CHAPTER - II

REFLECTION OF RACIAL IDENTITY: THE WEDDING, THE LIVING IS EASY

African American race has often been discussed amongst mainstream figureheads, a new concept to make think into contemporary culture. The basic principles of race have been displayed through prominent works such as ‘The Autobiography of an Ex Colored man’, by James Weldon Johnson, chronicling the various unhappiness and sufferings which are associated with being a black colored man struggling with the problems of race and countless attempts to survive and succeed in the early twentieth century. This phenomenon is depicted by Dorothy west in her two masterpiece novels, The Wedding and The Living is Easy as providing the aspects of race, class and color conflicts. Colorism is the fabricated, systematic means of disagreement amongst the African-American race that is being continually perpetuated within the race. This fabricated system can be imprecisely defined as a form of intra-group disconnection that develops mainly individuals to color tones of their skin. Individuals that physically take on the characteristics of “looking white” obtain favored or prejudicial treatment within and between the races.

When one gains imperative knowledge of colorism’s background and growth, and also the awareness of literary depictions of the phenomenon, such as in Dorothy west’s The Wedding and The Living is Easy, it is relevant to begin to produce thought of investigative thinking. To understand the racial
aspects one may begin to investigate exactly how African-Americans came into subconsciously perpetuating racial superiority within their own race and culture; a superiority that based its rankings primarily on class, complexion, and the gender. These three constructs allow for the weaving information found in both the historical background of colorism and west’s novels. (Rice 2006:2-3)

Dorothy West’s women characters are bold and outspoken. She has created such characters because, the position of women has changed a lot in modern times. Clearly, women have made tremendous strides towards equality in recent decades however, we still live in society in which the worth of women is measured in their physical appearance and not their intellectual contribution or talents. Women should be treated equally with men. There is huge gap between men and women. The effect of this is the unconscious perpetuation of the understanding that women are inferior to men in our society. This also stands in direct contribution to the claim that we are created equal. This gap between men and women can be seen in countless social arenas, such as, the workplace, the average household, educational institutions and even in our nation’s government. Now a day, in the society, the role of women is getting bigger. Women are doing man’s work and sometimes women do it better. It may be because women are more patient and more intelligent. The concept of earlier days was that only man can work, because society thought that cleaning the house and taking care of the children were the only things women were able to do. This has changed a lot because now
both, men and women, working and taking care of home. Sometimes it is the
women who get the money to survive and man is the one who takes care of the
children, and while it was embarrassing for men in the past, now it is normal.
(Sen 2013:10) West’s characters, Shelby and Cleo are the true representation
of the twenty first century. They became the new women and try to remove
such gap of inequality and try to create their own identity.

Dorothy West is one of the many writers that became the victim of the
internalization of racism; the victim of colorism. She is known as the
foremother of African American fiction. Although her novels published during
the decades in which black writers were encouraged by publishers to move
away from questions of social justice, even though the period saw persistent
racial social unrest. West’s novels reveal her personal encounters with such
race and gender politics. Color consciousness manifested in its most intense
form in urban areas, like that which west grew up in. (Rice2006:13) Dorothy
West is a well known Harlem Renaissance writer. She is supposed to an alive
member of it. Harlem Renaissance widely considered the first real period of
black writing talent in the United States. It saw the initial appearance of works
by such authors as Langston Hughes, Jessie Faucet, Jeam Toomer, Pauline
Hopkins, Sterling Brown, Zora Neale Hurston, Arna Bontems, Countee Cullan
and Nell Larson. The period between 1920-30 saw the rise of new group
gifted and black authors, including Charles W. Chessnut, Paul Lawrence
Dunbar, Anna Julia Cooper, Sulton E. Griggs, Alice Dunbar-Nelson, and
James D. Corrothers. All these authors wrote against the racial upliftment.
Maria Stewart is a dominant author, according to her the answer to racial uplift is education, placing that responsibility should be squarely on the shoulders of the black community. Through her writing she strongly expressed her voice in favour of women. In Religion, she contends that it is of no use for us to sit with our hands folded, hanging our heads like bulrushes, lamenting our wretched condition and calls for women to use private instruction, build their own grocery markets. In 1833, Stewart was the first American woman to speak before a large audience, where she issued an aggressive challenge to black men. She says:

“It is blindness of mind or stupidity of soul or want of education that has caused our men never to let their voices be not heard nor their hands be raised in behalf of their color? Or has it been for fear of offending the whites?”

(Collins 2012:122)

Black women’s consciousness, the inside ideas that allow black women to cope with and in many cases transcend the confines of interesting oppressions of race, class gender and sexuality. African American woman like Dorothy West has found the strength to oppose the objectification of society. Her idea and actions suggest that not only does a self defined black women’s standpoint exist, but that its presence has been essential to US black women’s survival.

Dorothy West has certainly expressed individual voices of society. She is generally known as outspoken and self assertive speaker. But, despite this tradition the overarching theme of black women’s standpoint remains a core
theme in the black feminist thought. Author like West, stressed the importance of self definition as part of the journey from victimization to a free mind. This affirmation of self is often the only solution to the problem or situation. She explores this journey toward freedom in ways that are characteristically female. Black women’s journeys though at times embracing political and social issues basically take personal and psychological forums and rarely reflect the freedom of movement of black men who hop trains hit the road or in other ways physically travel in order to find that elusive sphere of freedom from racial oppression. (124)

Dorothy west’s novel, The Wedding (1995) is a story of a young girl Shelby. This particular novel is set on Martha’s Vineyard which is related to a well to do African-American family. Present novel provides a look of blacks and related social and racial issues. Through this novel West has envisioned both as a separatist refuge and as a space for interracial contact. It takes place a single day’s time. It starts in the morning before the wedding and ends on the morning before the wedding. Shelby is a protagonist of novel and her family is living in an Oval society, where black people live. They formed their own society. Shelby is a daughter of Clark Coles, whose entire family members are medicine professionals. They are almost all doctors. Clark Coles strongly believe in class and profession. Shelby is in love with Meade. She is going to marry with him. Meade is outside of her race, and perhaps worst, she is going to marry outside her class. Shelby’s marriage is not accepted by her family. For her family, it is quite shocking thing because she is marrying with
a person who is not belong to medical profession. Rather than marry with a
doctor or businessman, she is going to marry with someone whose finances
were unsure. Shelby is known about all these facts but she is not marrying for
money but for love. Through this, West projects that love has not any bars of
race, class, and color. At the outset of the novel, she asserts,

“Love is patient; love is kind; love is not envious Or
boastful or arrogant or rude. It does not insist On its own
way; it is not irritable or resentful; it Does not rejoice in
wrongdoing, but rejoices in the truth. It bears all things,
believes all things, hopes all things, endures all things”.
(West 1948:01)

Accepting her love and rejecting the traditional values of society,
Shelby becomes a black feminist voice. She has made herself a definition by
taking a step into a new direction. Dorothy West’s characters are always
outspoken and free from the clutches of societal and traditional barriers. In
present novel, *The Wedding*, she has created a character who becomes radical
one. By disallowing traditional values and customs, Shelby becomes the
radical voice of twenty first century women. Talking about Radical feminism,

It is a perspective within feminism, focuses on the hypothesis of
patriarchy as a system of power that organizes society into a complex
relationships based on the assertion that made supremacy oppresses women. It
aims to challenge and overthrow the patriarchy is by opposing standard gender
roles and oppression of women. Early radical feminism viewed patriarchy as a
trans historical phenomena and later as a part of cultural feminism that locates the roots of women’s oppression in patriarchal gender relations. It is originated in United States as a component of the women’s liberation movement and influenced by the civil rights movement gained momentum in the 1960s. Chronologically, it is a part of second wave feminism the struggle for women’s rights. It has been travelled throughout the U.K. Austria, and the rest of the world. The tenets of the radical feminism are patriarchy, gender, and body. Shelby’s parents dominate her to do marry with a person whom she does not like. Here the patriarchy means the government or rule by fathers that dominates women in the interests of men. It is an assumption of male supremacy.

Black women's writings have now emerged full scale as diasporic feminist literature. They have now come forward to portray, avoiding all cultural stereotypes, their women as real people who have to face many complex problems. Their relationships, aspirations, and their creativity are examined in depth. They are engaged in a mission of revisionism so to speak. (Nagarajan 2010:252-53)

Over the years, black women writers began to make their presence in literary genres one largely the province of men and white women. New Directions as a subtitle might be misleading because black woman writer like, Dorothy West has always been going in new directions or else there would be
no tradition to write about. But the need to be concerned about proscriptions that threaten to stifle creativity is all but a thing of the past. As their literary history shows, black women have been writing their own lives instead of being written about, in other words, imagining themselves, as Toni Morrison has written. Fortunately, the privileging of the voices of black women continues and not to the detriment or exclusion of other voices. There are the women, black women writers have gone in search for and in the process have found their legacy in the preservation of wonderful stories.

**Black feminism** encompasses a comprehensive anti sexist, anti racist and anti elitist perspective on social change. The legacy of struggle, the search for voice, the independence of thought and action and the significance of empowerment in everyday life are core themes of Black feminism. The legacy of struggle against racism and sexism is a common thread binding Afro-American women regardless of historical era, age, social class or sexual orientation. The struggle against racism and its resulting humanistic vision differentiates black feminism from historical expressions of white feminism in the United States. Black Feminist’s central concern has been the transformation of societal relations based on race, class and gender. The theme of interdependence of thought and action stresses the connections between black women’s ideas and their actions. It is this interrelationship between thought and action that allows black women to see the connections among concrete experience with oppression, to develop a self defined voice concerning those experiences and to enact the resistance that entails.
The novel opens with the description of Oval house occupants were colored. In Oval, Cole’s family was living. They had formed a bulwark colored society. Their ancestors had owned a home away. New comers owned cottages in other section of the seaside town, called white. The Ovalites still outranked them. Clark Coles has two daughters. Liz had married with a dark man. She had followed the tradition of her family. She had married a man in medicine, in keeping with the family tradition that all men were created to be doctors, whose titles made introduction so easy and self explanatory but, Shelby who could have had her pick of the best breed in her own race, could marry outside her race, outside her father’s profession and throw her life away on a homeless, faceless white man who wrote jazz, frivolous occupation without office, title or foreseeable future, was beyond Oval’s understanding” (West 1909: P.4)

Shelby had accepted her life partner, Meade who is white and out of her class. There is a contrast between Liz and Shelby. Shelby's family doesn’t want that she should be married with other class person. There was a whole area of eligible men of the right colors and the right professions, but denying the value and customs of her family, she chose her life partner whom she really loves. Dorothy focuses on the imbroglios of intra-group color consciousness and class. Shelby coles and Liz have broken all the rules of
their family. Liz’s husband is a dark skinned physician, whose occupation saves him from a completely declass status in the Oval. Liz, unlike her mother and their neighbors in the Oval, is concerned that her sister Shelby, notwithstanding everyone’s restrained distress, is planning to marry a white, Jazz musician. Meade, Shelby’s fiance, is not a light skinned black man; he is not a member of the right socio-economic class; and his career is unsuitable for a resident of the Oval. (Literary Encyclopedia- The Wedding)

Resistance of Shelby suggests that a distinctive, collective Black women’s consciousness exists. Such consciousness was present in Maria Stewart’s 1831 speech advising the ‘Dangers of Africa’:

“Awake! Arise! No longer sleep no slumber, but distinctive yourselves. Show forth to the world that you are not endowed with noble and exalted faculties”.
(Collins 1831:42)

Like black men, black women made major contributions to the Black Arts Movement. Their special concerns and experiences helped to focus community attention on the issues of racism, gender discrimination and class conflict. Many were committed to overcoming the historical oppression of women and to work towards an equal status with males in society. They also emphasized the development of the entire black community: men, women, and children. The body of work produced by black women in the past and present, but also examined possibilities for the future. By 1970 explicit discussions of sexuality had taken centre stage in the women’s movement and black
feminist’s efforts to sculpt organizational agendas to address their concerns, were too often marginalized or interpreted as divisive. Sexism in the Black Power Movement and racism is the women’s liberation movement pushed back feminists to organize interdependency.

West in her novel presented various racial aspects. By projecting various aspects, she explains how 20th century is bound by racism. Through this, West shows in the very childhood of Shelby faced the racial things. Shelby had seen a dream in which she was with a small puppy who was found her in the berry wood trees. A six year old small girl Shelby, while wandering found herself in the jungle, where she found a little dog. Beside that jungle was a house. To return such dog to its owner, Shelby came to a woman who asks her where you from are? (here that woman’s intention is to know from which race & religion is she come). Shelby answered that she does not know from which place she came. She said, “I forgot my way”. Shelby does not want to confess that she had stayed further than stones throw and not knowing that the distance from she had come was the infinite distance between two worlds and two concepts of color. Because she was a small black girl and she was talking with a white woman.

While leaving that lady’s house, Shelby found some people were finding a colored girl. West noted, "So many people saw Shelby but they were not looking for such a child, they were looking for a colored child which meant they were looking for what they knew to be a colored child, dark skin,
dark hair and Negroid features." (West 1948:62) West here pointed out, it is a falsified by its thoughtless indulgence in that strange habit of whites of prefacing any and all. Mention of colored people with the identifying label of race. Shelby had lost herself in a sanctuary. The chief police and the small group of people started to lawn over it. Shelby says,

"Keeping us colored is one of their chief occupations. If they don’t remember it every minute, they are afraid they’ll forget we’re not children of God". (74)

After coming at her great grandmother, gram’s home, there were some questions arising in Shelby’s mind. Never before she had been forced to question who she was?, who she really was?, and the pain of not knowing treatment to tear her insides and out by their roots, Shelby asks to Gram,

"Am I colored?"

“Yes”.

“Is his Colored?”

“Yes”.

“And mommy?”

“Yes”.

“And Daddy”.

“Yes”.

“Are you Colored too?”

“I am your gram” (80)
In Shelby’s mind, there was the feeling of otherness. For few hours she was thinking about people around her are from different race but the answer of Gram satisfied Shelby. All the people she loved were her own people. Finally she expressed as Oh, Gram I am so glad we're all colored. Shelby walks through the woods had started out as a triumph of self a beginner’s step forward in independent action, but in her first adventure outside the concentric circles of her special world, she had blended so completely with the passing crowds that she took on the color of their anonymity and would not find her way back to the road that separated the races. She walked in unreality, and no one gave her a clear indisputable claim on herself until the Oval made her name a golden hall. The joy of returning to with and kin was greater than all her former joys, love and likeness were equated in her mind. For the first time in her life, Shelby saw this community as a whole. She had been a child in the first embrace of belonging, equating love with order and homogeneity identifying color as the core of character.

At Clark Coles’ house the prominent Coles family had gathered for the wedding of the loveliest daughter, Shelby, who could have chosen from “a whole area of eligible men of the right colors and the right profession”. Instead, she has fallen in love with and about to marry with Meade Wyler, a white jazz musician from New York. This was quite amazing and shocking news for the members of Oval community. Because this wedding would have
changed the face of such community. It was against their traditional values and customs. On the island of Martha’s Vineyard in the 1950s, there had existed proud, insular, nearly unassailable community known as the Oval, made up of the best and brightest of New York’s Boston Black bourgeoisie. Dr. Clark Coles and his wife, Corinne, were the pillars of this community. They are mortified that their youngest daughter Shelby is going to marry with Meade Wyler, a white Jazz musician from New York. On the other hand there is Lute McNeil, who is black and a successful furniture maker from Boston who is new to Oak Bluffs and desperate for social acceptance. Through this West tries to show, how the black middle class is rising and creating a new self definition of woman. She is illustrating one family’s struggle to break the shackles of race and class.

Through falling in love with Meade, Shelby had been forced to admit that identity is not inherent. It is shaped by circumstance and sensitivity and resistance to self pity. The reality of the invisible spirit transcended the assumptions of the flesh confrontation based on color had addled man since Moses married the Ethiopian woman and god made leprous the skin of the sneering man who challenged his right to move moses to love. (82) Coles family always believes in color and class system. Liz is the daughter of Clark Coles and sister of Shelby, who had married with Linc, a black person. She gave birth to a child, Laurie who was brown. Over it Liz says to Shelby,
"Laurie was a completely colored child, without the protective coloring of the Closes, I can’t tell you how much I loved her at that moment. I wanted to fight the whole white race for her. She looked too small and helpless to fight it alone but in the nature of things she must. It’s a private and internal struggle and to win she will have to fight back without bitterness not replacing her hurt with hate but letting that hurt enrich her experience”. (93)

Linc is working outside the Ovalite family. Being black he also hates the white people and their ideologies. Liz expresses it to Shelby. Liz tries to tell Shelby, how white race is not good for them. She tries to pursue Shelby’s mind. Liz expresses her:

“"There is bitterness in Linc’s Mind against whites, against near whites, as he thinks of our kind, against anyone with whom he has never related socially. But sometimes I wonder if Linc is not confusing class with color, or using old yardstick to make his judgment he can’t accept unless he sees, and race relations and class distinction, and color differences are too subtle for any aim view of them”. (94)

Liz is trying to explain Shelby by being black, there is no need to fear about our people. She explains how to be married with white person is wrong.

"You’re wrong if you think I am not grateful for everything we've been given. Lord knows it’s more than most and it dint come by luck. Just because it 1953 not
1853 doesn't mean it’s that much less dangerous to be colored and when we take the new car out I get more looks from our own kind than from whites. Its' easier to hate your own kind for what they have than to hate somebody far away for what you don't' when some things wrong its wrong and all the maid cooked dinners in the Oval won't change that fact." (99)

Comparisons are often drawn between caste and class societies. These comparisons sometimes draw attention to apparent similarities of the structured system of groups and the fixed relationship between constituent groups. An important aspect of the maintained group boundaries is that marriage is endogamous, that is, individuals must marry within their own caste/class. This is an important difference from class societies, where marriage is not formally circumscribed between classes. Although in practice people in class societies tend to marry within their social class. It is nevertheless permissible to marry into another social class and this is a known and socially acceptable means of achieving social mobility especially for women. (Pearson 2004:103) After explaining these facts to Shelby, she gets shouted, because Liz had no idea for what purpose she wanted to marry with Mead? She wants to marry with Meade because she really loves him. And for love, there are no any barriers of class, cast and color, over this Shelby reacts on Liz as.
"I know myself I wonder at times. Now I can even bring myself to must a black man, but I'll tell you it feels like the sex and the doubt get all tied up with each other in my chest, and I can't tell one from the other. You're so proud of how much you think. You know Liz well you don't know everything and you don't know anything about my love for Mead you might not trust black men, that's your problem" (West 1948:100)

Liz was pursuing Shelby to not get marry with Meade. At every level she is trying to show her how Meade is not perfect person to her. Liz was explaining all these things to Shelby before her wedding. Therefore Shelby became angry over Liz. Shelby angered on Liz with burning words, she says:

“How dare you on the eve of my Wedding, imply that I’m turning my back on my race?” (101)

Shelby's voice was so strong. Her words slicing the air like a razor. She wanted to tell Liz that though, I am marrying with Meade, it does not mean I am forgetting hard work, pride and manners. Manners for every step that she had taken from her family. Through Shelby, West has presented a liberal character, who believes on freedom of self. Shelby wants to live her life freely. She wants freedom of mind and self. She becomes the representative of twenty first century woman, who is quite outspoken and does not believe in
class, race and color line. Shelby sees her beyond all these barriers of class and race society.

After the arguments between Liz and Shelby over wedding at morning, Shelby’s father also came to her for explaining the bad effect of such wedding, there was a pained expression set deep in his normally impassive face. Just a few hours ago the idea having this talk with Shelby would have absurd but now he could do little to quell the pain inside him that howled to be set free.

Clark Says:

"I've never seen you give yours love to a colored man, and I can't help but think that maybe that’s because the man who should be the most important man in your life never found time to show you the love he felt. And I’ve never seen you give your respect to a colored man, and I can't help but think that maybe that some wasped extension of this family3’s social snobbery. Then I will do anything in my power to make serve this marriage does not happen" (204)

Clark Coles, father of Shelby is quite fond to his daughter. He loves his two daughters from his deepest corner of heart. He always wants to see his both daughters happy. But he is bound by the social constructs. Being professionally physician, he also wants his son in law should be well educated and one who should be on a great profession. After all, he is living in a society where all people are well educated and having on good positions. Therefore he
desires, Shelby should get married with the person who is belong to his class and profession which Meade Wyler not.

Taking into account the social changes, it projects various stages of the black man's assertion of Negro, colored, New Negro, Black, Afro-American, and African-American. These stages indicate phases of their assertion for self respect at different phases of time. Charles Davis in his book, *Black is the Colour of Cosmos* says :

“The artistic activities of these early blacks are entirely lost in obscurity. In addition to this slavery acted to erase the memory of an old culture and did not allow them to set foundation of new” (Charls 1982:04)

In black literature black color holds a very special and significant place. Awareness of the black color and the negative values attached to it by the white cultural establishment is the most productive and inspiring source of black writers in America. From the white point of view, black colour was regarded as the social and cultural stigma. Consciousness about this in the black artist has brought new strength and identity in black writings. It is probably for the first in the history of art and especially in literature that any color has become the dominating factor projecting the multidimensional polyphonic references. For the black people, blackness has symbolic implications. It stands for Africa and African people’s consciousness, their
ritual, skin psyche, pride and beauty. Moreover, it also stands for the customs, traditions, religion, culture, language, and history. Blackness for black thinkers like, Lerone Bennet Jr.:

“Is a truth which stands at the center of the human experience and that all who reflect the rays of that dazzling darkness reflect a truth which is close to the truth on man”. (Lerone 1971:02)

Blackness to him:

“Is that universe of values and attitudes and orientations which rises, like from the depth of our ancestral experience and pulls us towards the distant shores of our destiny”. (20)

Black literature is a living experience on odyssey of endurance, sufferings, and agencies of the black people in the white world. Du Bois asserts in the *Souls of the Black Folks*:

“The history of American Negro is the history of this strife-this longing to attain self conscious manhood to merge his double self into better and true self”. (Du. Bois 1970:03)

The experience in black Literature and art is live and real one. It is subjective at the same time collective; it reveals the blueprint of the African-American glory of people as a separate cultural nation. Shelby’s mother also
does not ready for this marriage, she was closed to white people but did not
break the traditions and got married with Clark. Liz was trying to tell all these
things to Shelby but instead of listening Liz, she reacted as,

"Part of her did but the rest couldn't stand the fact that I
was following my heart and marrying a dark man,
something she herself never had the guts to do, and never
will. She sees herself in me, the side of herself she was
never honest enough to face but I can't blame her she had
gram and her mother watching her like hawsk making sure
she understood that skin color was a direct bremester of
virtue. (West 1948:203)

Shelby loves Meade truly but sex was the source of Shelby’s worst
fears, her deepest misgiving, what was wrong with her, that she never felt
swept away by desire the way the women always were in the sand filled issues
of true romance that got passed back and forth on the beach? She had found
men sweet before, and nice fun to be around but where was the pounding of
blood at her temples, the blind lust that was supposed to consume her? In
moments of panic, she wondered whether she was'nt highly sexed enough
whether she was doomed to fall far short of Meade expectations. She knew the
stereotypes that whites hold about race and sexuality would Meade expect
more from her than she knew how to give? She knew her fiancé so well on
every other subject, but here she drew a blank: it was a subject they did not
discuss. In part she had loved him for that, loved the tender understanding with which he had acquired to her wish not to consummate their relationship out of wedlock. But sometimes she couldn’t help but wonder if he would be disappointed, and in disappointment turn away from her.

Shelby is worried and confused. In her mind there is confusion for accepting Meade because she does not have the complete knowledge of marriage. For this time Liz, her sister shows sympathy to her, she tries to support her bit. She says:

"You react to their surface qualities, the superficial stereotypes they throw off like sparks, Lute equals black, Meade equals white, But once you fight through the sparks and get to the person, you find just that, a person, a big jumble of likes, dislikes fears and desires. Trying to figure what a man is going to think or do based on the color of his skin will tell you as much about you as it will about him. You don’t think of people you know as white unless they remind you, any more than you think of yourself as colored unless a white person, reminds you" (210)

Shelby was tired of doubting, tired of being confused, considered one by one her encounters with Lute (who wants to marry with Shelby) that summer irrelevant. Though she is doubting and confused, she is strong minded. Shelby reminds her past. Shelby and Lute had seemed like the shooing away
of a dog pleading for scraps, the dismissal of a panhandler begging for spare change. Yet now that she regarded them as a whole, these run-ins congealed in her mind into a disquieting mass. Shelby had laughed at his callow mockery of a white man, but now it was as if the black bile he had poured into her ears had quietly tricked down to a secret place within her and festered there. Shelby knew few interracial complexes, but those she did know seemed as happy as anyone. She had always assumed that if two people were strong enough to fight through all the obstacles thrown in front of even the possibility of marriage surely they could face its day-to-day realities. Lute was always blaming couples on the impossibility of interracial marriage. Because he had married with white women. He described to Shelby in agonizing detail the torment that he and his wives were forced to endure day after day and week after week during the course of their marriage, until the combined weight of so much societal disapproval crushed their love into five powder.

Lute McNeil who eagerly wants to marry with Shelby tried to peruse the mind of Shelby. He says,

"I know you better than you know yourself. You think you know what you want, but you really have no idea. You think you’ve found what you’re looking for, but I look at you and I see a woman who doesn't even know where to start. You're on the brink of the running your back on your
family, your community, your race all for some white
bread fatally you don't half understand." (222)

Dorothy West has depicted a heart touching scene at the end of novel. Lute McNeil and his family are leaving Oval society. Lute’s wife was inside the car, Lute was with his daughters, two alive and one was died. All of Lute’s words about remaining to one’s race. He was already married with three wives. His wives and he had got one daughter from each. He had already given divorce to two women. He also wanted divorce from third wife but she refused and wants to live with him. Shelby had understood all those things therefore at the end of the novel, she expressed her feelings to god. She says:

I could only thank God that it was not too late for her and Meade. Color was a false distinction; Love was not" (240)

Finally Shelby got her life partner, which she had deserved. By rejecting tradition, Shelby becomes the role model of twenty First century women. She proved that, if u have the true love, then race, class and color bars do not stop you. By observing and studying above racial and class aspects in Dorothy West’s novel *The Wedding*, West becomes a true analyzer of race, class and color. It was the main theme and background to this novel which is clearly and very aptly depicted in her second novel

Dorothy West’s second novel, *The Living is easy* stands outside the more familiar descriptions of Afro-American life as harsh and painful. It is the
story of Cleo Jericho Judson, as daughter, wife, mother, aunt and friend, seen through the eyes of her only child, Judy. Cleo, born in the south and now living in Boston, is the wife of Bartholomew Judson, twenty three years her senior and proprietor of a successful business. Bartholomew Judson is known as banana king. He runs his business as Foreign and Domestic: Choice Fruits and vegetables, Bananas as specially. He is southern-born, self made man who is no match for his young, scheming wife, who frequently calls him “Mr. Nigger”.

This is the story of a strained marriage, with each partner seeking from the other what is not forthcoming. Cleo always wants more money than Bart can or will give her, and Bart always wants more affection and warmth than Cleo can or will give him. It is a story of family where love, control and weakness weave together in a web of dependency, despair, and power. It is a story of a fragile black community in the North, where janitors and leaders and blacks who could afford it hired Irish maids. A dark complexion often made people, especially women, feel insecure and different.

Northern blacks took pride in not living in a segregated society. They were, however, an insular group, a black village, a world apart in a white city. Whites controlled their destinies but hardly knew them; blacks were physically visible but socially invisible. On their part, blacks knew little beyond their psycho-social village boundaries and even less beyond their actual city limits. Dorothy West, an exception to this insularity, chronicled the
secret city. It was a vivid and proud world, not characterized by a search for African roots or survivals or Pentecostal Churches. She understood the complexity of status within white society. They viewed Jews, Irish, and Italians according to ethnicity and class, not color in contrast to the way viewed Brahmins. And Dorothy West knew the scandals or events that could upset the black village insularity a gambling house run by a black woman, illegal abortions, the marriages of white (especially Irish) women to black men, business failures, unsuccessful professional practices, and drinking, broken marriages and marred the expectation of easy living in Boston.

*The Living is Easy* is also about black women especially about Cleo and the sisters she dominated and ultimately destroyed as wives and as people. Cleo is not reminiscent of the familiar black women in American literature. She controls Bart, but she is not really matriarch. Other accept her control as much from their weakness as from her strength and she does not control through love, as many black matriarchs do. For her, any expression of love is weakness, and the exercise of power seems to bring no happiness. She wants money and the comforts of the good life for herself. Judy is the tie that binds.

Cleo does not have the warmth as a person or toward her husband. As a strong, determined, controlling, beautiful woman of some means with an adoring husband, Cleo is new to black literature. She is like Ragina Giddons in Lillian Hellman’s *Little Foxes* or Big Mamma in Tennesee William’s *Cat on a Hot Tin Roof*. *The Living is Easy* if it really is easy, gives one reason to
hope, or at least and understanding of another dimension of the black experience in African-American country.

The novel, *The Living is Easy* is an autobiographical novel of Dorothy West. It goes beyond autobiographical framework in which West explores the racial, psychological, and interpersonal tensions that lurk below the surface of upward mobility. The novel takes place before the World War I after the end of the Civil War. There was already a growing middle class of African Americans in Boston. At that time was a fascinating simply as a demographic phenomenon, but West has focused on individual lives and in particular on the life of Cleo Judson, who seems, as the story begins on the verge of realizing all her dreams. She has escaped the poverty and blatant racism of the south and is ensconced in relative ease and comfort in Boston. She has married to a successful businessman, Bart who has just concerned the banana market. Cleo manipulates Bart who is older and conservative by nature. Cleo pursued his mind to arrange their family to shift from the south side of Brookline, where the most affluent black people live alongside whites. Cleo had great desire and ambition to improve her life with comfort. Bill Ott in his discussion says:

“the wildness was in her, the unrestrained joy, the desire
To run to the edge of the world and fling her arms around
The sun, and rise with it, through time and space to
the center of everywhere”. (Bill Ott:)

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Cleo wants to capture the free spirit. She needs only to find a way to bring three sisters and their children to Boston, where they could enjoy the comforts to the middle class and fling their arms around the sun whenever they felt like it. The present novel, *The Living is Easy* is a story of Cleo. Novel opens with the description of Cleo. Cleo is the protagonist of novel. At the outset of novel, there is an argument between Cleo and her husband Bart Judson over taking rooms on rent. Cleo wants to take ten rooms flat with furniture. She wants to live with her three sisters and with her parents. Cleo is depicted as a determined lady throughout the novel. Her family is very short. Bart denies to rent such flat. Cleo reacts over Bart harshly. Cleo says him, “I want to live in a complete family”. For her desire, Cleo doesn’t think about others, she does not think about her sisters’ husbands. They also need their wives. Bart tries to pursue her mind for not taking flat on rent. He says her, “present house is sufficient for us”. There is no need to rent more rooms. Bart wants to save money for developing his banana fruit business, but Cleo listening this, compares his business with rooms and furniture.

Cleo was the oldest sister of three, she does not afraid anyone. She was old enough to be setting an example for her sisters. Dorothy has shown wild nature of Cleo. Twentieth century provided black women writers like, Dorothy West with the space they needed in order to explore, in their fiction such intra
racial concerns as discrimination based on caste and color, the prevalence of passing (for white) as a form of resistance to racial oppression. Dorothy West projected these and many racial incidents throughout the novel. Being light skin black colored Cleo, she is so jealous and prejudiced about black people. She does not want to live among the blacks. She wants to maintain her status in Boston when she met to Mr. Van Ryper, the flat owner regarding the ten rooms flat which she wanted to be her’s. She asks so many questions to Mr. Van Ryper like, who were these colored people next door? Why was Van Ryper moving away? Who were the people next door? They must be old second class niggers from way down south, whom Cleo would not want to live next door to herself. She further asks "Do you happen to know what part of the south the family came from? After listening her, Mr. Van Ryper became angry. He got disturbed by these racial questions. He replied over her questions and made aware her how she is wrongly getting the black people. He says, "Madam, my father was a leader in the Underground Movement. I was brought up in an abolitionist household. Your accusation of color prejudice is grossly impertinent. I believe in man’s inalienable right to liberty. Let me lecture you a bit for the enlightenment of your long eared child, who is probably being brought up in cotton batting became she is a little colored Bostonian, who must never give a backward took at her beginnings. We who are white, enslaved you to use a broad term, madam black we reduced your
forebears to the status of cattle. It must be our solemn task to return their
descendents to man's estate. I have been instrumental in placing a good many
southern Negroes in the service of my friends. My maid, Carrie is lately
arrived from the south. She is saving her wages to send for her family they
will learn here. They will go to night school. Their children will go to day
school, their grandchildren will go to high school and some of them will go to
college. He further explains her; Negroes are swarming out of the south. The
wheat and the chaff are mixed. But the time is shifting agent. True the chaff
will forever be our cross to bear, but one fine day the wheat will no longer be
part of the Negro problem" (West 1948:45-46)

Here West shows the jealous nature of Cleo. She is quite aware about
her race and status. She does not want any black person near her house. Being
light skin colored Cleo, she does not want to live with nigger people. Her
attitude towards other race people is negative. She hates them lot. Even she
uses harsh words to her husband, Bart. She calls him as “Mr. Nigger”. After
listening all these things from the mouth of Van Ryper, finally Cleo took
rooms on rent in Roxbury. West also focused on the attitude of Bostonian
people towards the black people. In the novel, she has depicted a scene at
lawyer smith’s seedy office. He explained island as,

"It’s a heap of miles and a heap of ocean away. Bananas
grow there on trees and the trees grow in the jungles and
nigger natives climb them trees like monkey" (60)
Here we come to know being black race, Negro people get inhuman treatment. They are simply considered like animals. On the other hand, they are the humans like Bostonians. Only the skin, other is different. Miss Muldoon is a Bart's bookkeeper from last fourteen years. She met with Cleo. She was asking Cleo about her family life and wellness. She had been middle aged when she met Bart and now she was nearly old. It had never occurred to her in her wildest dreams she wants to be the wife of a colored man, but she had vague resentment when Bart married Cleo Jericho. She had felt that any woman so young and pretty was hardly the right sort of wife for a hard working, sober minded man. While talking with Cleo, Miss Muldoon felt very sorry for colored women. She said:

"Does the brute beat her? Chris wanted to know. In the American movies that he had seen, Negro men were brutish creatures. He was glad that Mrs. Judson gave every evidence of good treatment, because he did not want to think of Bart as one of the animal Negros. (77)

Mrs. Christianson had wrong perception about Bart because, he was a Negro. In novel, West has shown Bart a true judgment being. He has not any bad threats which Americans show in their movies. They always depict Negro man as evil, brutal. But Bart is not considered in that category. His nature is sentimental and he responds to the unhappy woman’s plight. His devotion to his wife and daughter is like an aura around them.
Maintaining ten rooms flat was a painstaking effort for Cleo. Therefore, Cleo was in search of a maid duchess. She wanted a maid who will do every task perfectly. She was finding a maid who is from her race. Cleo was so selective about her class and race. She says, “In the employ of this upper color class were the “green girls”. The young untutored immigrant girls who held their jobs until their more sophisticated countrymen explained the insurmountable distinction between a man who looked white and a man who was white”. (100-01) Having a talk with maid over working in flat, Cleo gets angry over maid’s gossip. She lost complete control of her temper. She jumped to her feet and flung herself into the bitter unending secret war between white and colored women. Maid was belonging to Carter Binny, a close relative of Cleo. She said to maid:

"Don’t feel yourself”! God forgotten you’re on earth. It’s devil who's licking his lips over you and you have been a good disciple. I know why you hated Carter Binney. You could not say out of bed with him and you hated him instead of yourself. Well, you’ve got him lying at death door with not a penny to bury him and not a penny a leave behind. There is no more damage you can do. Get out of my race and stay out”. (102)

Without listening maid properly Cleo shouted on maid. She showed her anger to maid. She hates other race people. After listening Cleo, maid said out of
suffering, “it is my race too”. Cleo felt guilty. She thought that maid got hurt by her words over it. If people are from her class and race, she shows sympathy towards them. When she came to know about maid that she is belong to her class, then she becomes soft to him/her. She explains:

"If I had known you were colored, I could not hit you from so many sides. If I had known you were such a lady I wouldn’t have came for a fight at all. I never heard of you until an hour ago, and all I heard was one side of the story. There has to another side. And you have a right to tell me yours" (104)

West has depicted a scene of a small boy Simeon Binney, son of Carter Binney. She tried to show, how Boston is racially discriminated city. Simeon was darker than his parents. Throughout the novel West projects, Cleo hates the other people and other race. On the other side, she does love with her race. Being light skinned lady, she tries to maintain her race as well as her status in so called Boston city. She tries to make her and others living easy but her rude nature fails it. When Simeon Binney, son of Carter Binney got hurt by the white color boys, he got disappointed. Small children are always next to God. They are quite innocent and kind. Here West depicted such a touchy scene. After getting hurt, he came to his father Carter Binney and explained him whatever happened with him. Over this Carter tries to explain him as,
“You should not to speak to colored persons. It hurts their feelings. You must always act as if they had no color at all. God made everybody and in his infinite wisdom, we had made some people brown. It was as rude to ask a colored boy, why he was brown as it was to ask a lame boy, why he limped the way for a well bred Boston boy to behave was with generosity towards those with fewer blessings” (170)

Here Dorothy West wants to say that, though black man is inferior to white man, because he is colored than black. Person must always be superior to a white man. A person having the equality of mind, and heart get by the nature not by the color. Siemeon has been facing the racial discrimination since his childhood. When he brought up and matured, he got married with a duchess, who was Christian and Siemeon was black. Dorothy West presented a scene where duchess is racially discriminated because of her Christianity, she had married with a person who is from another race. When they came at grand central station, clerk of the station refused to accept them. "Though reason told her that they refused to accept her as siemeon’s wife, not because of her church, but because of her color, as reason had tried to tell her earlier that the outraged eye of the justice of the peace was directed at her, not because she was marrying a protestant without a dispensation or a priest, but because she was white marrying with black, still the duchess let her
conscience badger her into believing that these scornful men, had second sight
and saw that they had sinned.(189). Cleo’s appearance is like a leader. She is
very kin to her daughter, Judy. If anyone hurts Judy, she does not tolerate it.
Though she loves black people, but she does not have any color prejudice in
her mind. Here Dorothy says:

"She hated the white children and was therefore impervious to
inner pain. She would not have hated them. It had not been for
Judy. She did not dislike them because they were white, Being
one of a household that was vari-hued, from very dark. Bart to
very blond Tim, she had no color prejudice or preference. Not
being Bostonian by birth or inclination, she had no contempt
for the Irish, whose red hair and freckle monkey faces
appealed to their fanciful mind. She was by nature a leader.
The little sheep who now called “nigger” would have
followed her blindly in the imaginative games of her devising
if she had ever stopped scorning them long enough to let
them. But her fierce loyalty made her despise whoever could
make Judy cry. (207)

While living in Boston, Cleo, her daughter Judy and Cleo’s three sisters
face the problems of racial segregation. When Cleo’s three sisters’ children
were going to school, they find that other children in school were calling them
nigger but Cleo does not want to quarrel them. She had told them:
“If someone called you nigger, you should say in answer, a nigger is a mean low person. And only a mean low person would use that word. But Judy did not fight at all. She was wrung with shame that Vicky was doing her fighting for her, since she knew quite well that most of their schoolmates’ meanness’s were directed at her, because she was darkest”. (209)

Bernard Russells has been one of the leaders of change in the sphere of racisms and racial problems. He wrote a chapter on “Racial Antagonism” In *New Hopes for a Changing World* (1951):

“It is sometimes maintained that racial mixture is biologically undeniable. There is no evidence whatever for this view. Nor is there, apparently, any reason to that Negroes are congenitally less intelligent than white people, but as to that it will be difficult to judge until they have equal scope and equally good social change”. (Russell 1957:108)

While facing racial segregation, Judy is a daughter of Cleo. She is the bond between Cleo and Bart. She is very innocent and kind hearted brown girl. Though Judy is complete different from Cleo by nature, she is not like her mother, who wants dominant and lavish life. Judy loves her father lot. She says:
“I don’t really cry, just my eyes get wet” Judy pretested with a suspicion of tears in her voice. For she did not like knowing, she sometimes shower her feelings. “And anyway, the white children don’t make me cry. I cry because I can’t make myself fight them”. (West 1948:209)

There is an event of Christmas where Santa Clause comes and distributes the gifts to children. Vicky the son of Cleo’s sister asks, would you like to see what he brought for me? Asked Vicky rising carefully to keep from bursting with joy. On the other side Penny, Cleo’s another sister’s daughter who was fair than Vicky, She says:

“We got dolls” mine looks like me except her blue eyes”.
On it Vicky was colored. Says, “I wanted a colored doll”, but Santa forgot to tell him in my letter”. She hadn’t forgotten but there had been a little persistent fear that even dear kind Santa clause might have a touch of prejudice”. (221)

Children were enjoying the Christmas festival. Judy says to Vicky, “Vicky is colored”. She does not have any idea of class, color. She is quite innocent and kind. Hearing this, Tim said accusingly, “Vicky is colored”. Here Cleo shows her soft manner. Being human, she touched the words of little children. Though it was fun for them, but she gets touched from such sentences. Over this, Cleo replied:
“Hush up, Tim. You don’t even know what you’re talking about. You’re four little children. That’s all you have to call yourself. If you think you’re different, you’ll act differently, and people will treat you different. Just remember that brains are the only things that count. And brains are not black or white”. (221)

Dorothy West, through the eyes of Cleo portrays that, being colored it does not meant that black people are different by their skin color, but is equal by brain/mind. They all have the rights to acquire everything which is on this planet. A good mind has no any color bars. Sometimes Cleo seems a proud lady. Being black, she has herself an honor. Many times it reflected in the novel. Cleo Judson a black woman, who runs the risk of becoming an elite black woman. Born in south and married to the wealthiest black man in Boston, she struggles to become black elite. Cleo struggles to become one of the black elites in the Boston. She also struggles to control her life and destiny rather than allowing other men to control it. At one event, she had organized a party at her home. She had a wish that every family member to be involved in it. Being a light skinned black lady, she wants her sisters and family members to be involved in such party. But other members don’t show the interest to attend it. Over this, Cleo shouted and explained:

“Be second-class niggers leaning over the fence looking at first-class folks. Nobody thinks of the children but me. Mr. Judson only care if their bellies are full. The rest of you only care if they keep themselves clean. I’m the only one cares to see them walk proud. If they don’t learn to hold their hands up in the colored world, how they ever going to know to hold their heads up in the world? (228)
Though Cleo is black by race, she has great desire to become an elite lady in Boston society. She wants to maintain her status in so called society. She always tried to make her and other family members’ living easy. She wants the world where living things should be lavish one. But while acquiring such things she forgets herself. Cleo uses the bad words on race. Managing daily life and maintaining house, Cleo comes under the burden of money. While making other’s life easy, day by day her life becomes complex therefore she demands money from Bart. Bart is not earning proper money through his Banana business. He used to save some money for the future of his loving daughter, Judy. Cleo became aware about Bart’s savings. While demanding money by Cleo, He replied:

“Cleo, what I had has always been between me and my God and my banker. But you’re the mother of my child. You got her at heart same as me. It is not like she is a man-child could inherit my business. I got to leave her money. I never meant to touch my capital. I’m not a young man. I wanted to leave the child fifty thousand dollars anyway. When it came my time to die, and all I got toward it is fifteen thousand”.

After listening Bart, Cleo’s relief was so great that her expelled breath made a small explosion. Mr. Judson had only been taking poor mouth, fifteen thousand dollars were more money than most niggers saw in a lifetime. He was as rich as she had always supposed. She veiled her scorn for his attempted deceit. “You could get any lawyer in Boston for half that amount”. Over this
Bart stared at her, “That money is every cent I have. I am not talking poor mouth that is God’s truth”. His words lashed out at Cleo. He said,

“I am telling you I won’t wipe out the child’s inheritance. You got a way of making a man seem mean. You got a way marrying a man to your family. God knows I am sorry for Serena. God knows I wish there was some other way save Robert. But you’re the one kept her away. You got what you wanted. Now ask God’s forgiveness for the sin on your soul”. (276)

Cleo rose and the blood began to burn in her cheeks. She said:

“Talk big, mister nigger. You are the one holding the moneybags. Go on and talk. I’ve got to listen. I can’t tell you to take your money and be damned. All I can do is humble myself. All I can do is beg. How do you want me, down on my knees? I never knelt to a man in my life, but I’ll kneel to a nigger now” (276)

At the novel’s conclusion West illustrates a lonely and marooned Cleo. West masters the combination of feminist aspects from early nineteenth century concept concerning the true woman by interviewing the issues like race, color, etc. Although Cleo is no angle in the house they represent aspects of the emergent new woman of the 1890s and the early decades of the twentieth century. Cleo successfully creates her own province over which she can rule within the domestic globe. West obscures the reflection of the enduring, loving, black matriarch, and she abandons the stock response of
tragic sympathy as stock response of tragic sympathy for a newer white middle class female character.

One may easily find the elements of west's novel in fiction from the early decades of the twentieth century but Cleo Jericho Judson's actions are misguided; her notion is to situate her vision of the lifestyle and to define within this a space for female power. Cleo, ultimately, gets everything she wants but is defeated by the broader economic problems of her time as well as by her own over reaching. West illustrates in *The Living is Easy* the small space that black middle class women occupy in her novel, and she delineates the weakly clichéd and obsessively colour conscious base on which her black middle class characters male and female rest.

The problem of the colour line not only lies between individuals of different races, but it is fervently animate within races. The subtlety of colorism’s growth and advancement makes its clutch on the African-American stronger and treacherous. The damaging nature of the phenomenon will always remain a reason why African-American progress, as a race, will forever be stunned. West’s novels generate a beautiful and probable storyline to accurately demonstrate how colorism led to one character’s mental and personal demise. Literature is not a sufficient approach to addressing the problem of colorism it’s only a diminutive remedial step towards corrections.
It will take a race wide recognition of colorism as a problem it can even begin to enter into a full succession of correction. As it lies in an indeterminate state, colorism permits the media inadvertently poisoning intra-race relations and drawing more dissention lines within African-Americans. Cleo’s demise in the novel is relevant foreshadowing of what the state of the race can end up if not corrected. Correction could commence with elimination of corrupting labels that weigh down our description of one another. For example, recalling one another referencing the complexion of one’s skin. The advantage of *The Living is Easy* is that West takes time to reveal the all voices affected by colorism. The reader watches Judy’s turmoil as well as Cleo giving the reader an illustration of how colorism is damaging on both ends of the color spectrum.

Cleo does not see her world completed by a husband but by her sisters as though only women can compensate for her sense of failure. In fact women in Cleo’s class have little value in bourgeois culture except as their husband’s showpiece. Cleo tries to come out of this world, where she is not a showpiece, but a brain behind everything. Perhaps, Dorothy West is the first woman writer who has created a character like Cleo, a black woman who thinks in terms of sharing and creating a power for oneself. Unfortunately, Cleo’s end not a happy, self-fulfilled woman but as a woman who is alienated from her sisters, daughter and also from her husband. When Bart’s banana business is
destroyed in World War I, she loses her status and ends up in boarding house
in a poor section of Boston.

Cleo climbs on many ladders simultaneously: racial, cultural, financial,
and behavioral. But while reaching the top of her multiple ladders she loses
the best part of herself which is her family and kind hearted husband. One of
the fascinating aspects of Cleo’s life is that, she fights with the situation with
single minded determination to improve her life. It makes her almost blind to
the racism that surrounds her. Class despises all who hold her back, both black
and white. She defiantly tells her husband that she “wasn’t born to lick the
boots of anybody living”. Though she is desirous lady but she sees as just
another obstacle in her way, another barricade standing between her and the
emerald city. (Ref. Bill Ott)

West has presented the concept of true woman with aspects of the
emergent New woman of the 1890s and the early decades of the twentieth
century. Cleo wants to create her own domain over which she can rule within
the domestic sphere. Her husband, Bart in her household is marginal or tool
which Cleo uses to enact her plans. Cleo’s husband, Bart is the medium
through which she reproduces herself and is her source of financial support.
Cleo brings her sisters and their children to her home in Boston and she
effectively manipulates and deceives them until they are living with her and
are estranged from their husbands. Cleo was the boss of nothing but the
young, the weak, the frightened. She ruled a pygmy kingdom.
Through Cleo, West complicates the image of the enduring, loving, black matriarch, and she abandons the stock response of tragic sympathy for a nearwhite middle-class, female character. Cleo ultimately, gets everything she wants but is defeated by the broader economic problems of her time as well as by her own over-reaching. West illustrates the small space that black, middle class women occupy in her novel, and she delineates the weakly derivative and obsessively color conscious base on which her black middle class characters-male and female rest. This small exclusive group consists in the struggling descendents of tailors and stable owners who prefer light skin color and avoid acknowledging anything ugly as lynching. Cleo’s world disintegrates after Bart’s support, thereby demonstrating the power of the dominant structures of race and gender. (Ref. From the article, The Literary Encyclopedia)

By and large we can sum up, Dorothy West in her novels The Wedding and The Living is Easy, she has explored the themes of race and racism. Her women characters are the true representives of race society. They become the true image of new women in Twenty First century. They also became the new role model for every single woman who wants to fly in their dreams and fulfill their desires. Through Shelby one can gain the motivation to cross the traditional color line boundaries. Through Cleo, one can take the inspiration to tackle the situation but should not forget that, excessive ambitions lead towards disaster. Dorothy West has created a black woman who wants to create her own world but unfortunately she caught in misery and frustration.
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