

Chapter 4

Ideas of Feminism Evade through Reflections and Janie's Ultimate Love Resort with Vergible "Tea Cake" Woods

The moment when Jody dies, Janie enters the stage where she starts to have reflections on what she experiences within two previous marriages. She finds out, that the two marriages she has, are only the realization of what her Nanny wants, yet the happiness she expects from love does not come in each of every marriage and husband that Janie has. This chapter covers Janie's decision to have her own dreams to realize, which refers to her old and first wish of having a true love and the bee for her own. Therefore, this part is also meant to discuss how Janie's third as well as last

husband, Vergible “Tea Cake” Woods, eventually fulfill her love and bee dreams which make Janie’s quest for love finally end. In addition, the analysis will include how the love that they share, makes Janie tolerate his patriarchal dominance.

A. Janie’s reflections on her quest for love.

Feeling free after her second husband’s death, Janie begins to enter a new kind of life, which is entirely new for her. Janie who spends her life being controlled by someone, starting from her Nanny, Logan Killicks, and Jody Starks, now experiencing a sort of life, where she does and enjoys things by herself only. In addition, this kind of life that she undergoes, gives her time between her daily chores, to set reflections upon what she has been through. This part analyzes more deeply on Janie’s reflections and how the reflections results in Janie’s further notion, not only about love, but also about what her grandmother imposes on her.

1. Janie’s evaluation upon Nanny’s doctrines of feminism.

In between her loneliness and not knowing what to do, all of a sudden Janie flashes back her grandmother’s image and finds out that her Nanny turns out to be a wicked character. Realizing what she has been through, Janie recognizes that the ideas of feminism that Nanny imposes on her are doing no good, since Janie notices that those ideas resulted nothing but failure for her.

“She hated her grandmother and had hidden it from herself all these years under a cloak of pity. She had been getting ready for her great journey to the horizons in search of *people*; it was important to all the world that she should

find them and they find her. But she had been whipped like a cur dog, and run off a back road after *things*" (Hurstons 137-138).

Janie finally realizes that what she has been doing in deciding to marry men like Killicks and Jody are the result of her grandmother's imposition on her feminist ideas. She also learns that even though she has her own opinion toward things, still she decides to obey her grandmother because she feels pitiful toward her Nanny. The line "had hidden it from her self all these years under a cloak of pity" shows that Janie identifies her mistake by believing in her Nanny too much and making compromises as well as ignoring her own principles. As it explained in the previous parts, Janie makes compromises to herself before marrying Killicks and Jody that even though both of the men does not represent what she witnesses in the pear tree, she decides to marry them anyway because her Nanny wants her so. In addition, those lines above also depict how at the first time, when she witnesses the moment of the pear tree, Janie feels ready to meet her bee which of course refers to a man. Janie, at the very first moment, is intended to find her own man to marry. At the early part of analysis, it is explained that Janie waits for the world to begin as she acknowledged herself to be ready to find a lover, that is why Janie in this time reflects that she "had been getting ready for her great journey to the horizons in search of *people*" (Hurstons 138). Since Janie is ready for a lover, of course what Janie means by "people" here is that the lovers that she will have in order to experience marriage, in addition, she sets her mind to find them and loves also marriage. Therefore, Janie also depicts that she wants to find the people and chooses her lover as well as the men find her too, as it is shows: "it was important to all the world that she should find them and they find her" (Hurstons 138).

Her Nanny, however, expects different things from Janie and this makes her leave her principles. For Nanny undergoes awful sufferings as a slave, Nanny wants things that do not happen in her life to be reflected in Janie's life. The imposition of ideas of feminism is not in Janie's mind until her Nanny reveals it to her. Janie, who only expects love to sprinkle in her life, ends up marrying two different men in the shadow of her Nanny's imposition. Because Nanny does not want Janie to experience 'back-breaking' work, she match-makes her with Killicks, who owns a large amount of property. The marriage turns out to be disappointing, not only does Janie fail to experience love, but she also has to cope with Killicks' oppressions. In the second marriage with Jody, Janie discovers that Jody offers her a high-status as a wife that her Nanny dreams about. Even though Jody does not represent her 'pear-tree' principles, she decides to marry him under her Nanny's influence, which makes her end up being dominated by Jody and also fails to find love. A better life without work and a high status as a wife, are the two impositions that Janie refer as *things* that Nanny has imposed on her to pursue. In addition, Janie observes that through her two marriages, she is being used by Nanny to pursue after the *things* instead of her own dreams. Therefore, for the love she fails to feel in those marriages, she is now aware that what her Nanny imposes on her is unmatched with what she expects in a marriage.

Because of what Nanny does to Janie, she feels that her grandmother somehow makes her unable to recognize her first dream. Janie feels that ever since her Nanny imposes the ideas of feminism, she loses her ability to see ordinary things in different ways. In other words, Nanny successfully makes her lose faith in her

dreams or wishes and moreover, Nanny uses Janie to materialize her own ideas of life.

“It was all according to the way you see things. Some people could look at a mud-puddle and see an ocean with ships. But Nanny belonged to that other kind that loved to deal in scraps. Here Nanny had taken the biggest thing God ever made, the horizon-for no matter how far a person can go the horizon is still way beyond you-and pinched it in to such a little bit of thing that she could tie it about her granddaughter’s neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love” (Hurston 138).

Janie includes herself into the group of ‘some people’ whom she considers to have the ability in seeing ‘mud-puddle’ as an ocean with ships. A mud-puddle which is a pond with full of mud, that possesses the characteristics of narrow, shallow, dirty, and lifeless can be metaphored by Janie as an ocean which owns the characteristic of profound, meaningful, vast, endless, and promising. In addition, she sees ships sail in the ocean as a symbolism of people striving for their life. Yet, the other way around, Nanny sees it as ‘scraps’ or pieces, which means she pictures the mud-puddle as the way it is without trying to make it prospectus. The difference between Nanny’s and Janie’s backgrounds, shape them somehow that makes them perceive things differently. A painful suffering background as a slave form Nanny as a skeptical-realistic person, while experiencing a complete isolation life from her Nanny makes Janie develop sweet but naïve depictions about how life is supposed to be. Furthermore, Janie puts her Nanny into blames for she takes away the so-called ‘horizon’ from her, which she refers to dreams to pursue. As it is obviously described

by Janie that the horizon or the dreams are the things that “no matter how far a person can go the horizon is still way beyond you”. In the other words, Janie sees dreams as a far away thing that needed and can always be pursued. Nonetheless, Janie feels that no matter how hard she tries to see life as an ocean, and how she is willing to be on her own ship and sail for her own horizon, Nanny forces her to accept the fact that life is not as prospectus as she foresees. Hence, Janie now can feel how far the force of the Nanny to convert Janie’s way of seeing life into her own makes her almost ignorant with her own wish. In addition, the line where Janie describes that Nanny makes her wish minimized “to such a little bit of thing that she could tie it about her granddaughter’s neck tight enough to choke her” shows that Nanny’s ideas imposed, tortures her so hard that she has endure two agonizing marriages. Nanny tells Janie how much she loves her therefore she wants Janie to have a better life than she used to have as a slave. This kind of treatment now is realized by Janie, that for all she has been through, is only to materialize her Nanny’s own wish, thus Janie feels that she is being used with her. Janie thinks that Nanny manipulates her to pursue Nanny’s own dreams; in addition, Nanny uses her love to Janie as an excuse. Hence, in this part, Janie reaches the final feeling of hatred to her Nanny. In addition later on before she elopes with Tea Cake she convinces her best friend Pheoby about how she is only Nanny’s robot.

“...Ah done lived Grandma’s way”

2. Janie’s evaluation upon her own love-seeking quest.

After Janie knows that Nanny is using her to materialize her own dreams, Janie starts to observe hew own dreams that she pursues. Janie wishes that she would

meet someone who regards her as a bloom and ask her hand to marriage. In those two marriages, Janie thought that her husbands recognize her as Janie the bloom and willing to share the feeling of love with her. On the contrary, she finds out that her thirst of love cannot be fulfilled from those marriages because of her Nanny's selfish plan for Janie. "Most humans didn't love one another nohow, and this mis-love was so strong that even common blood couldn't overcome it all the time. (Hurston 138). Janie's reflection shows that she finally finds out that basically humans do not love each other, and cannot be expected to suddenly in love with each other. As in the previous part of analysis has been explained, Nanny forces Janie to accept the first marriage the way it is and tells her to wait for love. Now Janie becomes more aware that love cannot be expected to come in a marriage, if the couples are not in love before they get married. In addition, Janie also denotes that the condition of 'mis-love', which refers to the state where the couples are not in love with each other, is so strong between husband and wife, that even "common blood couldn't overcome it all the time" (Hurston 138). Common blood in this part carry the metaphor of familiarity, which the complete meaning will be the situation where a couple or a husband and a wife get familiar with each other because they share the same house, bed, as well as working together. Therefore, Janie utters that even a couple live together and share things together, still it cannot overcome the problem of love thirst. Furthermore, the feeling of thirst for love cannot be convinced to keep on trying to wait, in case the love starts to grow within a marriage.

This state of not being able to love someone in a marriage, according to Janie, is the result of her Nanny's irrespective plan. When Janie first witness the moment of

pear tree and eventually considers herself as a bloom which is ready to feel love with her lover, she feels that she wants people to know about it.

“She had found a jewel down inside herself and she had wanted to walk where people could see her and gleam it around. But she had been set in the market-place to sell. Been set for still-bait” (Hurstons 138).

This statement shows how Janie wants people to know that she is now a bloom and ready to have a lover and to be in love. Nonetheless, her Nanny, in Janie’s opinion, recognizes Janie’s act of displaying her readiness as something worth selling, like it is being depicted through the words “had been set in market-place” (Hurstons 138).

Furthermore, Janie feels like she is being set as a “still-bait”, as the complete meaning, Janie considers herself being ‘sold’ by Nanny to the highest bidder who offers the most convincing ‘protection’ for Janie. Yet, in this case, Janie is only being put as a still bait so people can get interested in her because she is in display, then observes her closely and evaluates like a merchandise in a market. Thus, this part illuminates how Janie learns that her wish to let people know that she is now a bloom and she wants to experience love is being destroyed by Nanny. Janie considers Nanny’s imposition of feminist ideas to her as well as the match-making, lead her to a useless love-seeking quest. Janie thinks that she will have love with Killicks, yet it turns out to be an exploitative marriage. In addition, when Janie is in doubt in considering Jody to be her lover, she cannot resist her Nanny’s power of imposing the dream of seeing a woman with high status. Hence, learning that she has through two ‘eventually loveless’ marriages because of Nanny’s ambition, Janie now reaches the conclusion that her quest of finding love is striding in the wrong path.

In the previous analysis, the character Janie is being depicted as the character who is eager to find a lover and to experience love. Janie feels that she is a bloom and she needs to show it to people, then she is willing to meet people or any man in every way. As a result, she decides to take whatever Nanny suggests and imposes her to do, for then she can marry a man. In this part, Janie achieves a higher stage of thinking makes her less aggressive in dealing with a man. After she contemplates upon her grandmother's imposition of feminist ideas and how it has resulted in her uselessness of her love-seeking quest, she begins to look at her inner self sees it as a whole new thing. After Janie has her trauma of being displayed by Nanny and as a still-bait in a market-place because her Nanny misunderstands her desire to show people that she is a bloom, Janie enters a different stage of seeing herself.

“When God had made The Man, he made him out of stuff that sung all the time and glittered all over. Then after that some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine and a song. So they covered each one over with mud. And the lonesomeness in the sparks make them hunt for one another, but the mud is deaf and dumb. Like all other tumbling mud balls, Janie had tried to show her shine” (Hurstons 139).

As it can be observed, the changing point of view of seeing herself is clearly shown from the way she uses the subject ‘The Man’ as her main metaphoric thoughts, instead of using her own self as the main character. Janie realizes that she is a small part of a huge creation namely Man, which also refers that Janie is not being depicted apart from Man. These lines show that Janie in this point, after feeling disappointed

with Nanny and her imposed ideas of feminism, she begins to think like her own self, apart from the feminist ideas. Janie is no longer being depicted as a woman, yet she is the part of Man, the creation God. In addition, she suffers the same thing as Man does, which is being chopped to pieces by the angels, because they get jealous of Man having the “stuff that sung all the time and glittered all over” (Hurston 139). The angels, which refer to people like her Nanny because she uses Janie to have her dreams come true, are being described as jealous characters. It is possible that Janie sees Nanny as a jealous character since Janie thinks that her Nanny uses her for her own purposes, and not to mention Janie has a better life compared to Nanny’s. In addition, the stuff that sung and glittered carry the symbolism of Man’s wishes and ability to love. Therefore, in Janie’s opinion, Nanny does not have the chance to have her wishes come true and does not have the chance to love somebody, she envies Janie’s life and that is why Nanny uses Janie to get her own purposes. Not only that, the torture continues when the angels keep on beating Man until those glittery things scattered yet it still sings for still owning the wishes and the ability to love. Then, the angels covered each of the sparks with mud so they cannot see each other nor hear each other’s hum. In other words, people like Nanny, are so envious that even when Nanny has passed away, Janie can still feel her existence influencing her to take Jody as her lover and fails her to see that taking Jody as a lover is against her principles. The sparks or the ability to love, for being crushed into pieces, desire to find each other even if the mud or problems hinder them to find one another. To clarify, Janie, like other sparks which are covered by mud, tries to show her shine in order to make other sparks see her. As additional clarification, Janie no longer feel that she has to

beam her jewel inside her to people, yet she just needs to shine and let other sparks recognize her.

B. Janie's process of recognizing the love balance with Tea Cake.

This part will show how Janie recognizes Tea Cake, who is 12 years younger than her, as her final resort of the love-seeking quest. Tea Cake successfully approaches Janie in a different way from her previous husbands, who mostly stand up before their status and wealth. Tea Cake, however, offers her a different approach which apparently happens to be things that Janie never and may not enjoy in her previous marriage with Jody. If Jody used to assert his dominance to Janie by mocking her intelligence because she is a woman, on the contrary, Tea Cake appreciates her the way she is. It happens when Tea Cake visits her in the store and plays checker along with Janie. "He set it up and began to show her and she found herself glowing inside. Somebody wanted her to play. That was even nice" (Hurstons 146). Those lines show that Janie feels appreciated even though at the first time she denotes to Tea Cake that she does not even know how to play, yet he still asks her to play along. Even after they finish playing Tea Cake gives her a compliment that she is a good player and Janie answers: "You reckon so? Jody useter tell me Ah never would learn. It wuz too heavy fuh mah brains" (Hurstons 147). This first chance of Tea Cake's qualification to attract Janie reveals that he clearly can do something better to treat Janie rather than being a male chauvinist like Jody. In other words, Tea Cake owns the notion that woman deserves the chance to play checker and the way he treats Janie equally as a checker play mate and even gives a chance to play, shows that so far he displays no possession of patriarchal notion. "Folks is playin' it wid

sense and folks is playin' it without. But you got good meat on yo' head. You'll learn" (Hurstons 147-48).

The first time Tea Cake comes by to Janie's store leaves her a different feeling upon his visit. The feeling of newness suddenly strikes Janie, who never tastes any attention or appreciation from a man since she meets Jody at the first time. Therefore, the way Tea Cake enters her life begins to furnish Janie's spirit of living. "So she sat on the porch and watched the moon rise. Soon its amber fluid was drenching the earth, and quenching the thirst of the day" (Hurstons 151). It can be seen that the natural process that Janie witnesses after Tea Cake goes home, displays the symbolism of how Tea Cake enters her life and starts to cover Janie's lack of attention. The moon symbolizes the character Tea Cake as the moon rises and Janie watches it, it means Tea Cake begins to rise and show himself in Janie's life. The moon's amber fluid, which represents Tea Cake's act of appreciation to Janie, soaks the earth and satisfies the thirst. The earth, which symbolizes Janie, is being depicted to be soaked by Tea Cake's attention and appreciation that satisfy Janie's thirst or lack of attention. This moment identifies that the character Tea Cake starts to play an influential role in Janie's life.

Their relationship starts to grow day by day in each of Tea Cake's visits to Janie's place. They spend days just to play around and have fun together, which make Janie begin to have feelings toward him. Janie's feeling lead her to again relate Tea Cake as a part of her pear-tree cycle and decides that she is ready to let him into her life. "He could be a bee to a blossom-a pear tree blossom in the spring. He seemed to be crushing scent out of the world with his footsteps" (Hurstons 161). This part shows how Janie wonders about whether or not Tea Cake can be her

representation of a bee for herself as a bloom. As it has been discussed before in the Chapter 3, Janie considers herself as a bloom, and expects the arrival of a bee in her life in order to experience love. “His footsteps” as a referral of Tea Cake’s presence in Janie’s life makes him looks like a “crushing scent out of the world”, which describe how the ‘smell’ or his characteristics are appealing for Janie. As a clarification, Janie’s thoughts start to roam around about how she should take Tea Cake’s presence in her life, since being a bee for her means that she has to acknowledge that Tea Cake is her lover. Thus, Janie has to decide to let Tea Cake be her lover and returns his love instead of just enjoying his visits.

The considering phase, however, does not take too long for Janie to decide whether or not she wants to give a chance for another man to enter her life and make Tea Cake to have the opportunity. After one day Tea Cake spends a night at Janie’s place, Janie drowns in her deep thought regarding him after he leaves her place.

“After a long time of passive happiness, she got up and opened the window and let Tea Cake leap forth and mount to the sky on a wind. That was the beginning of things” (Hurstons 163).

“[p]assive happiness” refers to the enjoyable moments she has with Tea Cake, however, Janie only let him to do the one way affection without showing him an active response. Therefore, in this part, Janie decides to take Tea Cake as her lover or her bee for her blossom, as it is depicted in “opened the window” of Janie’s heart and let him “leap forth and mount to the sky on a wind” of Janie’s world. Thus, starting this moment, it is acknowledged by Janie that she has officially considered Tea Cake to be her lover.

Making Tea Cake as a lover, however, does not make a full guarantee that he is going to make her happy. A slight of doubt comes across her mind sometimes, yet, as previous marriages also, Janie tends to run to other relationship whenever she feels unsatisfied with the marriage. She elopes with Jody because she does not like her marriage with Killicks, then she is now ready to date Tea Cake because she is longing for man's affection to her. Her speculative character shows when Pheoby, her best friend, tries to remind her that marrying Tea Cake, is going to take an awful chance; yet Janie replies:

“No mo’ than Ah took befo’ and no mo’ than anybody else takes when dey gits married. It always changes folks, and sometimes it brings out dirt and meanness dat even de person didn’t know they had in ‘em themselves. You know dat. Maybe Tea Cake might turn out like dat. Maybe not. Anyhow Ah’m ready and willin’ tuh try ‘im” (Hurstons 171).

Janie feels that she has been taking risks ever since she gets married at the first time; in addition, she also believes that marrying someone is also taking risks.

Furthermore, Janie thinks that marriage can change someone and make him or her show the weaknesses. Janie speculates that the same thing probably happen in her marriage with Tea Cake like her previous marriage, yet she does not care and she thinks she is ready to try’ him. The word’ try’ displays the fact that Janie herself feels uncertain about Tea Cake’s compatibility of his current treatment to Janie. However, one thing that she is sure about that she can see that Tea Cake is offering something different than her previous husbands do. If Killicks and Jody are proud of their property and title to be carried around, Tea Cake only has love to deal with Janie, and that is what makes Janie willing to take the risks: “Dis ain’t no business

proposition, and no race after property and titles. Dis is uh love game” (Hurstons 171).

The love that Tea Cake offers to Janie makes her decide to run away from Eatonville and get married in Jacksonville with him. Nonetheless, even though Janie decides to run away to get married with Tea Cake, she does not feel certain about what marriage she will have with Tea Cake. All Janie knows that Tea Cake loves him and she wants to try to share a marriage with him. Janie lives in less prosperous life than what she has with Jody, nevertheless, she does not complain at all for Tea Cake guarantees her welfare. Even when Tea Cake borrows her two hundreds dollars without her permission, Janie does not take it seriously. Finally, one day after Tea Cakes comes home from gambling in an awful condition because he has been in a fight, he denotes an agreement with Janie:

“Put dat two hundred back wid de rest, Janie. Mah dice. Ah no need no assitance tuh help me feed mah woman. From now on, you gointuh eat whutever mah money can buy yuh and wear de same. When Ah ain’t got nothin’ you don’t git nothin’” (Hurstons 191).

Offering an equal standard of life to share with makes Janie feel experiencing a real marriage. In addition, apparently Janie accepts what Tea Cakes says to her and she is willing to get through whatever financial condition that Tea Cake has. Moreover, this agreement brings Janie to another decision, which is now she finds her true love as well as giving up the love to Tea Cake. “He drifted off to sleep and Janie looked down on him and felt a self-crushing love. So her soul crawled out from its hiding place” (Hurstons 192). These final statements signify Janie’s feeling that she now can sense that love is finally there for her, and she addresses her love just for Tea Cake.

The words 'the soul' which means her true spirit of loving, comes out from the 'hiding place' which refers to her heart. Therefore, her true spirit comes out from her heart is the description of Janie's feeling since it has been a dilemma for her to fully give up her love for Tea Cake. Thus, this part reaches the point where Janie finally belongs to Tea Cake since now she can feel that she loves him as well as she can feel the essence of a marriage which is to share moments together.

C. Janie's act of tolerance to patriarchal dominance.

Now that Janie loves Tea Cake and follows him to move to another town known as Everglades, she starts to have her role as a real life. Tea Cake manages to have a land to farm as well as a house to live. This part is going to discuss that even though Janie now is married to Tea Cake, apparently her role as a wife are not much different with what she has with Killicks and Jody. However, this part of analysis is going to prove how actually Janie's love to Tea Cake makes compromises of what he asks her to do. The first example takes place when they already own a house and people start to gather around their house to hang out. During the second marriage with Jody, she can only sit in the house or the store and cook for Jody, the same thing happens in her marriage with Tea Cake. At the first of the people's settlement, Janie spends her days mostly at home and cooks. "Janie stayed home and boiled big pots of black-eyed peas and rice" (Hurstons 197). What she does is not far different with the one she has with Jody, yet Janie does it without complains. Another exhibit also happens when Tea Cake several times goes home in the middle of work in order to see Janie before eventually he asks Janie to work along with him in the field so he can see her anytime he likes. "...Ah gits lonesome out dere all day 'thout yuh. After

dis, you betta come gut uh job uh work out dere lak de rest uh de women-so Ah won't be losin' time comin' home" (Hurstons 198-99). Janie agrees on Tea Cake's request even though when she is married with Killicks she is also demanded to work with him in the field yet at that time she refuses. In addition, working in the field in order to make Tea Cake feel easier seeing her, identifies the image of Janie as Tea Cake's possession. However, since Janie now reaches the point of no return of having all that she wants in life, which are a bee of her own, love, and a marriage, she does not mind doing things for her husband. Janie admits it when Tea Cake asks her opinion about the work:

"Ah naw, honey. Ah laks it. It's mo' nicer than settin' round dese quarters all day. Clerkin' in dat store wuz hard, but heah, we ain't got nothin' tuh do but do our work and come home and love" (Hurstons 199).

Janie denotes that the work itself is nicer than sitting in the house all day, yet when she stays at house for cooking and nothing, she does not complain. Therefore, it is actually obvious that whatever Janie does, she herself does not mind it, as long as she has Tea Cake and her love to Tea Cake. Moreover, Janie considers cooking and also working in the field, as the part that they must do and the other part is love. As a conclusion, as long as she has the other part, which is love, she is concerned of whatever Tea Cake wants her to do the 'other part'. Thus, the patriarchal point of view of working divisions that Tea Cake puts forward to Janie, are well tolerated by her since she loves Tea Cake very much.

The peak of Tea Cake's act to assert his dominance happens when he finds out that his racist neighbor, Mrs. Turner, is going to match her son with Janie so they

can hook up together. Tea Cake for being so upset with Mrs. Turner, wants to show his disapproval by beating Janie.

“When Mrs. Turner’s brother came and she brought him over to be introduced, Tea Cake had a brainstorm. Before the week was over he had whipped Janie. Not because her behavior justified his jealousy, but it relieved that awful fear inside him. Being able to whip her reassured him in possession. No brutal beating at all. He just slapped her around a bit to show he was boss” (Hurstons 219).

“... Dat’s de reason Ah done quite beatin’ mah woman. You can’t make no mark on ‘em at all. Lawd! wouldn’t Ah love tuh whip uh tender woman lak Janie! Ah bet she don’t even holler. She jus’ cries, eh Tea Cake?”

“Dat’s right”

“See dat! Mah woman would spread her lungs all over Palm Beach County, let alone knock out mah jaw teeth. You don’t know dat woman uh mine. She got ninety-nine rows uh jaw teeth and git her good and mad, she’ll wade through solid rock up to her hip pockets.”

“Mah Janie is uh high time woman and useter things. Ah didn’t get her outa de middle uh de road. Ah got her outa uh big fine house. Right now she got money enough in de bank tuh buy up dese ziggaboos and give ‘em away”

“Hush yo’ mouf! And she down heah on de muck lak anybody else!”

“Janie is wherever Ah wants tuh be. Dat’s de kind uh wife she is and Ah love her for it. Ah wouldn’t be knockin’ her around. Ah didn’t wants whup her last night, but ol’ Mis’ Turner done sent for her brother tuh come tuh bait Janie in

and take her away from me. Ah didn't whup Janie 'cause *she* done nothin'.

Ah beat her tuh show dem Turners who is boss" (219-220)

So when Sop-de-Bottom considers him lucky to have a wife like Janie who can be beaten whatever he wants and it is approved by Tea Cake, it shows that Tea Cake is also an oppressive husband. Even though the matter lies on jealousy, Tea Cake uses his wife as a device to show his power and authority to the Turner family, that Janie is *his* wife. In this case, not far different from Janie's previous husbands, he also treats Janie as one of his possession for he feels free to use her in showing authority. Moreover, Tea Cake denotes the notion that she loves Janie because she obeys whatever and wherever Tea Cake wants her to be. "Husbands expect their wives' obedience and can uphold their authority through physical violence", this notion is denoted by Mosse to explain the strong dominancy of a husband in order to show superiority. Matches with what Tea Cake does to Janie, it is obviously depicted that even Tea Cake belongs is a male chauvinist, even though he is not as severe as Janie's previous husbands.

Thus, it can be seen that Janie does not react upon what Tea Cake has done to her because then again, Tea Cake is her only and final love. Thus, Janie's love for Tea Cake makes her degree of tolerance upon his patriarchal dominance reaches the highest point, compared to her previous ones.