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## ZORA NEALE HURSTON'S ENDEAVOUR TO DISTINCTION.

**Dr. Sharmila Kunnu**

Head, Department of English Language & Literature,  
St. Francis College for Women (Autonomous), Begumpet, Hyderabad, TS  
Email Id: [bussa\\_sharmila@rediffmail.com](mailto:bussa_sharmila@rediffmail.com)

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**Abstract:** The Paper attempts to analyze Zora Neale Hurston's 'Dust Tracks on a road' which endeavors to catch the feeling of 'peculiarity' that has been frequenting her self-portrayal by setting her not as a normal auto-biographer, chalking the phases of her life from nothingness to distinction. Rather her Dust tracks is viewed as an endeavour to put her life as an ethnographic research report that gives us a knowledge into the Afro-American culture and its kin, while including the Americans additionally inside the domain.

The attempt also purports to identify the single most important link between the different phases in Afro-American women's autobiographies, Hurston's autobiography, and command a preliminary assessment. Hurston should be understood as a woman who was, regarding her self-representation, concerned ,primarily with a "self" unconstrained by gender in particular and condition in general. Upon closer examination, she seems to be a wanderer-talented artist, perhaps the most talented Afro-American writers of the decade, who searched in creativity and in life for some intangible satisfaction which she failed to find.

The paper is significant in this sense that these narratives will be viewed as a means for writers to re-establish a feeling to connection to a community. Through the process of narrating their life-story with a focus on the Afro-American writers are able to form a powerful group which can then assert itself against the main obstacles they still face.

**Keywords:** Endeavour, Autobiography, Gender, Creativity, Narration.

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**Introduction:** Zora Neale Hurston is recognized as an important writer of the Harlem Renaissance, an era of unprecedented achievement in black American art and literature during the 1920s and early 1930s. The world has finally rediscovered Zora Neale Hurston. Her books are back in print, a new wave of Afro-American women writers have claimed her as their literary ancestor, and today's generation is eagerly exploring Eatonville and its citizens in the nation's classrooms.

The autobiography of Zora Neale Hurston, that is, ***Dust Tracks on a Road***, cited as *Dust Tracks* hereafter, contributes to the mystification of Zora Neale Hurston who, as Joanne Braxton remarks remain "one of the most enigmatic and elusive figures in black American literary history." (Braxton, Joanne M. ,1989. p.146.) In this way, Melvin Dixon notes simply that the title defines Zora Neale Hurston's "preference immobility."(Dixon, Melvin., 1987. p.85.) Claudine Raynaud sees something more: of fullness which could be expected from a writer's retracing her journey to success is denied in the book's very title

In a Minor Chord (1971), Turner says that *Dust Tracks* outlines Hurston's "shrewd authenticity and shy hesitance, her logical inconsistencies and quietness, her madneses and indulgent brags which argue for the world to perceive and regard her.

*Dust Tracks* is never steady with itself, not with the traditions of personal history by and large or those of Afro-American 'autobiography', nor with the certainties of Zora Neale Hurston's life, and nor with what presumably is its creator's genuine emotions about racial legislative issues. Rather than fulfilling customary traditions, *Dust Tracks* center around the life of Hurston's creative ability, on the mental

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progression of her family, on retelling group stories, on portraying the character of specific companions and on Hurston's uncertain declarations about race. In doing as such, *Dust Tracks* depicts an individual persona that opposes lessening to a reasonable, predictable solidarity and rather depicts a woman of numerous words who is in pressure with the world in which she moves.

In calling *Dust Tracks* problematic, critics are contending that Zora Neale Hurston does not speak to herself honestly and that the snare is a beguiling and unfaithful portrayal.

The divergence between the freshness and the innovation of her different works and the sly irresoluteness of this content can't be clarified just as confirmation of a coming up short ability. It is more possible, nonetheless, that the aggravating prudence of the work springs from a battle at self-definition in a general public that had officially marked her as 'Black'. Hurston's long-lasting worry with the self and its confinements (those forced from without and from inside) is the normal, maybe even the best possible the subject of an 'autobiography.

Zora Neale Hurston realized that self-definition, nonetheless an irrepressible human need, is as yet a risky endeavour. Sprinkled all through *Dust Tracks* are comments that, taken together, clear up a considerable lot of the hazards of personal written work. In one much of the time referred to the passage, Hurston takes note of that as a girl child, she had not yet discovered that "individuals are inclined to manufacture a statue of the sort of individual that it satisfies them to be. Also, few individuals need to be compelled to ask themselves, imagine a scenario in which there is no me like my statue?" (*Dust Tracks*, 34). She additionally noticed that individuals sometimes consider themselves as they change. Afterward, subsequent to relating her two relational unions, Hurston advises the peruser to give careful consideration to her recommendation about love, for "anyone whose mouth is sliced crossways are given to lying, unknowingly and in addition intentionally" (*Dust Tracks*, 265).

As the author of her own life, Zora Neale Hurston's issues were intensified by the way that she declined to create the sort of content portrayed by Stephen Butterfield in his generally acknowledged meaning of Afro-American 'autobiography'. Hurston's life story isn't in the male convention distinguished by Stephen Butterfield, one intended to stir indignation and outrage as a goad to collective action. The brand of progressivism that keeps running all through Hurston's personal history is the radical individualistic strain, and she urges to reveal to her own one of a kind story. Hurston's life account looks to some extent like Ellen Glasgow's *The Woman Within: An Autobiography* (1954) or Eudora Welty's *One Writer's Beginnings* (1984) than to the personal histories of Afro-American men. Rather, she writes in a custom related progressively with black women auto-biographers; one that draws frame and tone from the oral convention of the Blues, a mode related with self articulation and disclosure. Exploratory reality in the Blues is subjective, enabling the vocalist to roam a street and record the passionate pressures of the voyage. Plainly, Hurston's self portrayal, the very title of which epitomizes a dream of life as a trip, is in this custom, and the tracks made in the dust are one of a kind to herself. Regardless of what her prosperity, be that as it may, she always remembered her modest beginnings: as she herself cites in the personal history: "From the profundity of my inward heart I valued the way that the world had not been inside and out unkind to Mama's kid" (*Dust Tracks* 3).

With her brisk and simple giggle, her sharp mind, and over the top stories, Hurston enchanted her kindred authors.

Hurston is as yet portrayed as cryptic and unimaginable. Furthermore, the main place in which Hurston felt secure is herself. Really a lady who kept her own particular advice, Hurston alluded to the wellspring of her deepest considerations as the main place in which she could escape societal constraints and control and unreservedly communicate. There in the internal locales of the self she discovered certification, a place to mend, a position of rebuilding and recuperation. There, she supported a soul of protection that empowered her to survive and proceed. It is there that Hurston developed elective pictures of herself to remain contrary to the controlling, cliché pictures of dark skinned ladies, pictures that were contrived in a general public based on dark women's typification and enslavement

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By 1940, Zora Neale Hurston was a broadly known figure. She had distributed two books about legends, three novels, a few short stories, and numerous daily paper and magazine articles. Her name had showed up in babble and society sections, and she had been examined and broadly met in print and broadcasting live. Be that as it may, in spite of her acclaim, Hurston had never earned a considerable or even a reliable wage from her books.

Zora Neale Hurston composed *Dust Tracks on a Road* amid 1941 and 1942, halfway in New York and mostly in California, where she worked quickly as a story expert for Paramount Studios. She had been welcome to California, to live with a rich companion, Katharine Mershon. She made the move in pre-summer 1941. By mid-July she had finished the main draft yet was compelled to erase and modify in light of the Japanese assault on Pearl Harbour. Hurston had been harsh on America in her first draft. However, when the air was loaded with patriotism, she figured it convenient to exclude the part about American majority rule government.

The life account was distributed in November 1942, when Hurston was presumably fifty-one years of age. Individual components muddled the composition of *Dust Tracks*.

The absolute most essential connection between the distinctive stages in black women's collections of memoirs, Hurston's life account, orders a preparatory appraisal. Hurston ought to be comprehended as a lady who might have been, in regard to her self-portrayal, concerned basically with a "self" unconstrained by sex specifically and condition by and large. Upon nearer examination, she is by all accounts a vagabond capable craftsman, maybe the most capable Afro-American author of the decade, who sought in inventiveness and in life for some immaterial fulfilment which she neglected to discover. She endeavoured to accommodate high and low culture by turning into Eatonville's tasteful delegate to the Harlem Renaissance, and when she found this was an inadmissible part, she swung to the expert investigation of fables as an option (Hemenway 56).

Zora Neale Hurston as an auto-biographer situated amongst the black and keeping in mind those societies and readerships formed the tricky status of *Dust Tracks*. This transformed it into a printed "statue" of selfhood, to utilize Zora Neale Hurston's own allegory, instead of the substance and blood self-portrayal that numerous perusers have anticipated that would discover in the book.

The *Dust Tracks* isn't inflexibly sequential in form. The main half takes after Zora Neale Hurston's life from adolescence through middle age, while the later parts bend, in actuality, casual expositions that look like the news coverage Hurston started to create in the mid-forties. Still one has the inclination that she was exceptionally consider about the subjects she connected with and the revelations she made. Hurston's self-disclosure works through direct articulations of objectives and feelings; through a progression of interlocking themes and myths; through stories about herself or others that reflect or recommend her considerations and morals; and through the casual expositions, or the interventions that finish up the personal history.

Zora Neale Hurston is less given to an examination of her life than she is to proposing and passing on the idea of its passionate sources. The record she gives of her developmental years is loaded with disparate feelings, one of which she declines to make light of: her outrage. She was "of the word-evolving kind" (*Dust Tracks*: 27) and her forward conduct was reason for awesome caution for her maternal grandma, "She had known subjection and to her my shamelessness was unfathomable" (*Dust Tracks*: 46). In the classroom Zora couldn't fight the temptation to talk back to established authority, knowing "that established authority hated sauciness worse than barbed-wire pie" (95). After the passing of her mom, she found that individuals hated her refusal, even notwithstanding vagrancy, to be modest. Alone and destitution stricken at an early age, Hurston says that she strolled by her own particular body: "I noticed it and felt it. I noticed the bodies of those among whom I should live, however they didn't. They were as much at home with theirs as death in a tomb" (Hemenway: 117).

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From her grown-up point of view, Zora Neale Hurston concedes that her persistent addressing made her "a crow in a pigeon's home" and this "was no picnic for my family and environment, and they thus were challenging for me"

Zora Neale Hurston endeavours to confine those highlights of her identity that she took from her folks. In the initial segment of her life account maybe no immediate explanation of self-disclosure is as full of mental ramifications.

While her mom was on her deathbed, she advises Zora not to enable anybody to cover the clock or the mirror nor expel the pad from her head before she was dead, as this was the custom. In spite of the fact that Zora tries, however the youth can't do as such. Despite the fact that, she perceives, what her mom expected of her surpassed her capacities, Hurston's disappointment isn't assuaged by her mom's absolution.

The basic articulations in the entry and the disappointed activity reflect Zora Neale Hurston's assurance to set her will against built up expert and additionally to keep her serious guarantee to her mom. It likewise mirrors her feeling of her own power, control, and power, however it is unnoticed.

Zora Neale Hurston offers various explanations behind, close to the age of fifty, distinguishing herself as Mama's child. Not the minimum of which is the resistance her mom communicated toward her inventive desire.

Zora Neale Hurston comes back to this fundamental clash at different focuses all through *Dust Tracks*.

Zora Neale Hurston's recollections of the past incline to wind up as little dramatizations inside themselves. She doesn't only portray the restoration gatherings of her childhood.

Hurston adjusts a significant number of her anecdotal strategies with a specific end goal to describe her hands on work. She starts the section on gathering Afro-American old stories with an individual definition.

Zora Neale Hurston's elevated feeling of self as uncovered through direct explanation is fortified by the themes that undergird the collection of memoirs from the earliest starting point parts. She speaks to herself as somebody singled out in view of her exceptional mindfulness her inward need and refinement (which, honestly, she couldn't generally accommodate with the external reality). It isn't inconsequential that Hurston starts her self-story with a record of the three while wilderness searchers who established her town, for she plainly sees herself- a vagabond if not an outskirts lady as sharing their soul. The white man who unintentionally (or fortunately?) carries Hurston into the world embodies this wilderness soul. He utilizes Hurston not to be a weakling and not to be a "nigger" a word she characterizes (in a commentary) as "a feeble, abhorrent individual of any race" (*Dust Tracks*<sup>41</sup>). She reproduces this man with the goal that he typifies her own want for activity, her own particular individualistic esteems: "He was an aggregating man, a great supplier, paid his obligations and came clean. Those were every one of the temperance's the group expected" (*Dust Tracks*: 43).

Hurston was sufficiently lucky to have her esteems formed not just by the white man who helped at her introduction to the world (the first of her numerous supporters), yet in addition by an all-black group- another sort of boondocks, one whose method of life was splendidly acknowledged for her in the town's focal social occasion.

Identified with the frontier theme is simply the picture Zora Neale Hurston makes of herself as a 'vagabond'. She acknowledges a furious sow for at first inciting her to get off her feet and go. The youthful dark Southern lady who neglected to disguise her dad's directives that she take in her place, would, similar to the frontiersmen, "stray in the forested areas isolated, after some inside inclination to end up in a good place" (*Dust Tracks*: 32).

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As a theme it must be found in conjunction with the arrangement of dreams Zora Neale Hurston claims to have had as a kid, starting when she was seven years of age. The dreams circular segment was never plainly organized.

As a theme the dreams are vital to the self that Hurston characterizes. A relic of the more customary profound 'autobiography', they intersperse her conviction that she is somebody exceptional, and they give a mythic, overwhelming structure for her wanderings for her journey. They additionally show a mental self view that is far expelled from a large portion of people in general records of Hurston by her counterparts.

In the last segment of *Dust Tracks*, she turns her consideration regarding specific themes like religion and religious assessment. Here, her tone never loses its amusingness, turns out to be more thoughtful and all the more polemically engaged. This move has caused issues for various perusers. Claudine Raynaud contends that the move makes a burst and in this way bumps our desires. Francoise Linnet claims (with more noteworthy enticement) that there is no such crack, that actually, Hurston purposely outlines her own encounters by more broad evaluations of, on one hand, her locale and 'people' and, on the other, her grown-up sees on general points like love, religion, race, and now that her unique decision is accessible patriotism. Robert Hemenway perceives that Hurston is going for a comprehensive point of view, with her end parts, yet he accepts, alongside Raynaud, that the isolated accentuation takes away some effectiveness from the book.

Hurston's list of chapters in *Dust Tracks* proposes what might be a request of significance. She moves from race 'My People, My People' to fellowship, to love, to religion, to her last worldwide point of view 'Looking Things Over'. She drives her peruser to trust that she supposes race cognizance is love amongst companions and less huge than one's association with the universe. Hurston comes back to the issue of race, especially the issue of racial contrast, in the last sections of her personal history. Commentators appear to excuse or avoid any of Hurston's mannerisms and logical inconsistencies spare those in regards to her proclamations on race. As Hurston may have foreseen, a few perusers have subsequently viewed the other section expositions as superfluous to her self-portrayal as an Afro-American lady in mid twentieth century America. However, any comprehension of Hurston's racial awareness as a dark Southern American must recognize the aggregate self she endeavours to depict in every one of these rambling sections (counting those that did not at first show up), starting with her comments about the idea of relationship.

Since 1970s when Zora Neale Hurston was rediscovered by Alice Walker, the writer of the Harlem Renaissance has been widely celebrated. Hurston's books have been in print and what is most important they have been accepted by both critics and readers. In 1990 an inaugural annual Zora Neale Hurston Festival was founded, followed by the building of Zora Neale Hurston Branch Library in Fort Pierce in 1993 and in 1996 Hurston became 'the fourth African American and the fifth woman', who was published in the well-known Library of American series (L.Hurston: 7). This year Hurston's *Their Eyes Were Watching God* was chosen as a book for The Big Reader in some regions of the United States-Hartford, Connecticut; Louisville, Kentucky; Parma, Ohio; Albany and Buffalo, New York; Savannah, Georgia, Fayetteville, North Carolina; Washington, DC; Newport, Virginia; Orlando, Florida (Latest News). The Big Read was founded as an initiative of the National Endowment for the Arts, in partnership with the Institute of Museum and Library Services, and in cooperation with Arts Midwest. It was established so as to restore a declining habit of reading for pleasure in the USA (Gioia).

Even though it has been more than eighty years since Hurston's first short story *John Redding Goes to Sea* was published, her writings still attract new readers who enjoy and imagine colourful narratives, and either explore African American culture or remember their roots through Hurston's literature.

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