

# Writer's Model

## Literary Research Paper

This Writer's Model has been formatted according to the standards of the *MLA Handbook for Writers of Research Papers*, Fifth Edition.

**HOLT, RINEHART AND WINSTON**

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### Folklore into Fiction: The Writings of Zora Neale Hurston

In 1973, Alice Walker, the author and poet, made a sentimental visit to the African American city of Eatonville, Florida. Her goal was to find the grave of a writer she greatly admired, Zora Neale Hurston. Hurston, a major figure of the Harlem Renaissance, died in poverty in 1960 (“Hurston, Zora Neale”). Walker found no grave or marker in Eatonville, Hurston’s hometown. Instead, she learned that her literary idol had been buried in an unmarked grave in a segregated cemetery in Fort Pierce, Florida. She commissioned a headstone for the site that hailed Hurston as a genius of the South, a novelist, a folklorist, and, finally, an anthropologist.

It is significant that Alice Walker—poet, novelist, and winner of the Pulitzer Prize in fiction—would add “folklorist” and “anthropologist” to her description of the neglected author, for Zora Neale Hurston was more than a gifted novelist. She was also a perceptive student of African American culture, an author of two notable books of folklore, a member of the American Folklore Society and the American Ethnological Society (Hurston, Dust Tracks 171). Hurston’s work as an anthropologist is, in fact, directly related to her creative writing. The connection is clear in many elements of her fiction.

Hurston’s life story begins in Eatonville, Florida, near Orlando. Eatonville was originally incorporated as an African American town—a unique situation that had an impact throughout Hurston’s life. Her hometown was also her earliest training ground (although she could hardly have realized it at the time) in black southern folklore, the place where she heard the local storytellers tell their colorful stories, or “lies” (Hurston, Dust Tracks 197).

Young Zora, whose father was a Baptist preacher, received little formal education and worked at menial jobs. However, she read whenever and whatever she could, and her great goal was education.

Paying her own way, Hurston was able to study at Morgan College and Howard University. By

that time she was already a beginning writer, using folktales and her hometown in her fiction. At Howard she wrote “John Redding Goes to Sea,” which featured folk beliefs about witches’ curses and screech owls (Ikonné 185-86). Another early short story, “Spunk,” was set in a village “that is obviously Eatonville” (Hemenway 41, 77-78).

Then came a turning point in her life. In 1925 she was admitted to prestigious Barnard College in New York City as the school's first African American student (Howard, “Just Being Herself” 101-02). At Barnard, Hurston studied anthropology under Ruth Benedict. Just before Hurston graduated, Franz Boas of Columbia University, another eminent anthropologist, read one of her term papers. Boas invited Hurston to study with him and gave her another way to look at her Eatonville tales. According to Lillie Howard, Hurston learned to view these tales “as invaluable folklore, creative material that continued the African oral tradition” (“Zora Neale Hurston” 135). Hurston decided then to become a serious social scientist. In 1927 Boas recommended her for the first of several grants she was to receive. She went south to gather folklore.

Clearly, Hurston’s attraction to folk stories was always intertwined with her fiction. Anthropology simply made her attention to African American folklore and culture more systematic and intensive; as she said, “research is formalized curiosity” (qtd. in Chamberlain).

After she began doing fieldwork, she alternated between anthropological and creative writing. Her study of Eatonville folktales and New Orleans hoodoo (voodoo) in 1927 and 1928 resulted in the book of folktales Mules and Men, and she wrote her first novel, Jonah’s Gourd Vine, soon after. Many critics have noted that all of Hurston’s novels showed effects of her study of anthropology, and one of the most obvious connections between the two appears in her fiction’s plots and characters.

Just one example of how Hurston’s research worked into the plot of Jonah’s Gourd Vine is the “bitter bone” that An’ Dangie uses in a ritual to make Hattie invisible (200). In Mules and Men, Hurston reported how she underwent a whole ceremony to get the “Black Cat Bone,” or bitter bone, of invisibility (272).

In later books, too, these connections occur. A field trip to Haiti and Jamaica in 1936 produced

Tell My Horse, another study of voodoo. A year after its appearance she published the novel Moses, Man of the Mountain, which has been described as a blend of “fiction, folklore, religion, and comedy” (Howard, “Zora Neale Hurston” 140). In it, Moses is a “hoodoo man,” an idea that also appears in Jonah’s Gourd Vine (231).

Dialect and idiom are also important parts of both Hurston’s scientific work and her creative writing. She worked into her fiction the words she heard and researched in the field. According to her biographer, Robert Hemenway, the long sermon that is the climax of Jonah’s Gourd Vine “was taken almost verbatim from Hurston’s field notes” (197). The novel, in fact, contains so many folk sayings that Robert Bone has claimed “[...] they are too nonfunctional, too anthropological [...]” (127).

Most critics have agreed with Darryl Pinckney that Hurston’s “ear for the vernacular of folk speech is impeccable” (56). Even a critic in 1937 who found Hurston’s dialect “less convincing” than another writer’s suggested that Hurston’s rural dialect might be more realistic (Thompson). Her excellent ear and her “skill at transcribing” (Young 220) made the language in her first novel something new and therefore somewhat hard to read.

Some critics may have found her ear for speech impeccable, but several writers of Hurston’s time disapproved of her work. Zora Neale Hurston was in fact a controversial figure within the Harlem Renaissance. She was attacked for her novels’ picture of black life, and this portrayal is another connection between her anthropological work and her fiction (Howard, “Just Being Herself” 156).

Hurston came to New York when the Harlem Renaissance was in full bloom. This cultural movement of the 1920s included such noted writers as Langston Hughes, Countee Cullen, and Arna Bontemps. They, like Hurston, celebrated black culture, but some Harlem Renaissance figures also saw themselves as a “guiding elite” for other African Americans (Pinckney 55). They didn’t want to support what they saw as a stereotyped image in art. Sterling Brown even attacked Hurston’s nonfiction. He said that “Mules and Men should be more bitter” (qtd. in Howard, “Zora Neale Hurston” 139).

Hurston, on the other hand, believed she was serving an unmet need. African American folklore had always fascinated the American public; but it had been presented mostly by white writers (such as

Joel Chandler Harris), and to her these portrayals seemed either patronizing or inadequate (Wilson 109). She wanted to put it in its true social context.

Moreover, Hurston felt her picture of African American life in Jonah's Gourd Vine and in Their Eyes Were Watching God was thoroughly realistic. She felt that the Harlem Renaissance writers were unfairly criticizing her fiction because it didn't have a political message. She said they believed all African American writers "were supposed to write about the Race Problem," while her intent in Jonah's Gourd Vine was "to tell [...] a story about a man" (Dust Tracks 214).

Hurston did not intend to be a reformer if it meant falsifying what she saw as a scientist or modifying what she wanted to achieve as an artist. Through her fieldwork she knew intimately the everyday, "normal life" of African Americans in the South, and that's what she focused on in much of her fiction (Thompson). Also, her study of many cultures showed her that folktales functioned, in part, the same way all over the world, as "communal tradition in which distinctive ways of behaving and coping with life were orally transmitted" (Pinckney 56). Hurston thought the tales were sophisticated and important and should be shown as they were. Margaret Wilson sums up Hurston's anthropological and fictional beliefs this way: "She saw people as people" (110).

So even though critics like Richard Wright, Alain Locke, and Sterling Brown objected to Hurston's portrayal of African American life in Their Eyes Were Watching God, other critics saw both a realistic, vibrant character and Hurston's "fullest description of the mores [customs and values] in Eatonville" (Hemenway 241-42; Pinckney 56).

For better or worse, Hurston's fictional world—its plots, characters, language, and picture of life—grew out of the folklore she had heard as a child and then studied as a professional. Like the fine anthropologist she was, Zora Neale Hurston intended to get that world down on paper, and to get it down right.

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## Definition

Writing a **literary research paper** helps you learn more about an author, a work of literature, or the culture that produced a work of literature. Literary research papers can examine an author's motives, a work's historical accuracy, or any other topic that can give you insight into the meaning of literature.

Many literary research papers use the structure illustrated in the framework below. Print this framework and use it as a guide when you write your own literary research paper.

## Framework

## Directions and Explanations

**Introduction**

- Hook your readers.
- Provide necessary background.
- Include your thesis statement.

**Grab your readers' attention right away** You can use a brief story or an anecdote to draw readers into your paper. You can also use a thought-provoking quotation, a series of questions, or a vivid description of a scene.

**Include background information** If the topic might be unfamiliar to your readers, supply background information to help them understand your paper.

**State your thesis** Present your main idea about your research. Your thesis should be specific, assertive, arguable, and unique. A thesis statement can be more than one sentence in length, but try to make it as concise as possible.

**Body**

- Develop the first idea that supports your thesis.
- Develop the second idea and so on.

**Present your research** Develop each idea that supports your thesis. Support your ideas with evidence. Give examples or draw conclusions from your research, and be sure to cite sources.

**Organize your ideas** Remember to organize information in chronological order, in order of importance, or in logical order.

**Conclusion**

- Restate your thesis.
- End with some final insights into your research.
- Create a Works Cited list.

**Return readers to the purpose of your research** Sum up your main idea by restating your thesis, and include a final thought about your research.

**Provide an alphabetically arranged list with complete publication information for each source you used** List sources alphabetically by author's last name. Usually, a Works Cited list should begin on a separate page at the end of your paper.