ai choisi une couverture du magazine *The New Yorker* réalisée à partir d'une peinture à l'huile de l'artiste Kadir Nelson, intitulé « Harlem on My Mind » qui est un montage réalisé à l'occasion, 2016. Ce titre fait écho à un morceau de la chanteuse de jazz, Ethel Waters, datant de 1933. Ce morceau, repris dans l'album « Harlem on My Mind » a permis à la chanteuse Catherine Russell d'obtenir une nomination aux « Grammy Awards » en 2016 dans la catégorie meilleur album vocal de jazz ainsi qu'au titre blues *Geogia on my mind* de Ray Charles sorti en 1960.

Cette couverture de magazine reflète la modernité de ce sujet d'étude. Sur cette couverture, nous pouvons retenir le portrait d'artistes et hommes politiques représentatifs de cette période : l' écrivain Zora Neale Hurston, l'écrivain et politicien James Baldwin, l'activiste Malcom X, le jazzman Duke Ellington, la chanteuse jazz Billie Holliday ainsi que la reprise d'éléments appartenant aux peintures de Aaron Douglas, dans *"Into Bondage,"* de 1936 et de William H.Johnson, dans *"Cafe,"* où l'on aperçoit les 2 « Nicholas Brothers » célèbres pour leurs numéros de claquettes dans les années 30. Le sujet de la question noire est actuellement remis à l'honneur grâce à un documentaire de Raoul Peck, sorti le 10 mai 2017 dans les salles de cinéma intitulé « Je ne suis pas votre nègre »,(I am not your negro) Le combat de James Baldwin pour la lutte pour l'égalité des droits civiques aux Etats-Unis dans les années 50 est évoqué aux américains alors que les tensions raciales n'ont pas encore disparues. Enfin, grâce au magazine le « New Yorker », Kadir Nelson célèbre la culture noire et plus particulièrement le « Schomburg Center for Research in Black Culture » de Harlem à New York et les œuvres qu'il collectionne.

A propos du document B : (annexe 2)

La période communément connue sous le nom de la renaissance de Harlem a permis aux citoyens appartenant à la communauté noire des Etats-Unis, par des instruments divers d'affirmer une identité dont ils sont jusqu'alors privés en tant que citoyen Américain. ; ainsi, j'ai sélectionné un poème de Langston Hughes intitulé, « I, Too » publié en 1926 car il reflétait un sentiment patriotique affirmé, paradoxalement par rapport à la situation, par un artiste Afro-Américain, tout en revêtant un contenu accessible pour une classe de première. Nous savons, que de manière générale, la poésie classique n'attire que très peu les adolescents ; selon le SNE, le syndicat national de l'édition, sur des données concernant la période 2014, la vente de livre de poésie ne représentait en 2014 que 0.5% contre 24,2% de ventes de romans sur la même période.[57], le caractère peu populaire de la poésie est encore plus flagrant si l'on considère que ce pourcentage inclue aussi les ventes de livre sur le théâtre. Afin de contourner cette difficulté et de déstigmatiser les aprioris liés à la poésie, j'ai sélectionné un document vidéo extrait d'un film à grand public intitulé « The Great Debaters », un film de 2007 dans lequel le célèbre Denzel Washington déclame le poème de Langton Hughes à sa classe. Tourné dans un contexte social ségrégationniste, ce film contemporain inspiré d'une histoire vraie met en scène la réussite d'étudiants noirs des années 30 lors d'un concours d'éloquence qui atteint son apogée alors que la célèbre université de Harvard accepte d'affronter l'université noire, de Wiley dans l'état du sud du Texas, et perd.

A propos du document C : (annexe 3)

Dans le cadre de cette séquence, il m'a semblé nécessaire de faire un rappel historique concernant la condition noire à laquelle la population noire des Etats-Unis avait échappé en faisant un retour aux origines de l'identité littéraire noire. J'ai choisi un extrait de l'autobiographie de Frederick Douglass intitulé *récit de la vie de Frederick Douglass, écrit par lui-même*, publié en 1845 et réimprimé plusieurs fois suite à son grand succès. L'extrait que j'ai sélectionné montre comment Frederick Douglass acquiert une partie de sa liberté en apprenant à lire et à écrire.

[57] *SNE (syndicat national de l'édition). LES CHIFFRES CLÉS DE L'ÉDITION 2015, DONNÉES 2014 :* https://www.sne.fr/wp-content/uploads/2014/08/chiffrescles_juin2015.pdf, *consulté le 26 mai 2017.*

A propos du document D : [58]

La vidéo de Sean Joyce intitulé le « Harlem Renaissance documentary » jusqu'à 3 mn 10 s.

Lien : www.youtube.com/watch?v=9ZQ7oVY72r4

Ce document situe le mouvement de la renaissance de Harlem dans un contexte historique plus global, en expliquant les éléments géopolitiques qui ont généré la genèse du mouvement. J'ai choisi ce document audio pour la clarté de diction du commentateur d'origine américaine et la pluralité des photographies d'époque utilisées dans le montage. Le commentateur est concis dans son approche des faits et met avant tout en avant l'explication de cause à effet de l'enchaînement des événements.

3. Dans l'esprit du projet pédagogique

Le projet pédagogique que je vais vous proposer s'inscrit dans une démarche actionnelle ; ainsi la tâche finale que je définirai donnera la possibilité aux élèves de devenir des acteurs sociaux et d'accomplir une tâche fonctionnelle transférable lors d'un contact avec un des pays de la langue concernée. Le site institutionnel « Eduscol » reconnait que l'aspect culturel est au cœur de l'apprentissage et indissociable de l'apprentissage de la langue.

> « Il n'est pas de langue qui ne soit de culture, la langue étant fondamentalement une représentation du monde, qui s'ancre dans le réel et dans l'imaginaire. Elle est la manifestation d'une identité. L'approche culturelle intègre la notion de point de vue, de mode de représentation. À cet égard, l'enjeu est aussi de construire une représentation des pays étudiés éloignée des clichés et des représentations figées. »[59]

[58] Sean Joyce. Vidéo, le *Harlem Renaissance documentary :* www.youtube.com/watch?v=9ZQ7oVY72r4**,** *last accessed 27 May 2017.*

[59] La compétence culturelle en langue vivante **:** http://eduscol.education.fr/pid36086/la-competence-culturelle-en-langue-vivante.html.

4. La séquence : Choix de la classe de première :

Cette séquence contenant de nombreux repères culturels et artistiques dans les personnages qu'elle évoquera, le but sera d'éveiller la curiosité et d'exposer les élèves à une multiplicité de héros de la période concernée afin d'orienter un choix futur sur des documents de présentation des notions à l'oral pour l'épreuve du baccalauréat de l'année de terminale.

Rappelons que l'expression orale pour l'enseignement obligatoire en lycée général et technique est évaluée selon les modalités suivantes avec un niveau B1 pour les LV2[60]et B2 pour les LV1[61] : lors de son année de terminale, le candidat présentera une liste des notions étudiées dans l'année et les documents qui lui auront servis à les illustrer. Le candidat est libre d'utiliser les documents proposés par le professeur au cours des séquences vues ou d'autres document de son choix. L'examinateur choisira une notion et l'élève devra la présenter en expression orale en continu pendant dix minutes à la suite desquelles s'en suivront dix minutes d'expression en interaction avec l'examinateur qui lui posera des questions sur sa présentation. L'épreuve totale durera vingt minutes.

5. La séquence : Récapitulatif de la situation d'enseignement :

La séquence intitulée "Afro- Americans find their own voice with 'The Harlem Renaissance'. "sera enseignée en classe de première avec l'entrée culturelle du programme du cycle terminal, « Gestes fondateurs et mondes en mouvement » et la notion d'« espaces et échanges ». Le niveau visé pour une classe de première est un niveau B2 selon le CECRL[62].

La tâche finale fera l'objet d'une évaluation sommative dans la compétence d'expression orale en continue. L'élève sera évalué selon les critères du niveau B2 du CECRL qui fera passer l'apprenant d'un niveau indépendant de seuil à un niveau indépendant avancé ; le descripteur B2 stipule que pour atteindre ce niveau dans la compétence d'expression orale, un élève doit être capable de « méthodiquement développer une présentation ou

[60] LV2 : Langue vivante numéro 2.
[61] LV1 : Langue vivante numéro 1.
[62] CECRL : le Cadre européen commun de référence pour les langues.

une description soulignant les points importants et les détails pertinents »[…] faire une description et une présentation détaillées sur une gamme étendue de sujets relatifs à son domaine d'intérêt en développant et justifiant les idées par des points secondaires et des exemples pertinents. »[63]

6. Description de la tâche finale : EOC

"*It's "Black history month", you want to organize an exhibition on the Harlem Renaissance in your school to celebrate diversity and arts. You will select a poem, a song, a book, or a painting that you will analyse; you will explain how it represents the Harlem Renaissance. You will film your presentation for evaluation. This presentation will serve as a rehearsal for the exhibition.*

7. Les objectifs :

a) Les objectifs culturels

-La renaissance de Harlem et ses représentations.

- Les figures du mouvement de renaissance.

b) Les objectifs linguistiques

Les objectifs lexicaux

- Rebrassage du vocabulaire de la description d'image et d'analyse de poème.
- Lexique concernant l'esclavage : Slave, slavery, master, to enslave, a nigger, unlawful, dehumanizing, dehumanized, chained, trade, freedom, achievement, mistress, to struggle in vain.

[63] *CADRE EUROPEEN COMMUN DE REFERENCE POUR LES LANGUES : APPRENDRE, ENSEIGNER, EVALUER* : http://www.coe.int/T/DG4/Linguistic/Source/Framework_FR.pdf, *last accessed 27 May 2017.*

- Lexique concernant la renaissance de Harlem: Charleston, jazz singer, jazz music, renewal, freedom of expression, heritage, to celebrate, black culture, creativity, vitality.
- Lexique de la description physique.

Les objectifs grammaticaux

- Utilisation du « past perfect ».
- Enumérer des adjectifs en position épithète.
- Utiliser des mots de liaison: therefore, besides, however, on the one hand, that is to say, As a conclusion, to start with, that is why.
- auxilliaires de modalité, « may », « might ».
- Rebrassage du présent de description en -ing pour la description d'image.

Les objectifs phonétiques

- Prononciation du phonème -ed au preterit.

c) Les objectifs socio-linguistiques

- Adapter son discours à son auditoire, utiliser le registre de langue adapté.

d) Les objectifs pragmatiques

- Savoir organiser son discours.

e) Les objectifs méthodologiques

- Savoir analyser une image, un poème, un extrait de roman. (Rebrassage) (annexes 4 et 5)[64]

8. Mise en œuvre de la séquence :

<u>Exploitation de la vidéo de Sean Joyce intitulé le « Harlem Renaissance documentary » jusqu'à 3 mn 10 s.</u>

[64]Fiches méthodologiques. *Site web personnel de Yannick Guillet* : http://yannick.guillet.pagesperso-orange.fr/teachers%20corner/Teaching/indexgrids.htm, *last accessed 27 May 2017*.

Lien : www.youtube.com/watch?v=9ZQ7oVY72r4

- **1ère phase d'exploitation : Anticipation à Une capture d'écran effectuée à 45 s.**

  Instruction donnée : « React »



Groupe classe, expression orale : Les élèves devront produire des hypothèses sur le sujet de la séquence and rebrassant l'utilisation des auxilliaires de modalité, « may », « might ». Ils pourront ainsi produire les énoncés suivants : « the image shows a finger print because the video may be related to a question of identity for some people in the United States ». Ainsi, leurs hypothèses seront mises de côté en attendant vérification. L'utilisation de cette image fixe permettra d'aiguiser la curiosité des élèves.

- **2ième phase d'exploitation : premier visionnage de la vidéo.**

On écoutera la bande son pendant 34 secondes afin de déterminer l'atmosphère évoqué par la musique. On passe la vidéo jusqu'à 3mn 10 en donnant la consigne : « Give any details concerning places, period, people, actions »

- **3ième phase : deuxième visionnage**

Les instructions seront les suivantes:" Write key words, key phrases to add details to the description. Relate the story."

- **4ième phase : dernier visionnage**.

Tâche intermédiaireCompréhension orale + expression orale en continue avec les instructions suivantes : " In pair, choose a picture and listen to the commentary made on it. Take some notes. »

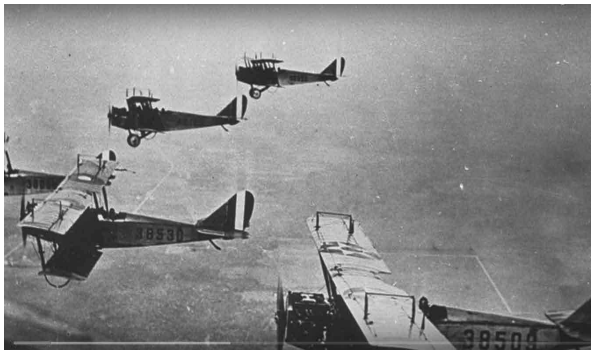
Les élèves auront ensuite 15 minutes pour préparer leur présentation de photos en expression écrite et pourront ensuite travailler sur une compétence orthoépique en oralisant le texte qu'ils auront écrit ; les présentations des photos extraites de la vidéo s'enchaîneront. Les élèves qui écoutent prendront des notes sur les présentations de leurs camarades.

Leur présentation fera l'objet d'une trace écrite, rédigée en collaboration, en classe, sur une tablette. Les élèves réfléchiront ensuite sur la manière dont elle peut être améliorée. L'objectif de cet exercice consistera à leur donner une stratégie pour améliorer leurs compétences en production écrite. En petit groupe, les élèves feront un remue- méninge sur les possibilités d'amélioration. Leurs réponses devront contenir l'ajout d'adjectifs ainsi que l'ajout de mots de liaison afin d'atteindre les objectifs grammaticaux fixés pour la séquence.

Cette activité sera guidée afin travailler sur l'autonomisation des élèves ; en effet, elle contribue au développement de stratégies d'amélioration des compétences écrites.

Par ailleurs, cette exploitation pourra éclaircir les élèves en leur donnant des éléments de contexte historique qu'ils pourront utiliser dans leur tâche finale.

Photos d'époque extraites de la vidéo :

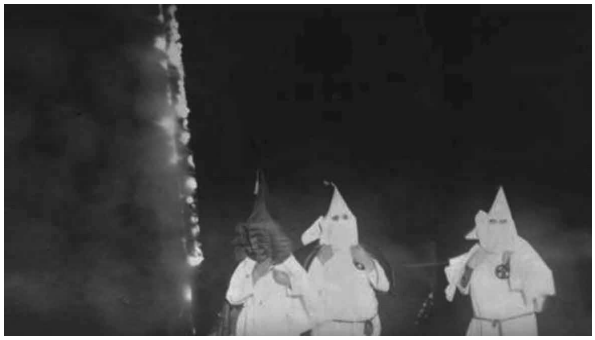






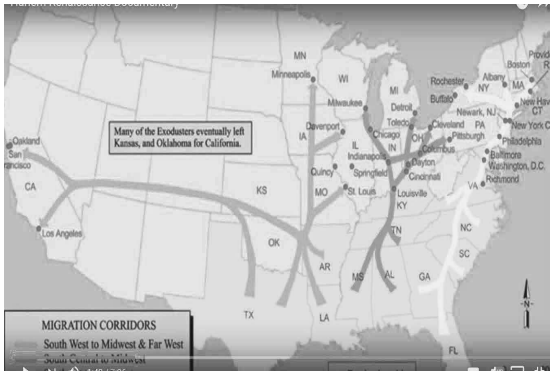



WAITING ROOM
FOR COLORED ONLY
BY ORDER
POLICE DEPT.








Many of the Exodusters eventually left Kansas, and Oklahoma for California.
MIGRATION CORRIDORS
South West to Midwest & Far West









<u>Exploitation de la reproduction de la peinture sur huile de Kadir Nelson, Harlem on My Mind, 2016 pour la couverture de « The New Yorker, » en février 2016 .</u>

1er phase d'exploitation : On regarde le titre et éléments paratexte pour comprendre la provenance du document.

Les élèves devront remarquer qu'il s'agit d'une couverture de magazine faite à partir d'une huile sur toile, réalisée en 2016, donc récemment, ils devront aussi repérer le nom de l'œuvre et le titre pour ainsi faire le lien avec le thème abordé.

2ième phase d'exploitation du document :

Chaque groupe aura une portion de la peinture et la décrira au reste de la classe qui identifiera la portion sur la totalité de l'œuvre. (Annexe 1 bis)

3ième phase d'exploitation : Recherche internet sur les éléments du tableau en salle informatique + EOC+ EOI.[65]

Les élèves feront une recherche sur l'œuvre primaire, dans le but d'identifier le maximum d'éléments intertextuels (Zora Neale Hurston, James Baldwin, Malcom X, Duke Ellington, Billie Holliday, Aaron Douglas, avec *"Into Bondage,",* William H. Johnson, avec *"Café", les* 2 « Nicholas Brothers ») ; une répartition des éléments sera effectuée entre 8 groupes de 2 à 4 élèves. Les élèves devront rechercher des éléments autobiographiques sur les personnes concernées (dates de naissance, lieu de naissance, métier, œuvres pour lequel le personnage est connu, fait marquants…autres)

A la suite de cette recherche, les élèves seront mobilisés dans une activité orale en interaction où ils auront pour consigne de récupérer un maximum d'informations concernant les personnages sur lesquels ils n'auront pas fait de recherche. Les élèves devront se déplacer dans la classe pour mener l'activité à bien. Les informations seront ensuite collectées en groupe classe.

Tâche intermédiaire : Vous écrirez le script d'un audioguide pour un public malvoyant. Cette activité fera l'objet d'une compétition. Le meilleur script sera affiché dans l'école pour faire la publicité de votre exposition.

« You are the script writer of the audio guide for Kadir Nelson's painting « Harlem on my mind. The best script will be selected to advertise the school event on a poster. You will make a creative 20- line description ».

<u>Exploitation du document B : la bande annonce d'un film datant de 2015 intitulé *The great debaters.*</u>

1ère phase d'exploitation : recours à l'image fixe en anticipation

[65] EOC : expression orale en continue.
EOI : expression orale en interaction.



Les élèves devront décrire la scène représentée et émettre des hypothèses sur le mot écrit sur le tableau.

2ième phase d'exploitation : écoute du poème déclamé de 0mn 12 secondes à 0m 47 secondes sur la vidéo.

Les élèves relèveront les mots entendus relatifs aux personnages, aux lieux, à la période, aux faits. Ils donneront leurs impressions sur le ton, l'atmosphère qui se dégage de l'extrait audio.

Ils devront deviner qu'il s'agit d'un poème par son rythme proche du rythme de la musique jazz.

3ième phase d'exploitation : visionnage de la vidéo dans son intégralité.

Les élèves procèderont, à l'oral, à une vérification des hypothèses émises jusqu'alors.

Les élèves devront relever les éléments para textuels qui entourent la diction du poème : l'éloquence, la projection de la voix, le rythme, le ton, les temps de pause, la posture, le langage corporel, le contact visuel et exprimer l'effet que cela produit sur le public.

4ième phase d'exploitation : Etude du poème

L'anticipation se fera par l'examen du titre : deux mots, pas de verbe, un sens énigmatique.

Les élèves souligneront les mots importants qui permettent de dégager le sens global du poème et s'aideront de la fiche méthodologique afin d'identifier ces éléments. (Annexe5)

Ils devront identifier les strophes, relever les temps dans chacune d'entre elles afin de remarquer le passage de l'utilisation du présent à l'utilisation du futur, dans les deuxième et troisième strophes. Après avoir mis ces strophes en corrélation, ils montreront en reformulant les idées émises en quoi le changement évoqué consiste. La population Afro-Américaine est fière de son identité et ne se cachera plus.

En dernier lieu, en travail en paires, je demanderai aux élèves de revenir sur le titre et d'expliquer en expression écrite ce qu'il signifie et comment il justifie sa place dans le mouvement de renaissance. Les groupes échangeront leurs écrits, ceci ayant pour but de faciliter l'inter correction.

5ième phase : deuxième visionnage de la vidéo

Les élèves, à l'aide du script, souligneront les éléments accentués par la diction de l'acteur.

Les élèves plus à l'aise essayeront de relever le nom du deuxième poète mentionné dans la vidéo (Gwendolyn Bennett). Une recherche internet sera effectuée en travail à la maison par les élèves sur cette personnalité de la renaissance Harlem.

Tâche intermédiaire, niveau B2 : En groupe de deux, les élèves apprendront et effectueront une mise en voix de ce poème ; Cette activité permettra l'appropriation de l'élément culturel par l'élève, car pour déclamer, il faut comprendre. Elle sera enregistrée sur un balado diffuseur et sera l'objet d'une évaluation formative.

> « La mise en voix, une aide à la construction du sens. Avant de pouvoir mettre en voix un texte en anglais de manière autonome et authentique, il faut avoir été confronté à des mises en voix produites par des locuteurs natifs. De la fréquence de l'exposition à ces mises en voix modélisantes va dépendre la faculté de l'apprenant à s'approprier cet exercice complexe. L'entraînement récurrent au repérage des spécificités de l'anglais en termes de prononciation, de rythme, et d'intonation, ainsi que la mise en œuvre d'activités orales de mimétisme dans un premier temps, permettront dans un second temps de

> gagner en confiance, en authenticité, et de favoriser le passage du stade de reproduction à celui de création partielle ou totale, par transfert des acquis. Les créations sont partielles lorsque les élèves peuvent s'appuyer sur des versions sonores étudiées préalablement. Leur part de liberté s'exprime alors le plus souvent dans le choix d'intonation qu'ils font, à la fois dans sa dimension attitudinale et accentuelle. Les créations sont totales lorsque les élèves n'ont eu à aucun moment le support sonore du texte à leur disposition. »[66]

Les élèves devront ainsi mettre le ton, imposer un rythme au poème, mettre l'accent sur les syllabes fortes, et utiliser des compétences générales de savoir-être et savoir socio-culturel.

Cette activité de mise en voix a pour fonction de favoriser l'autonomie de l'élève et de développer sa confiance en ses capacités à utiliser la langue.

Les instructions suivantes seront données aux élèves pour la réalisation de cette tâche intermédiaire : « In pairs, make a reading of the poem and explain what you liked about it. You will record your speaking on a MP4. NB : vous utiliserez des mots de liaison pour organiser votre discours ainsi que des séries d'adjectifs ordonnés pour décrire un même groupe nominal. »

Cette tâche intermédiaire va constituer un entraînement de prise de parole pour la réalisation de la tâche finale.

<u>Exploitation d'un l'extrait de la biographie de Frederick Douglass :</u> *Frederick Douglass, an American slave*, (1845).

1ère phase d'exploitation : Anticipation sur la dernière phrase de l'extrait.

Les élèves vont émettre des hypothèses.

"From that moment, I understood the pathway from slavery to freedom."[67]

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[66] Laurent Baizet, /Danielle Dubois Marcoin. La mise en voix, une aide à la production du sens. 3 Octobre 2012: http://www.anglais.ac-versailles.fr/IMG/pdf/PDF_final.pdf, last accessed 28 May 2017.

[67] Frederick Douglass. *Frederick Douglass, an American slave*, (1845)

www.bibiblio.org/ebooks/Douglass/Narrative/Douglass_Narrative.pdf. p.29.

2ième phase d'exploitation : compréhension globale

Repérage méthodologique d'indices sur la nature du document par les éléments périphériques au texte : date, aspect autobiographique, auteur, contenu.

Repérage des champs lexicaux : Slave, slavery, enslave, a nigger, unlawful, dehumanizing, trade, freedom, achievement, mistress, struggle.

3ième phase d'exploitation :

La mise en place d'une PRL[68] sur le temps composé du « past perfect » en partant de la phrase du texte : « After I had learned this, she assisted me in learning to spell words of three or four letters »[69], permettra de réfléchir sur le cadre de l'utilisation de ce temps et d'en rappeler la construction. Un petit rebrassage phonologique sur la prononciation du graphème -ed sera faite à cette occasion.

4ième phase d'exploitation : compréhension détaillée

Afin de comprendre le texte de manière plus fine, je demanderai aux élèves de souligner les phrases clefs du document afin de dégager l'essentiel du message.

Je les inviterai ensuite à revenir sur la phrase d'anticipation et de reconstruire le sens de cette phrase clef.

Les élèves seront maintenant prêts à effectuer la tâche finale qui sera évaluée selon les critères suivants :

- Une durée maximum de 5 minutes
- Selon une fiche d'évaluation orale du bac. [70] (pour la moitié de la note)

- L'élève s'est approprié la dimension culturelle liée à l'étude du mouvement de la renaissance de Harlem.
  L'élève a su réutiliser les objectifs linguistiques fixés en début de séquence.
  L'élève a su se réapproprier la dimension pragmatique de la situation d'énonciation. (pour la moitié des points)

[68] PRL : pratique raisonnée de la langue.

[69] *Ibid*. p.28.

[70] Ministère de l'éducation nationale : *Fiches d'évaluations au baccalauréat, Bulletin officiel n° 43 du 24 novembre 2011*, http://media.education.gouv.fr/file/43/17/1/fiches_evaluation_200171.pdf.p.3, last accessed 28 May 2017.

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Appendix 1: Document A: Kadir Nelson, Harlem on My Mind, 2016 Oil on panel, 24" x 30",", cover of The New Yorker, Feb 2016



Appendix 2 :

Document B: the trailer of a 2015 movie entitled *The great debaters* followed by a script of Langston Hughes' poem "I,Too"

https://www.youtube.com/watch?v=6CmKf9nZ_4I 2mn 13 The great debaters. I, too, sing America

Source text:

I, Too BY LANGSTON HUGHES

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And darker brother.

Tomorrow, I'll be at the table
When company comes.
Nobody'll dare Say to me,
"Eat in the kitchen,"

Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

Appendix 3:

Document C: *Life Of Frederick Douglass*, Chapter VI. p.p.28-29.

"MY new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree preserved from the blighting and dehumanizing effects of slavery. […] The meanest slave was put fully at ease in her presence, and none left without feeling better for having seen her. Her face was made of heavenly smiles, and her voice of tranquil music. [...] Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, "If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now," said he, "if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy." These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man's power to enslave the

black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom."[71]

Appendix 4:

Fiches méthodologiques : http://yannick.guillet.pagesperso-orange.fr/teachers%20corner/Teaching/indexgrids.htm

[71] Frederick Douglass. *Narrative of the Life of Frederick Douglass*. First published: 1845. Public domain. PDF ebook created by José Menéndez.p.p.28-29, *last accessed 24/05/17.*

Résumé :

Ce travail explore la notion d'espaces et d'échanges en rapport avec des frontières réelles ou non appliquée au roman de Zora Neale Hurston *Their Eyes Were Watching God* dans le contexte noir américain d'une écriture féminine et innovative.

Mots clefs:

spaces, exchanges, boundaries, fulfillment, self-discovery, limits, representations, expectations.