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江春兰 著

外国文学研究丛书



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## 序

今年5月28日是美国黑人女作家玛雅·安吉洛逝世一周年。江春兰博士的专著《赫斯顿、安吉洛和凯莉自传的新突破》的出版，是对这位不平凡的黑人女作家的最好纪念。

《赫斯顿、安吉洛和凯莉自传的新突破》是以作者的博士学位论文为基础修订而成的。它涵盖了三位黑人女作家的自传，即左拉·尼尔·赫斯顿的《路上的尘迹》、玛雅·安吉洛的《我知道笼中鸟为何歌唱》和罗琳·凯莉的《黑冰》。这三部自传分别代表了20世纪20年代、40年代和90年代美国黑人女性自传，展示了黑人女作家如何通过自传写作不懈地探索现代社会里黑人女性的身份和意义。尽管她们关注的重点不同，但她们共同继承了黑人女性自传的传统，修正了黑人女性在黑人男性自传笔下的软弱形象，并重新定义、重新命名黑人女性的自我身份和主体性。这个选题很有意义，对于深入研究美国现代文学，尤其是黑人文学具有重要的学术价值和理论创新意义。

美国黑人自传是美国黑人文学的组成部分。但20世纪前，大部分黑人自传都是黑人男性作家写的。比如弗莱德里克·道格拉斯的自传在美国文学史上影响很大。还有许多别的男性黑人的自传。但他们的传记往往没有充分书写黑人女性的生存状态，更常常忽视女性的力量。因此，美国黑人女作家的崛起成了美国文艺界的新鲜事。她们用自己的自传书写颠覆了黑人男性自传中对黑人女性形象的扭曲，揭示了女性在黑人社区和白人社会里不可取代的作用，引起了学术界的广泛关注。江春兰博士敏锐地发现了这个问题，选择赫斯顿、安吉洛和凯莉三人的自传作为她们的代表作，深入剖析她们的自传对美国黑人自传的新突破，揭示了黑人文学的新发展，为我国美国黑人文学研究的深化做出了重要的贡献。

专著注重语境—理论—文本的结合，采用对比的方法，深刻地揭示了赫斯顿、安吉洛和凯莉三人自传的共性和个性，展示了他们对美国黑人女性自传文学的独特贡献。

赫斯顿的《路上的尘迹》问世后遭遇许多负面评论，但她勇敢面对，坚持自己的文化观。她向白人读者和黑人读者展示黑人文化的丰富性、多



样性以及活力。她用意指策略颠覆白人的文化霸权主义，将自传文本变成“言说者文本”。她的自传具有丰富的黑人口头文化传统和黑人民俗文化色彩。

安吉洛的系列自传有六部。专著重点选择了第一部《我知道笼中鸟为何歌唱》来评析。这部自传兼具黑人男性和女性自转的传统，表述了黑人的政治意识，描写了20世纪30年代南方黑人姑娘玛雅。安吉洛遭受各种种族歧视，失去了自由，犹如一只笼中鸟，后来她顽强抗争，成了一位坚强而独立的女性。自传文本富有戏剧性，涉及人类在困境中的痛苦和挣扎，具有普遍意义。

凯莉的《黑冰》则设想跨越种族界限的文化融合。她也没有忽略黑人奴隶制历史对黑人学生们造成的心理创伤。她认为通过耐心疏导，可帮助他们促进黑人文化与白人文化的融合。黑人文化已成为美国文化的一部分。黑人也不再是边缘人，而是美国人的合法成员。

专著还指出，三部黑人女性传记不仅继承了黑人传记传统的奴隶叙事，铭记黑人遭受歧视和迫害的历史，而且采用了不同的叙事策略，取得了良好的艺术效果，具有强烈的艺术魅力，在美国文学史上留下灿烂的一页。

《路上的尘迹》具有现代主义色彩。作者有意面对白人和黑人双重读者，叙述不确定性，文化内涵丰富，兼备混杂性特色。《我知道笼中鸟为何歌唱》则采用批判现实主义手法，以大量生动真实的细节描写展示小主人公的不幸遭遇、母性的力量和黑人社区的温暖等。作者还穿插使用嘲讽、幽默、自我戏仿等手法，使叙述更加生动感人。《黑冰》全新解读了黑人民间故事，从黑人传统文化中吸取力量，采用口述传统的手法，探讨跨越种族界限的可能性，提出新环境下两种文化融合的设置。

不仅如此，专著还指出：三部黑人女性传记作者都努力追寻黑人口述传统，但又各具特色。赫斯顿注重黑人修辞策略的“意指”和“言说性文本”。安吉洛遵循布鲁斯传统，叙述中略带抒情，笔调平易优美。凯莉则沿袭黑人口述故事传统，以此作为治愈黑人青少年心理创伤的良方。这些评析密切结合文本，有理有据，公正可信，令人感到专著的作者对三部黑人女性自转的深刻把握。

《赫斯顿、安吉洛和凯莉自传的新突破》的问世标志着江春兰博士学位道路的新起点，可喜可贺！作为一名高校教师，她既要教好书，育好人，又要搞科研，多出成果。要在繁忙的教学工作中挤时间坚持科研，刻苦钻研，大胆创新。古人云：“良时正可用，行矣莫徒然”。今天，神州大地，春风浩荡。万人创业，万众创新已成热潮。形势催人奋进。我衷心地祝愿

江春兰博士继续保持勤奋敬业、励志向前、与时俱进的精神，在美国黑人文学研究方面再谱新篇！

是为序。

杨仁敬

2015年5月

## 前言

作为了解美国黑人生存状态最重要的文类，美国黑人自传在美国黑人文学史占据着举足轻重的位置。美国黑人作家在自传里猛烈抨击了奴隶制的残暴，讲述了他们为了摆脱奴役、争取自由而进行的坚持不懈的斗争，同时也探索了奴隶制对美国黑人造成的恶劣的社会和心理影响，揭示了现代社会里美国黑人仍然遭受种族歧视的现实。但是在20世纪之前，大部分黑人传记都是男性作家的作品。由于受到男权思想的影响，黑人女性对黑人男性作家来说只是可有可无的存在。所以黑人男性的传记并没有充分描述美国黑人女性真实的生存状态，更不用说展示黑人女性的力量了。直到黑人女性开始进行自传写作，利用这个武器重新进行自我定义，这种状况才开始改变。本书主要通过分析左拉·尼尔·赫斯顿、玛雅·安吉洛以及罗琳·凯莉的自传，探索黑人女性自传对美国黑人传记书写的新突破。

美国黑人自传拥有不同于白人自传的特点。奴隶叙事是美国黑人自传最早的形式，它为黑人自传的主题和形式设定了基本的模式。美国黑人自传最基本的特征是它所体现出来的政治意识：它肩负阶级的重任，反对奴隶制、争取黑人整个民族的解放是它的神圣使命。因此，在黑人自传里，自我只是整个黑人社区的组成部分，自我的声音和集体的声音往往融为一体。不过，虽然奴隶叙事为黑人传记设定了基本的模式，但是，美国黑人自传写作是一个不断修正传统的动态的过程，这是因为美国黑人在不同的历史阶段对于黑人自传中最基本的因素如自我、奴隶制以及自由等概念有新的阐释。同时，美国黑人女性也拿起自传写作这个武器书写自我，修正黑人女性在男性作家笔下的刻板形象。这些现象都体现了对黑人自传传统的修正和重新书写。

此外，黑人女性自传是黑人自传不可分割的一部分，也是黑人女性文学的重要组成部分。它宣称了黑人女性文学在美国文学，尤其是美国黑人文学中的地位，改变了黑人女性在文学领域的失语状态。黑人女性自传书写颠覆了黑人男性自传中被扭曲的黑人女性形象，是重新定义、重新命名黑人女性自我身份和主体性的重要途径。

黑人女性自传不仅继承黑人男性自传传统的一些因素，还创建了属于黑人女性自传独特的传统。一方面，黑人女性自传和男性自传一样，体现



了黑人的政治意识。另一方面，黑人女性自传与黑人男性自传又有所不同：黑人男性作家在自传写作时把他们的成就归功于他们个人的能力和积极性；黑人女性作家则大力渲染女性之间非常牢固的纽带关系，颂扬女性母爱的伟大以及黑人女性之间无私的姐妹情谊。在黑人女性自传里，黑人女性不再是男性笔下柔弱无助的牺牲品；相反，黑人女性坚强、独立、乐观，是拥有尊严的人。她们是黑人社区的中流砥柱，不仅担负着养儿育女、教育后代的责任，还担负着传承黑人文化的使命。因为她们的存在，黑人的生活才拥有温暖和活力，黑人的口头文化传统才得以传承。同时，黑人女性自传又不同于白人女性自传，它对女性自传这个文类进行了一定的修正和补充，揭示了黑人女性的复杂命运。

赫斯顿、安吉洛和凯莉属于这一类的黑人女性自传作家。她们通过自传写作这个途径进行自我定义，自我命名，表达了对自由孜孜不倦的追求，以此丰富了对美国黑人生活经历的描述。这三部自传是三个不同历史时期黑人女性自传的代表作：赫斯顿的《路上的尘迹》是20世纪40年代黑人女性自传的代表，安吉洛的《我知道笼中鸟为何歌唱》代表了60年代末以后的黑人女性自传，凯莉的自传则是90年代后黑人女性自传的代表。20世纪90年代后，黑人女性仍然通过自传写作执着探索在现代社会里黑人女性的身份和意义，探索她们的前辈在自传中没有涉猎或者探索不够深入、还有待解决的各种问题。这三位作家的自传关注的焦点互不相同，但是从传承黑人女性自传传统的角度来看，她们是彼此相连、一脉相承的。

赫斯顿的自传《路上的尘迹》出版后，由于该作品从主题和形式上都颠覆了以往黑人自传的固有传统，负面的评论铺天盖地。事实上，作为一位投入的人类学家和充满激情的黑人民俗学家，赫斯顿热爱自己民族的文化。更重要的是，赫斯顿深谙黑人口头传统中最富有特色、最重要的修辞策略——意指。赫斯顿的自传面对的是双重读者，即处于中产阶层的白人读者和黑人读者。面临这双重读者，她采用意指叙事策略，试图对双重读者进行协调，和读者玩捉迷藏的游戏。笔者认为，意指策略是打开这部自传的钥匙。

赫斯顿真正的意图是：向读者展示黑人文化的丰富性、多样性和活力。赫斯顿深受其导师——著名人类学家弗朗兹·博厄斯的影响，树立了独特超前的文化观：认为文化具有流动性和混杂性，坚信文化没有高低贵贱之分。在收集黑人民俗文化的过程中，赫斯顿惊喜地发现，黑人文化并非是正在走向衰亡的文化；相反，黑人文化欣欣向荣，充满活力。对黑人文化了解得越多，研究得越多，她就越是为黑人文化的独特魅力所倾倒。

虽然赫斯顿和弗朗兹·法农不是属于同时代的人，但是赫斯顿的文化



观却在法农的著作《黑皮肤，白面具》里得到了共鸣。在如何对待种族的问题上以及如何对待黑人受奴役的历史方面，二者表达了相似的态度。赫斯顿的自传表面上表达了无种族界限的思想，对于黑人的一些有关种族的观念进行质疑和解构。事实上，赫斯顿只是通过意指策略来对抗白人的文化霸权主义和文化帝国主义。通过意指策略以及其他口语传统叙事策略的使用，赫斯顿把她的自传文本变成了“言说者文本”，把她的家乡作为黑人文化的典型代表来描述。赫斯顿发现，文化的杂糅性是美国黑人文化的一大特征。

在安吉洛的系列自传中，她的第一部自传《我知道笼中鸟为何歌唱》被认为是黑人自传的典范：它一方面传承了奴隶叙事设定的黑人自传的模式，兼备黑人男性和女性自传的传统；另一方面，安吉洛的自传在一定程度上也超越了黑人自传的传统。

和其他典型的黑人自传一样，《我知道笼中鸟为何歌唱》也表达了黑人的政治意识，描述了20世纪30年代美国南方黑人女孩玛雅·安吉洛的成长经历，揭示了黑人在种族隔离制度下遭受到的各种歧视和面对这种制度的无能为力，探索如何挣脱强加在黑人身上的社会、经济以及其他各方面的枷锁，从而获得最终的自由。这本自传表现了黑人女孩小玛雅在当时的社会环境下犹如笼中之鸟一样失去自由的权利，但是作者强调的重点是小玛雅如何为生存而抗争，最终如何成功地摆脱了社会和心理的双重枷锁而成长为独立、自信的女性。这本自传是一段从牢笼走向自由的旅程，是一首追寻自由的颂歌。在自传里，安吉洛描述了黑人在种族隔离的制度下受尽歧视和磨难。面对这样的状况，玛雅从黑人丰富的社区文化中汲取了精神上的力量。在黑人社区里，女性是整个社区的灵魂人物，是整个社区赖以生存的精神力量，比如安吉洛的祖母亨德逊太太、母亲薇薇安以及福莱沃斯夫人等。正是在这些女性长辈的关怀下，饱受创伤的小玛雅成长为一位坚强、独立的女性。

同时，安吉洛在写作《我知道笼中鸟为何歌唱》的时候，有意识地把自传当作文学作品来创作，无论在主题还是表现手法上都取得了一定的突破。安吉洛跨体裁的系列自传是美国黑人自传书写的创新。在她的系列自传里，散文、游记、小说等多种体裁杂糅，现实主义与现代主义结合，史实与虚构结合，应用了许多小说写作的叙事技巧，比如有精心设计的场景、情节和主题，使用想象、嘲讽、幽默和自我戏仿等修辞手法，使文本更富有戏剧性、富有想象的张力，取得了意想不到的效果。此外，该自传讲述的是人类的普遍经历。不管读者是黑人或者白人，或者是其他肤色的人，都可



以从中看到作为人类的一员在困境中的挣扎和痛苦、欢乐与悲伤、脆弱与坚强。正如安吉洛自己所说的，当她在叙述黑人的经历时，她也同时在关注整个人类的命运，关注人类如何忍受失败和挫折，如何在逆境中追求梦想，如何在艰难困苦中求生存。

凯莉的自传《黑冰》延续了赫斯顿自传中对于文化多样性的探索，提出了跨越种族界限进行文化融合的设想。在自传里，凯莉讲述了她作为第一批被圣保罗学校录取的黑人学生所遭遇的经历。凯莉着重描述了黑人奴隶制的历史对现代黑人的心灵造成的不可磨灭的创伤，给他们带来的沉重的心理负担。不过幸运的是，当凯莉回到圣保罗中学成为一名教师之后，她已经能够为那些遭遇同样处境的黑人学生提供指导，帮助他们平衡两种文化的冲突，以积极开放的心态面对两种文化的融合。霍米·巴巴的文化混杂性和间性协商理论可以提供理论基础，用于分析凯莉对于跨越种族界限进行文化融合的思想。

凯莉一方面从黑人传统，尤其是口头传统中获取力量，另一方面利用她作为黑人、作为一个边缘人的优势，探索在“间质空间”里的身份。她是一名教师，同时也是一名“跨界艺术家”，承担了融合两种文化的使命。黑人文化和白人文化互相影响、互相渗透，从而丰富了两种文化的内容。黑人文化因此也成了美国文化的重要组成部分。同样的，黑人不再只是边缘人，而是美国人的组成成员。笔者认为，作为黑人民俗学家的赫斯顿一定会同意并欣赏凯莉对那两个黑人民间故事的新的阐释，因为对于赫斯顿来说，那也是她一直想要实现的梦想。

在这三部自传里，作者采用了不同的叙事策略。笔者首先分析了主要的文学思潮对安吉洛和赫斯顿产生的影响：《我知道笼中鸟为何歌唱》表现了现实主义的色彩，《路上的尘迹》表现出了现代主义的特点。此外，《路上的尘迹》中的其他叙事技巧主要表现为不可靠性叙事、双重读者问题以及对黑人修辞策略“意指”的熟练应用。关于《我知道笼中鸟为何歌唱》，安吉洛的叙事视角也值得关注。笔者同时探讨了三部自传对于黑人口语传统的追寻：《我知道笼中鸟为何歌唱》的布鲁斯传统、《路上的尘迹》的言说者文本以及《黑冰》中民间故事的疗伤功能。

总之，这三部自传彼此不同，又相互联系，体现了美国黑人女性自传书写的突破。黑人女性自传在继承黑人自传的传统时，又以各自的方式对黑人自传进行了修正，以此丰富了黑人自传作为一个文类的内涵。自传写作为黑人女性提供了一个进行自由讲述的途径。

## A Note on Abbreviations

Throughout this book, the following abbreviations are used to indicate the titles of the autobiographies of Hurston, Angelou and Cary.

*Dust Tracks on a Road: DT*

*I Know Why the Caged Bird Sings: CB*

*Black Ice: BI*

*Gather Together in My Name: GTMN*

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# Introduction

## 1. Hurston, Angelou and Cary's Lives and Works

Although the last decades of the 20th century saw the outpouring of the studies of American black autobiography, especially the studies of the earliest form of American black autobiography—the slave narratives, little research work was devoted to the study of American black women's autobiographies. Therefore, this book will explore American black women's autobiographies, mainly dwelling on Zora Neale Hurston's *Dust Tracks on a Road*, Maya Angelou's *I Known Why the Caged Bird Sings* and Lorene Cary's *Black Ice*. First of all, a general account will be given to the lives and works of Hurston, Angelou and Cary.

### 1.1 Hurston's Life and Works

Zora Neale Hurston (1891-1960), an African-American female author, folklorist, anthropologist, is regarded as the forerunner of African-American literature. She published four novels, more than 50 short stories, plays, and essays. All through her life, Hurston remained an enigmatic woman and was once considered by Mary Helen Washington as "a woman half in shadow."

According to Zora Hurston's autobiography *Dust Tracks on a Road*, she was born in Eatonville, Florida, but she didn't mention her birthday. However, birth records revealed that she was born in 1891 in Notasulga, Alabama. When she was three, her family moved to Eatonville, Florida, the first incorporated black town. Her father John Hurston was a Baptist preacher and the mayor of the town and her mother Lucie Potts was a school teacher. In Eatonville, Zora Hurston enjoyed a secure childhood, free from the inferior sense experienced by the Southern black Americans. The happy childhood there had a great influence on Hurston's whole life. But her happy life came to an end in 1904 when her mother died. Her father remarried almost immediately after her mother's death. Her father and stepmother



didn't want to raise the children. As a result, Zora Hurston and her seven other siblings were dispersed to relatives and boarding schools. Zora was sent to a boarding school in Jacksonville, Florida, but was expelled because her father eventually stopped paying her tuition.

Though still a young girl, Zora Neale Hurston began her difficult life on her own in the American South. She later worked as a maid to support herself. In 1917, Hurston managed to attend Morgan Academy, graduating in 1918. As an eager student, she obtained the opportunity to go on with her study at Howard University in Washington, D.C., always working her way through school with odd jobs. At the university, she took courses in Spanish, English, Greek and public speaking, and earned an Associate's Degree in 1920. In 1921, she published her first short story in the college literary magazine, "The Stylus." In 1924, Hurston published "Drenched in Light," a story about a joyful child in Eatonville. The following year, she wrote a story, "Spunk" and a play, *Color Struck*, both of which won prizes in *Opportunity's* literary contest. Thanks to her success in the contest, Hurston was able to become a member of the Harlem Renaissance. In 1925, she was offered a scholarship to Barnard College and became the sole black student in the college. Soon afterwards, Hurston studied anthropology under the noted anthropologist Franz Boas and conducted ethnographic research. She received her B.A. in anthropology in 1927. Hurston spent two years as a graduate student in anthropology at Columbia University.

In 1927, Hurston married a jazz musician Herbert Sheen, but they divorced four years later. In 1939, she married again, but the marriage ended after only seven months. In the following ten years, with the support from her patron, Mrs. Rufus Osgood Mason, Hurston devoted herself to observing, collecting and participating in the black culture of her hometown Florida, Georgia and Alabama. She reported on voodoo practices in Louisiana and Haiti and collected customs, dances and practices in Jamaica and the Bahamas. Her lifelong goal was to preserve the folk traditions and to create an original black literature.

In the anthropological field, Hurston published important works such as *Mules and Men* (1935) and *Tell My Horse* (1938). In 1930, she collaborated with Langston Hughes, writing *Mule Bone: A Comedy of Negro Life in Three Acts*, a play that was not published until 1991. As a novelist, Hurston published four novels: *Jonah's Gourd Vine* (1934), a story based on the life of her father, a blend of autobiography, folklore and fiction; *Their Eyes Were Watching God* (1937), written during her fieldwork in Haiti and considered as her masterpiece, a novel



about a young woman Janie Crawford's search for love, self-identity and freedom; and *Moses, Man of the Mountain* (1939), a complex novel exploring the way into freedom; *Seraph on the Suwanee* (1948), a story notable principally for its focus on white characters (Butterworth 247-54).

At the request of her publisher, J.B. Lippincott, Hurston began in 1941 to work on her autobiography *Dust Tracks on a Road* (1942). The book is a controversial autobiography. Although the book was warmly welcomed by the white readers and was awarded the Anisfield-Wolf Book Award, it suffered lots of negative criticism, severely criticized especially by black intellectuals for her negligence of the race problem and her stance towards the whites.

Since the mid-1940s, Hurston seemed to be losing her voice especially after she was falsely charged for molesting a ten-year-old boy. Hurston was not able to recover from this scandal. She became more conservative and moved back to Florida, continued to write magazine articles and suffered from financial and medical difficulties. In 1959, Hurston had a stroke and entered a welfare home and died there on 28 January, 1960, buried in an unmarked grave. Zora Neale Hurston's books were out of print for more than three decades. The passionate author and anthropologist was forgotten until 1975, when the black writer and scholar Alice Walker wrote an article, "In Search of Zora Neale Hurston," which revived readers' interest in her works. Hurston was then recognized as the pioneer of Afro-American women's literature.

## 1.2 Maya Angelou's Life and Works

Maya Angelou (1928-2014), born Marguerite Ann Johnson in St. Louis, Missouri, on April 4, 1928, best known as an African-American author and poet, has published a series of six autobiographies, five books of essays, numerous books of poetry, and is credited with a long list of plays, movies, and television shows. Angelou has a rich and complicated life experience. She is not only a writer and poet, but also works as a dancer, a singer, an actor, a director and a journalist, a producer of plays, movies, and public television programs.

When Angelou was three, and her dear brother Bailey was four, they were sent back to Stamps, Arkansas by their divorced parents and were brought up by her grandmother Mrs. Henderson. Four years later, they were sent to St. Louis, living with their mother. But unfortunately, eight-year-old Maya was raped by her mother's boyfriend Mr. Freeman, who was later murdered probably by her