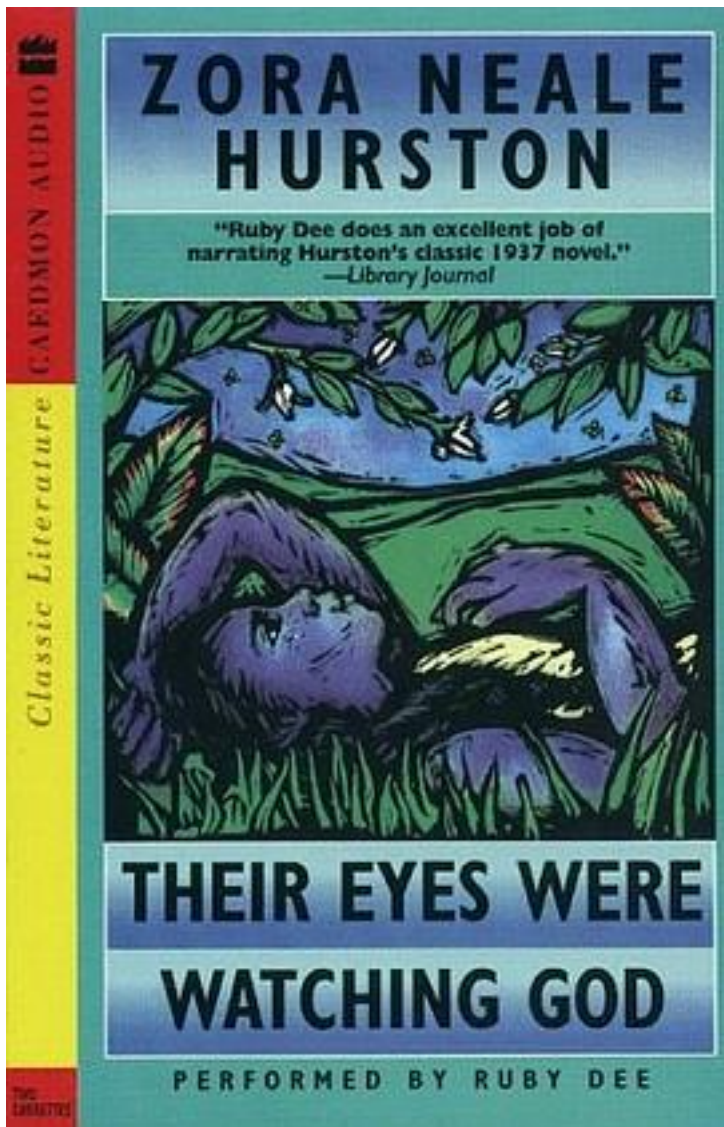


# Their Eyes Were Watching God



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著者:Zora Neale Hurston

出版者:University of Illinois Press

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装帧:Paperback

isbn:9780252006869

## 作者介绍:

Though during her life Zora Neale Hurston claimed her birth date as January 7, 1901 and her birth place as Eatonville, Florida, she was actually born on that date in the year 1891 in Notasulga, Alabama. Within the first year or two of her life her family moved to all-black Eatonville, however, and this community shaped her life and her writing to a significant degree. John Hurston, the author's father, was a carpenter and a preacher and was several times elected mayor of their town. Her mother, Lucy, died in 1904. The young Zora didn't take very well to her new stepmother and left home to work for a traveling theatre company, then in 1917 attended Morgan Academy in Baltimore to finish high school. Hurston entered Howard University in 1920 and studied there off and on for the next four years while working as a manicurist to support herself. Her first published story appeared in Howard University's literary magazine in 1921 and she received recognition in 1925 when another story was accepted by the New York magazine *Opportunity*, edited by Charles S. Johnson. After she won second place in the *Opportunity* contest, Johnson and others, including Alain Locke, encouraged Hurston to move to New York.

In New York Hurston became part the New Negro movement -- later referred to as the Harlem Renaissance -- attending parties with other notable African American writers such as Langston Hughes, Jessie Fauset, and Arna Bontemps. Hurston apparently cut quite a figure in Harlem society, her hat perched jauntily on her head, as she regaled groups with her tales of Eatonville, Florida and shocked others with her outrageous behavior which included such social excesses as smoking in public. During her early years in New York Hurston worked as an assistant to writer Fanny Hurst and began taking classes at Barnard College. At Barnard she studied anthropology under the renowned scholar Franz Boas. Her particular interest was in the area of folklore, and her background in Eatonville provided her both with rich data for scholarly study and fine raw material for her writing. Over the next several years Hurston would travel in the south, interviewing storytellers in Florida and Hoodoo doctors in New Orleans, all of which would feed into her writing.

One of Hurston's early works was the play *Mule Bone*, a comedy she wrote with Langston Hughes. Drawing from folk culture, Hurston and Hughes were trying to create an African-American comedy that did not depend on black stereotypes but came out of black rural life. Sadly, the authors had a misunderstanding over who owned the text of the play and their friendship was damaged beyond repair. The play itself was not published in its entirety until 1991. Hurston's first published book, *Jonah's Gourd Vine*, was a fictional work set in a small all-black Florida town which focused on the lives of two people remarkably like her parents. In her second book, *Mules and Men*, Hurston published what she found in her trips in the south. She worked for a number of years on this book until it was both highly expressive of the cultures she was writing about and geared toward a popular reading level. This is no turgid academic text and outshines her later anthropological work *Tell My Horse*. *Their Eyes Were Watching God* is generally considered to be Hurston's most powerful novel. Alice Walker writes of it, "There is no book more important to me than this one" (Hemenway xiii). It is the story of Janie Crawford, a woman who defines the parameters of her life and loves in opposition to the small-town mores of Eatonville. *Moses, Man of the Mountain*, Hurston's third novel, is a compelling rewriting of the biblical book of Exodus in the style of African-American southern vernacular. *Dust Tracks on a Road*, Hurston's autobiography, has proved to be the most enigmatic of her works. In what Robert

Hemenway describes as "a [sometimes] discomfiting book," Hurston seems to evade race as a significant aspect of identity in American society, advocating instead "a personal transcendence of racial realities"(Hemenway 281). This text displays a conservatism in the author which increased with time. The last of her works that was published in her lifetime, *Seraph on the Suwanee*, which focuses on the marriage of a white couple, seems a long stretch from her roots in Eatonville.

From Darwin Turner's early and scathing criticisms of her work to Hemenway's balanced praise and Alice Walker's enthusiasm, Zora Neale Hurston has been the subject of intense critical attention since her "re-discovery" in the late 'sixties. The most prolific African-American woman writer of her time or earlier, the power of her imagery and the richness of the culture which she brings to life through her writings have found her enthusiastic new audiences in recent years. Hurston herself was unable to make a living from her writings and worked as a teacher, a librarian and a domestic in order to earn her livelihood. She spent her later years in Florida, continuing to write articles which were published in various local and national venues and three additional novels which were rejected for publication. Her death in 1960 in a welfare home went largely unnoticed by the world and she was buried in an unmarked grave. In 1973, during a time when Hurston's eminence was finally being recognized, Alice Walker placed a marker in the field where Hurston lay. The gravestone reads:

Zora Neale Hurston

"A Genius of the South"

1901[sic] -- 1960

Novelist, Folklorist

Anthropologist

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## 标签

美国小说

黑人女性文学

英文

美国文学

外国文学

哈佛书架

ZoraHurstons

Zora

## 评论

第一部黑人女作家的小说~有诗意的情怀~猜黑人口语有做填字游戏和数独般的乐趣~终于看完了！

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版本都一样，太感动了。第一次顺利把那么多黑人英语读完，打算放假把啃不下的color purple捡起来读。

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Poetic novelist.  
不足之处在于过度强调女主角外表，对女主角的性格和智慧着墨不多，但从全知视角的描述中隐约可见。然而从男性话语中，表现出的只有对她外表的赞美和执着、无尽的爱。

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Janie居然一枪打死了tea cake，颇震撼啊。这是唯一的亮点

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有imaginary的成分在，不过很感人，最后一段太戳心了

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## 书评

译后记：当代黑人女性文学的先行者 王家湘

佐拉·尼尔·赫斯顿出生于1891年，在美国第一个黑人小城伊顿维尔度过了童年。她的父亲是小城的市长，曾做过小学教师的母亲总是鼓励孩子们“跳向太阳”——要有远大志向。伊顿维尔没有一个白人，因此赫斯顿的童年是在没有种族...

美国这个思想自由国度历来不缺乏描写黑人的文学作品，十九世纪斯托夫人的《汤姆叔叔的小屋》吹响了废除黑奴的号角，问世后一版再版，深受好评。林肯总统在接见斯托夫人时幽默风趣地称赞她是“写了一本书，酿成了一场大战的小妇人。”二十世纪有马克·吐温的《哈克贝利·费...

黑人文学老师要求读的，班里统一复印的老师原版。不明白书名的用意。书里只一处写到了Their eyes were watching god，在chapter 18 "They seemed to be staring at the dark, but their eyes were watching god" 这是在他们逃离飓风时的一段。其实全书主要写了主人公Jaine ...

Their Eyes Were Watching God perfectly combines folklore and literature in the theme of Black and female empowerment. The folklore elements were so well immersed that they could easily go unnoticed. According to Claire Crabtree, there are four major aspects...

“远方的轮船承载着每个男人的希望。有些船只伴着潮为入港，另一些则始终航行在海平线上,从不脱离人们的视野直至瞭望者听天由命地移开目光，他们的梦想被时间摧折殆尽，这些船才会靠岸停泊。这便是男人的人生。女人呢，她们把不愿想起的事情统统忘记，把她们不愿忘记的每件事...

阿妈当然是爱着珍妮的，她的一生都以爱为名，保护着她不受到一丝伤害。阿妈自己作为种植园里的奴隶，因为生下的孩子是灰眼睛黄头发而被女主人鞭打质问，她或者自己也无法明白，她说“我什么也不知道，只知道干让我干的事，因为我只不过是黑鬼和奴隶。”她被白人主人要求所做...

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这本书讲述的是一位黑人女孩珍妮，通过向好友费奥比回忆自己的前半生经历，儿童时期和外婆的生活，成年后的三次婚姻，通过珍妮的回忆，来呈现一个黑人女人寻找自我的过程。作者佐拉·尼尔·赫斯顿是美国黑人女作家，她以文字的形式，致力于呈现黑人的文化和女性意识地觉醒...

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从十月下旬拿到复印版本的书，到十一月初完成阅读，花了将近半个多月的零零散散的时间。这本书是从黑人女性角度出发，叙述了女主人公Janie一生的三段婚姻，她从婚姻中追求真爱，浪漫和自由，追求女性独立的过程。从女性的角度来看，她的第三段婚姻于她来说是幸福的，是她所...

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黑人女作家佐拉笔下的女主角珍妮一直在寻觅自己的爱情，不由让我想起之前很喜欢的一部作品《被嫌弃的松子的一生》，同样是一个女人追逐爱，与男人纠葛、寻爱不得的一生，《他们眼望上苍》因其时代背景和种族歧视的刻画，比之《松子》中的性格悲剧要来得更深刻。第一个男人洛根...

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