



## Communal Relationships: African-Americans' Survival of Power is Deep-rooted in Zora Neale Hurston's *Jonah's Gourd Vine*

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### ABSTRACT

*Zora Neale Hurston embodies all the logical inconsistencies, all the pinnacles and valleys of the writer's life. She made her life, a memorial, and her spirits stay striking, flammable, stimulating and rousing, constantly modifying the world. Zora Neale Hurston has driven the route in drawing in the meanings of character and encounters inside connections. Her novel "Jonah's Gourd Vine" is scholarly substance is occupied with clarifying connections that can help rediscover the meaning of human relationships. Hurston like numerous other dark fiction journalists stress the dark preacher's use of their way of life and history to make the African-American's understands a world that is significant to them. This paper reveals the convention of dark self-assurance incorporates a sort of interior, regional dark patriotism and envelops free African-American populations.*

### INTRODUCTION

Zora Neale Hurston, the most prolific African-American woman writer of the first half of the twentieth century, produced four novels, two folklore collections, an autobiography, numerous short stories, articles, manuscripts, and dramas. Unluckily, her profession and talent failed to receive the acclaim they deserve because of Hurston's ambivalent politics and racial philosophy, along with her inexplicable temperament in her life. Furthermore, she struggled and was hindered in her literature because it fell between the Harlem Renaissance and the era of protest fiction. Despite these encumbrances, she mastered local color, folklore and dialect; furthermore, her characters are well-drawn, especially the women, who often bear semblances to the author herself. This paper symbolizes examining and analyzing major and selected characters concerning three dominant themes in Hurston's fiction. The three majors' themes are love, religion, and race, which give an effort to elevate the novelist folklorist into the literary hall of fame. This honor has been reflected into outstanding. It also focuses on the horrors of communal slavery in black families in the United States.

These chronological chapters trace Zora Neale Hurston's family, upbringing, education, influences, and key works, putting them in perspective with American history. This biography of Zora Neale Hurston, one of the most influential African American writers of the twentieth century and a pivotal participant in the Harlem Renaissance, is written particularly for students and will cover all of Hurston's significant life events as well as her major writings (Li, 2020). In 1948, false claims of child abuse effectively destroyed Zora Neale Hurston's reputation and profession, which she had spent decades building (Moyland, 2012). Sensitized by a profit-driven press and relentlessly pursued by a prosecution more concerned with a personal crusade than with justice, the morality allegation leveled against her nearly drove her to suicide. However, she survived.

She survived her accuser's admission that he had invented the entirety of his claim. She continued to live for another twelve years, during which time she was involved in some of the world's most spectacular events, movements, and undertakings (Frydman, 2009; Moyland, 2012). Since her death, historians and the general public have diligently revisited Hurston's work and biographies. Nonetheless, her latter decade has remained comparatively untouched (Moyland, 2012).

Francoise Lionnet-McCumber interprets Hurston's mapping of African diasporic culture through an invocation in a distinctive analysis that straddles biographical, anthropological, and literary discourses (Frydman, 2009). Hurston's writings serve to keep things "in the family," as it were, an authentic African diasporic family constrained by "folk material." But, on the other hand, the reference to Isis indicates the problems inherent in this interpretation: she is a figure from ancient Egyptian religion. When the biographical, ethnographic, and literary terrains upon which this critical position is founded are revisited, it becomes possible to paint a more nuanced portrait of Hurston's mapping of African diasporic culture, one that is founded on prolific transculturation as well as a folk or vernacular aesthetic that is fundamentally concerned with textuality. Hurston operates within a complex network of institutional, cultural, and formal processes of African diasporic cultural production, in which vernacular modes of orality and textuality mutually produce and are constitutive of one another. Hurston's professional journey through opportunities and obstacles is motivated by this mutually constitutive relationship, which also appears as a constant theme in her writing and performances. Hurston's private and public writings demonstrate a career-long mapping of African diasporic culture that transcends the vernacular, folkish, and familiar, demonstrating how institutionally inflected crossings of orality and textuality drive his career-long mapping (Frydman, 2009).

Jonah's Gourd Vine (1934), Hurston's debut novel, follows an African American preacher, John Pearson, from his youth in Notasulga, Alabama, to his professional ascension and fall in Eatonville, Florida. Hurston released her debut novel in 1934. He recounts his life through a succession of dramatic scenarios in which orality and textuality meet, culminating in his call to the pulpit to communicate the written Word orally. "The Bible, as sacred text and sublime speech, as the written record of a heavenly voice motivating its writers to write and its readers to say holy words, mediates the historical and mythic shift from largely oral civilizations to ones in which literacy is a fetish," writes Harryette Mullen. As Mullen puts it, "when acquiring literacy, African-Americans blend the inspiring strategies of Christian prayer and biblical textuality with African oral and visual expressive traditions". She draws on the work of historians such as Robert Farris Thompson to establish a link between pre-colonial African traditions and African American practices of mediating between visual signs and spoken language (Frydman, 2009). Hurston's work, beginning with *Jonah's Gourd Vine*, is similarly sensitive to the back and forth mediations between text and voice in African and African diasporic cultures, as well as in other cultures (Warner, 2020; Redling, 2022).

### THE OUTFLOW THEME FROM THE VIEWPOINT OF THE PROTAGONIST

Oneself is socially established and is shaped in the midst of the systems of getting implications and qualities got from a shared social request. The shared social request or the local area is consistently key to one's personality. The community's social, political and monetary credits assume a critical part in forming the personality of an individual. Similarly, John in *Jonah's Gourd Vine* utilizes his ability as a talented speaker to keep himself and his kin in contact with their underlying foundations. John is cherished by the individuals for his expressive abilities, crude verse and his brilliant podium signals. To John his affection for agnostic verse acquires him an unmistakable situation in the general public. As he tells "*De words dat sets de church ablaze comes tuh me jus*" so. Ok figure Angels must tell "*em tuh me*" (JGV 96).

John's prominence as the evangelist lifts him higher in cultural status. He even turns into the city hall leader of Eatonville. John's relationship with the local area is based on his persuasive abilities. His energy for Africanism which comes effectively to him upgrades his preacher's demonstration. Hurston depicts: He moved his African rustle up to the raised area, and called his Congo Divine beings by Christian names. One night at the special raised area call he shouted out his primitive verse to his "wonder-workin" God so viably that three gangs over came through religion under the sound of his voice." (JGV76).

Hurston by enriching her hero John with the credits of a skilled speaker tells her peruser John with every one of his deficiencies as a spouse. John's improvisational etymological characteristics acquires him his acknowledgment as a ground-breaking speakers Moss states, "*he done more'n de minister, that kid is called tuh lecture and don't know it. Ahmgwine to advise him so*" (JGV 76). Accordingly, his utilization of verbal competency to engage his men, prompts his way of life as the evangelist of the Eatonville people group. The evangelist alongside the local area endeavors to assemble a world to free African Americans from mistreatment and to certify their value. The preacher's call is the call of the entire local area whose goal is opportunity, recovery and equity. John all through the novel, notwithstanding numerous blemishes in his character dominates as a minister. He is the representative of the local area who was taught and effective.

John like a common African American to be sent after some time gives a connection between the ages of African American families. As Hurston in her letter to Johnson (eighth May, 1934) composes ministers have a "hold upon their kin honestly since they are the principal craftsman, the ones coherent to the majority. Like Adam Bede, a voice has advised them to sing of the start of things" (Kaplan 303). John's capacity to catch individuals with his voice keeps him firmly connected with this local area till the end. The main voices consistently mirror the individual and the local area.

Hurston depicts Amy and Ned Crittenden as a team occupied with a consistent verbal war. Both utilize their tongue to lash at one another. Ned Crittenden utilizes words to overwhelm and look for power, though, his better half Amy uncovers the way that discourse can be utilized to find a feeling of freedom. John follows his mom in adjusting discourse to acquire self-articulation. He escapes from the ruling Ned to the opposite side of the stream where he discovers opportunity to talk.

On the opposite side of the Creek e finds another world and it is encouraged by his excitement for learning. Alf Pearson perceiving John's excitement sends him to class. Further, John's relationship with Lucy causes him in his prosperity as Lucy's urges him to join in school. Her words "*you kinfolk talk them better'n me*" and "*you got uh great voice for speaking drives John towards self-articulation*" (JGV 31). Regardless of disappointments throughout everyday life because of his quest for meaner joy John builds up a heartfelt relationship with his local area through his part as an incredible evangelist. There are episodes where John feels he is unsuitable to lecture after his transgression as an unbridled spouse.

Hurston clarifies "Close to indicating muscle-power, John wanted to tell stories. Nowand again the men lounged around the fire and talked and John cherished that" (JGV 54). As John's individual laborer states, "*Leave John tell ,,em ,,cause he family act ,,em out. He takes the piece of Brer Rabbit and BrerB"ar and Brer Fox jes'eznatche"l"* (JGV 25). John's narrating and acting abilities built up his capacities to supplicate, sing and lecture. At first, John displays his abilities while impersonating ministers to engage his companions.

After his visit to a congregation on a Sunday states Hurston: Back in the camp that evening, John lectured the message himself for the amusement of the ones who had remained in camp and he aped the offers of the minister so precisely that the group balanced somewhere between chuckling and amazement. Energized and roused by his kindred laborer John chooses to turn into a minister. John's abilities as a

minister accomplish flawlessness with his joining of the dark music. On the ranch individuals celebrated with "a lot of music and bounty of individuals to appreciate it". As they moved:

*they required the instrument that they had brought to America in their skins – the drum – and they played upon it. With their hands they played upon the little dance drums of Africa. The drums of kidskin ... and the voice of Kata Kumba, the incredible drum lifted itself inside them and they heard it... the drum with the man's skin. (JGV 29)*

Openness to such encounters improves John's ability as a minister. Adjusting to the conventional African method of interfacing with the local area through music and oral conventions, John relates himself to his kin. Deborah G. Plant thinks, John learns the customary petitions, supplications in which he discovers comfort and the solidarity to battle and oppose his own indecencies. Beset by the struggle between his adoration for Lucy Potts and his desire for different ladies, he finds "*uh prayin "ground"*" where, bowing in supplication he facilitates his passionate misery (95).

He with his voice, words, singing and soul "sets the congregation ablaze". With Lucy as his solidarity, John discovers his way to the special raised area of the congregations the head of Zion Hope. During his proclaiming on Sundays "*he went to contract and sang He's a Battle-Ax in de Time uh Trouble*". John takes up the job of a defender; he turns into the hero chief showing the force of obstruction. Holding fast to the conventional dark preacher's job helps and rouses the individuals to oppose mistreatment and adapt to affliction in their life. John through his incredible voice turns into an engaged person. He dominates as an evangelist coordinating his assemblage towards distinguishing proof. The epic rotates around the African Americans life after the Civil War in the South, a spot going through fast social and political changes. The minister had the best undertaking of driving his individuals towards their new life after liberation, making a space to soothe their dissatisfactions. The minister utilized his creative mind to spread expect an amicable living in the personalities of the crowd.

## CONCLUSIONS

Dreams have a place with each essayist, all over, and it was the longing for acknowledgment, backing and local area. The African American essayists have, of need an individual feeling of story even while composing is battling. The most significant and essential exercise one needs to gain from the African American journalists is about the desolate, troublesome, remunerating unimaginable, hazardous, astounding, misjudged attempt and mental fortitude. Boldness not just even with a general public and a world that regularly tries to quiet the quietness and intricacy and magnificence of the essence of the far and extremism and conventionality that perplexes one's own local area.

Hurston's heroes are in a consistent excursion of self-distinguishing proof for which they utilize different human connections to comprehend and understand oneself. John in *Jonah's Gourd Vine* alongside other human connections profoundly benefits from his relationship with his local area. The equivalent is likewise found in Moses Protagonist of the writer's third novel *Moses, Man of the Mountain*. Moses is introduced as a southern dark minister with a present for speech, a characteristic result of John of *Jonah's Gourd Vine*.

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