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Racism in Gwendolyn Brooks' *Maud Martha*

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Dedication

To our parents

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Acknowledgements

First of all, we would like to thank our supervisor Assist Prof Sahar Abdul Ameer for her advice and careful guidance.

We , also would like to express our heart felt gratitude and appreciation to our family for providing the needed advice and encouragement.

Beauty is a combined result of what a person sees and what a person feels. This paper deals with the contrast in the way of treating people based on their skin complexion, hair style, way of carrying themselves and other external displays of beauty as depicted by Gwendolyn Brooks in her novel *Maud Martha*. This book is the only work of fiction written by Gwendolyn Brooks, the great Pulitzer Prize winning poet.

This paper reveals the way in which Gwendolyn Brooks has torn apart the traditional black family customs of a woman feeling closer to only domestic activities and men concerned about finance and decision making. The author emphasizes the thought about being self-determined and independent about their respective thought process.

This paper consists of two chapters. Chapter one deals with Gwendolyn Brooks' life and career, and African-American literature. Chapter two discusses racism in Gwendolyn Brooks' *Maud Martha*

Finally the conclusion sums up the findings of the study.

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Chapter One

1.1 Gwendolyn Brooks' Life and Career

American poet, novelist, kids' author, editorial manager, and autobiographer, Gwendolyn Elizabeth Brooks was conceived on 1917, in Topeka, Kansas. She was the main offspring of David Anderson Brooks and Keziah Brooks. Her father was a janitor for a music organization who had wanted to seek after a profession as a specialist yet relinquished that yearning to get hitched and raise a family. Her mom was a teacher and also a professional piano player prepared in established music.¹

At the point when Brooks was a month and a half old, her family moved to Chicago amid the Great Migration, from that point on, Chicago remained her home. She went to class at Forestville Elementary School on the South Side of Chicago. Streams at that point went to a lofty coordinated secondary school in the city with a dominatingly white understudy body, Hyde Park High School, exchanged to the all-dark Wendell Phillips High School, and afterward moved to the incorporated Englewood High School.²

Subsequent to finishing secondary school, she graduated in 1936 from a two-year program at Wilson Junior College, now known as Kennedy-King

College. Because of the social progression of the different schools, in conjunction with era in which she went to them, Brooks confronted racial unfairness that after some time added to her comprehension of the preference and inclination in built up frameworks and prevailing organizations in her own particular surroundings and also ever applicable attitude of the nation.³

Gwendolyn Brooks is a standout amongst the most critical writers of twentiethcentury America. She was a savagely free author who acquired from both European and African American artistic conventions to compose verse that would cut her own way and rouse journalists in the twentieth and twenty-first hundreds of years. Her verse, novel, life accounts, and short composition works are portrayed by an extraordinary consciousness of the African American experience, ladies' parts and women's activist points of view, and artistic custom .⁴

Rivulets reacted to significant occasions amid her lifetime, including World War II, the battle for social liberties, the killings of African American pioneers, race mobs, and every day life in isolated urban America. Rivulets' verse gotten various renowned honors and, less formally, has been commended by different writers. From her first book, *A Street in Bronzeville* (1945), to her last productions, Brooks' essential spotlight was on the lives of African Americans with regards to developing social, social, and political occasions in the United States .⁵

Her representations are regularly in light of individuals from the South Side of Chicago, her home. While it is all around watched that her verse experienced a change in 1967 after she went to the Second Black Writers' Conference at Fisk University, Brooks' work is amazingly predictable in the brightness of her mind and in her inconspicuous treatment of sound and its effect on sense. It is the

marriage of legislative issues and poetics in Brooks that Elizabeth Alexander a vital twenty-first-century author and the fourth inaugural artist appreciates in her work.⁶

Rivulets' verse is inseparably grounded in the mid-twentieth-century social and political change of the United States and in workmanship's capability to draw in with the intricacy and assortment of involvement in African American life. Rita Dove has additionally reacted to Brooks' tasteful. Like Brooks, yet with an attention on prior occasions, her gathering *Thomas and Beulah* (1986) and different lyrics incorporate representations of individuals in every day life, and *American Smooth* (2004) presents sonnets in the voices of African-American warriors. As an author and educator, Brooks majorly affected numerous journalists and researchers. Different treasuries of lyrics incorporate tributes to her, and she altered and presented imperative accumulations, including *A Broadside Treasury, 1965-1970*, and *Jump Bad: A New Chicago Anthology* (1971).⁷

For different fault finders, be that as it may, Brooks' tone is more critical. Rivulets depicts the "exploitation" of dark ladies. While not totally shunning the hopeful introduction of the Harlem Renaissance artists, Brooks rejects inside and out their sentimental solutions for the lives of Black ladies. The principal sonnet in the gathering, "old marrieds," figured out how to expose the pervasive themes of Harlem Renaissance verse: its general good faith about what's to come.⁸

Creeks' next book of sonnets, *Annie Allen*, seemed four years after the fact. The lyrics assembled in that volume show a consistent development on Brooks' part toward managing social issues head on. In the middle of volumes she had been granted prizes for her verse and respected with Guggenheim partnerships to help

back her work. She had likewise started composing for different daily papers; these exercises among others drove her to acknowledge more completely than any time in recent memory the position of ladies in the public arena, and with Annie Allen she inspected the transitioning of a youthful dark lady .⁹

Rivulets invested her energy urging others to compose by supporting authors' workshops in Chicago and verse challenges at detainment facilities. So, she took verse to her kin, proceeding to test its value by perusing and talking in bars, lounges, and other open places and also in scholastic circles. Gwendolyn Brooks kicked the bucket of growth on December 3, 2000, at 83 years old, at her home in Chicago, Illinois. She remained an inhabitant of Chicago's South Side until her passing. She is covered at Lincoln Cemetery in Blue Island, Illinois .¹⁰

Streams' verse mirrors her state of mind toward parenthood and prejudice. In her personal history, she trusts that she generally needed kids. Not exclusively did she want posterity for their own purpose, however she additionally wished to use the conceptive capacity of her body. Dissimilar to some exceedingly skilled ladies, she didn't see reproduction and tyke raising as hindrances to workmanship. For Brooks, parenthood speaks to wholeness in a lady's life.¹¹

The picture of Gwendolyn Brooks as a promptly available artist is on the double exact and misleading. Fit for catching the encounters and rhythms of dark road life, she as often as possible presents translucent surfaces that give path all of a sudden to uncover uncertain profundities. Similarly equipped for controlling customary graceful structures, for example, the work, rhyme illustrious, and gallant couplet, she utilizes them to reflect the vulnerabilities of characters or personas who grasp ordinary mentalities to shield themselves against inward and outer

confusion.¹²

Whatever shape she picks, Brooks reliably centers around the battle of individuals to discover and express love, for the most part connected with the family, amidst an antagonistic situation. In building their safeguards and looking for affection, these individuals normally encounter a deforming torment. Streams commits a lot of her vitality to characterizing and reacting to the slippery powers, differently mental and social, which incur this torment .¹³

Progressively in her later verse, Brooks follows the torment to political sources and extends her idea of the family to incorporate all dark individuals. Indeed, even while talking about the social circumstance of blacks in a voice created essentially for blacks, be that as it may, Brooks keeps up the intricate consciousness of the different points of view significant to any given involvement. Rivulets' present path with the outflow of Black pressures must be viewed as a characteristic natural movement and development .¹⁴

Despite the fact that the artist picked up a motivation amid the Sixties which gave promote augmentation of herself and her vision, and way to deal with group, the experience was not that sudden sweltering change headed straight toward Damascus so completely required by the internal climate of St. Paul. Blacks who find in her written work a sudden "homecoming" are frequently commending their very own arrival trek. White commentators who moan about the loss of the "unadulterated artist of the 'human condition'" uncover that they have not comprehended the profundities of the body of her work, nor the wellspring of her honest to goodness all inclusiveness .¹⁵

1.2 African-American Literature

African-American writing is the collection of writing delivered in the United States by essayists of African drop. It starts with crafted by such late eighteenth century essayists as Phillis Wheatley. Prior to the high purpose of slave stories, African-American writing was ruled via self-portraying profound accounts. The class known as slave stories in the nineteenth century were accounts by individuals who had for the most part gotten away from subjection, about their voyages to opportunity and ways they asserted their lives .¹⁶

The Harlem Renaissance of the 1920s was an incredible time of blooming in writing and expressions of the human experience, impacted both by essayists who came North in the Great Migration and the individuals who were settlers from Jamaica and other Caribbean islands. African-American essayists have been perceived by the most noteworthy honors, including the Nobel Prize to Toni Morrison. Among the topics and issues investigated in this writing are the part of African Americans inside the bigger American culture, African-American culture, prejudice, servitude, and social balance. African-American written work has had a tendency to consolidate oral structures, for example, spirituals, sermons, gospel music, blues, or rap .¹⁷

As African Americans' place in American culture has changed throughout the hundreds of years, so has the focal point of African-American writing. Prior to the American Civil War, the writing fundamentally comprised of journals by individuals who had gotten away from subjugation; the class of slave stories included records of life under subjection and the way of equity and reclamation to

flexibility. There was an early refinement between the writing of liberated slaves and the writing of free blacks conceived in the North. Free blacks communicated their persecution in an alternate account frame. Free blacks in the North frequently revolted against bondage and racial shameful acts by utilizing the profound account. The otherworldly tended to a considerable lot of similar subjects of slave accounts, however has been to a great extent disregarded in current insightful discussion .¹⁸

At the turn of the twentieth century, true to life works by creators, for example, W. E. B. Du Bois and Booker T. Washington faced off regarding how to defy bigotry in the United States. Amid the Civil Rights Movement, creators, for example, Richard Wright and Gwendolyn Brooks expounded on issues of racial isolation and dark patriotism. Today, African-American writing has turned out to be acknowledged as an essential piece of American writing, with books, for example, *Roots: The Saga of an American Family* by Alex Haley, *The Color Purple* (1982) by Alice Walker, which won the Pulitzer Prize; and *Beloved* by Toni Morrison accomplishing both top rated and honor winning status.¹⁹

In expansive terms, African-American writing can be characterized as compositions by individuals of African plummet living in the United States. It is exceptionally fluctuated. African-American writing has by and large centered around the part of African Americans inside the bigger American culture and being an American. All African-American examination addresses the more profound importance of the African-American nearness in this country. This nearness has dependably been an experiment of the country's cases to opportunity, vote based system, correspondence, the comprehensiveness of all.²⁰

African-American writing investigates the issues of flexibility and fairness

since a long time ago denied to Blacks in the United States, alongside additionally subjects, for example, African-American culture, bigotry, religion, subjugation, a feeling of home, segregation, movement, woman's rights, and the sky is the limit from there. African-American writing presents understanding from an African-American perspective. In the early Republic, African-American writing spoke to a path with the expectation of complimentary blacks to arrange their personality in an individualized republic. They regularly endeavoured to practice their political and social self-sufficiency despite protection from the white public

²¹

The rise of these dark ladies essayists has made a custom in itself. Since the nineteen thirties African-American ladies writers and artists have made a blemish on the awareness of dark ladies as well as the entire world. Gwendolyn Brooks, Ann Petry, Dorothy west, Carolyn Rodgers, Paule Marshall, Maya Angelou, Toni Morrison, Mari Evans, Alice Walker, Gloria Naylor, Ntozake Shange, Gayl Jones, to give some examples are authors of another custom who have made/laid ways and voyaged new streets without anyone else's input.²²

They have ended the connivance of hush, offered voice to the quieted dark ladies and permitted their fullest advancement as characters in their books. The lavishness of their own involvement as dark ladies in America have formed their artistic creative energy and entwined the texture of their books. It is thusly with the expectation of improving one's possess encounter that one endeavours to find new potential outcomes and new ways to deal with their intricate show-stoppers and envisions to uncover new measurements that are yet to be tested.²³

Notes

¹ Baxter Miller, R. Does Man Love Art? The Humanistic Aesthetic of Gwendolyn Brooks.” *Black American Literature and Humanism*. Lexington, Kentucky: UP of Kentucky, 1981,p.21.

² Ibid.

³ Ibid,p22.

⁴ Maria Mootry and Gary Smith, eds. *A Life Distilled: Gwendolyn Brooks, Her Poetry and Fiction*(Urbana: Illinois University Press, 1987),p.1.

⁵ Ibid.

⁶ Ibid. ,p.4.

⁷ Ibid.

⁸ Tate, Claudia. Ed. *Black Women Writers at Work* (New York: Continuum, 1983),p.142.

⁹ Ibid.

¹⁰ Ibid., pp146-147.

¹¹ Ibid.

¹² Valerie Doris Frazier, *Battlemaids of Domesticity: Domestic Epic in The Works of Gwendolyn Brooks and Sylvia Plath* (Georgi :Georgi University Press,2002),p.64.

¹³ Ibid. ,p.66.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Gerda Lerner, *Black Women in White America: A Documentary History* (York Press: London,1991.),p.23

¹⁷ Ibid.

¹⁸ Du Bois, W.E.B. “*Darkwater*”, *Reprinted in To Be a Black Woman* , eds. Mel

Watkins and Jay David (New York: Morrow, 1970),p.67.

¹⁹ Ibid.,p.68

²⁰ Ibid.

²¹ Barbara Christian,*Black Feminist Criticism: Perspectives on Black Women Writers* (New York: Pergammon Press, 1985),p.33.

²² Ibid.

²³ Ibid. ,p.35.

Chapter Two

Racism in Gwendolyn Brooks' *Maud Martha*

Maud Martha is the main novel composed by Pulitzer Prize winning African American writer Gwendolyn Brooks. Distributed in 1953. Delicate, smart, and observing, Maud Martha Brown is an individual from a strong family, yet she rivals her sister Helen, who is prettier and more appealing than Maud, as indicated by the gauges of their family and of society. Maud is African American, and in Chicago she finds the complexities and brutalities of bigotry in her associations with whites as well as her associations with different blacks .¹

Maud has dull skin, and African Americans who are lighter-skinned get particular treatment from others, despite the fact that Maud's steadfastness and insight merit acknowledgment also. Maud's focal reasoning is that the normal and customary highlights of day by day life are excellent, as well, and ought to be loved. The dandelion, for instance, is normal and straightforward, yet it is additionally brilliant and excellent .²

For the youthful and perceptive Maud, demise and the reactions of individuals to sickness and passing are amazing. Maud and her kin visit their grandma, Ernestine Brown, in the doctor's facility, and to Maud, Grandmother Brown, whose bed is furnished with sideboards to keep her from dropping out of bed, is by all accounts lying in a pine box. Individuals who visit her ask silly and unsurprising inquiries, and she can just pant accordingly. The kids return home. Their dad gets a telephone call, advising him of grandma's passing .³

Afterward, Maud's uncle Tim kicks the bucket, driving Maud to review his day by day individual propensities and some significant minutes. Seeing her uncle in the pine box, Maud vainly thinks about her own particular passing and how she

needs to be laid in her casket to uncover her most ideal profile. This senseless vanity is counteracted Maud's perception that life resembles a book in the hands of Jesus, yet before death, individuals neglect to see that the solutions to life's inquiries are altogether recorded at the back of the book .⁴

As Maud develops, romance turns into a vital piece of her life. Her first beau, Russell, is alluring yet meager. David McKemster, her second sweetheart, is committed to the styles of the college. In spite of the fact that he is from an unassuming home and does humble occupations to advance, he yearns for refinement, training, and classy belonging. Maud's third beau is Paul Phillips. She is altogether pulled in to him and means to wed him, yet she has a few questions about his full appreciation for her maybe he would incline toward a lady of lighter composition. Their romance winds up plainly genuine, and they make arrangements for a flat and settle on decorations. In spite of the fact that both might want to have a fine condo, their restricted assets allow them to get just a kitchenette loft, one with cockroaches, thin dividers that enable the hints of neighbors to be heard, and winning smells of sweat and the consequence of real capacities. In spite of these weaknesses, the flat turns into their home .⁵

Like every youthful couple, Maud and Paul have their snapshots of joy and disappointment. One night, they go to the World Playhouse and appreciate a film, feeling obvious as the main African Americans in the theater. Paul later acknowledges a welcome from the Foxy Cats Club to go to a ball, and Paul and Maud go to in high dress. Maud appreciates the celebration occasion, however when Paul hits the dance floor with another lady, Maud turns out to be firmly envious. Maud Martha is a festival of dark womanhood. In the meantime, the book analyzes the troubles and trials of growing up African American and female. Such

trials incorporate both the general issues of life and those particular to Maud Martha's race and sex: race and shading bias ,the first from Caucasians, the second from her own kin, including her family and her own better half; desires established in prejudice and sexism; and the troubles experienced by a delicate, insightful lady when there is no outlet for her capacities and abilities .⁶

The novel moves between internal looking sections to those that pressure the outside world. For instance, following the introduction of Paulette, which permits Maud Martha a snapshot of acknowledgment as she looks at her little girl, Brooks portrays the other individuals who live in the building. It had been a troublesome birth, took care of by a neighbor, Mrs. Cray, whom Maud Martha had not by any means known previously, and by her mom, who prides herself on the way that she figures out how to last out the entire experience without swooning. Paul comes back with the specialist simply after the birth is finished, when Maud Martha is as of now feeling "sufficiently solid to go out and scoop coal"(Maud Martha,p.22)⁷

When Paul and Maud Martha go downtown to a theater, they must buy their tickets from an usher instead of daring to enter the lobby. Maud Martha enjoys the film for its music and scenes of beautiful places, so unlike her gray apartment. When the film is over, Paul and Maud Martha hope the white people will not notice them. In a beauty shop, a white woman selling lipsticks for black women casually says the word "nigger," apparently unaware of her rudeness. Maud Martha is deeply disturbed that neither she nor the owner of the shop is willing to confront the white woman about the insult .⁸

When Paul is laid off, Maud Martha takes a job as a servant for Mrs. Burns-Cooper, who treats her as a child and is condescending about what she

imagines to be Maud Martha's home life. In enduring the insult, Maud Martha understands for the first time how her husband and, by extension, all black men feels about the treatment he receives in the working world .⁹

Maud Martha lives a sheltered existence, protected from the harsh world; therefore she is able to find nourishment within herself. A major difference about Maud Martha is that she is no beauty; she is just an ordinary black girl. But in her ordinariness lies her beauty. As a simple black woman, Maud Martha has to face the realities of the world where even upper-class Negroes can be snobbish towards those lower down the scale. When she goes out to work she has to face the day-to-day racism of a white world. As a black mother she has to endure, as well as enlighten her daughter .¹⁰

Brooks illustrates how African Americans held on to their humanity in spite of deplorable treatment by whites. When Paul is laid off, Maud goes to work for a bigoted society woman who asks her to use the back entrance and to refrain from using a mop, saying, "You can do a better job on your knees." The final indignity comes when Mrs. Burns-Cooper sets out to prove that she is not a snob by coming into the kitchen and "talking at" Maud about her debut, the imported lace on her lingerie, and the charm of the Nile. Maud listens in silence and assures herself when she hangs up her apron that she will never go back. ¹¹

As she endures the racist stupidity and cruelty for one afternoon, she understands what Paul endures daily:

As his boss looked at Paul, so these people looked at her. As though she were a child, a ridiculous one, and one that ought

to be given a little shaking, except that shaking was not quite the thing, would not quite do .¹²

By the mid 1950's, African American men had served in two world wars; indeed, the last part demonstrates Maud's sibling returning home from the war. Disregarding this, those men were still not being dealt with as individuals. Creeks is similarly worried about the harming impacts of bigotry on ladies and youngsters operating at a profit group .¹³

Maud Martha is a dark lady with inward quality and flexibility who can keep her feeling of self-esteem even as she endures the prejudice of the white world and of the men of her own race. In Maud Martha, Brooks made a representation of dark life that went past the generalizations of the dissent custom. Maud Martha and the general population of the South Side are abused, frequently insulted, however they are not lamentable casualties. The characters Brooks makes, similar to the individuals who individuals her best poetry, speak to the quality and liveliness of African American urban life .¹⁴

She gets deeply offended in places where her husband avoids dancing with her in a social gathering and chooses a woman who is light-skinned to dance. She also feels enraged when she has to celebrate her Christmas serving beer for her husband and his friends rather than devising her own customs for her family about which she has been dreaming continuously. In many places, she has to watch her colourful dreams fade away in air helplessly. Despite being a woman who is brought up in a typical black family, she could not bear with the treatment which is normally given to a black woman in a family .¹⁵

What she wanted was to donate to the world a good Maud Martha. That was the offering, the bit of art, that could not come from any other. She would polish and hone that (*Maud Martha*,p.51).

Maud Martha Brown is very honest with herself when she feels less beautiful, as she accepts the importance to external beauty that is challenging her time and again by the people around her. She acknowledges the way a pretty woman is described in the society and also the fact that the description does not suit her in any of the stages and she is a total contrast to that description. She never tries to match herself with the description of a pretty woman and derive self satisfaction which many people do when they face harsh treatment from the society and also feel the pinch of inability. According to Maud Martha, a pretty woman will be very fair in complexion with curly hair or at least slightly faded complexion.¹⁶

Brooks states Maud Martha's feelings in the lines,

She feels less important in her own family due to her dark skin and uneven hair. She has a feeling that people will not respect her or notice her due to her dark skin (*Maud Martha*,p.64).

She feels her colour as a wall which cannot be breached even by her husband Paul. She feels it will be difficult for Paul to cross over the barrier of her dark skin to see who she really is and most importantly she feels Paul, her husband is not interested in knowing who she really is. She feels he has confined himself like others, by just evaluating her by her external appearances. In the process of analyzing how others see her, Maud Martha fails to see herself beautiful by the way she is, but she sees herself beautiful by her acts like saving the mouse .¹⁷

The author highlights the fact that the protagonist fails to accept skin colour as a type of human nature but finds reasons to overshadow her colour difference. In contrast to the dark skinned nature, Maud Martha dreams about her life in a very colourful manner irrespective of the fact as to whether her dreams will become a reality or not. Dream is the world where no one has any restrictions and can freely visualize their expectations out of life. Nobody can criticize or disapprove a dream. African woman were treated low for many years due to their dark skin despite their talents. Most of the African women succumb to this treatment in literature works

.¹⁸

Maud Martha is a woman who does not fit into this frame and this contrast in the nature of an African woman give this book a fresh look to many readers and critics. Maud Martha dreams about her life in a frame where she leads a life similar to any light coloured woman. Maud Martha fanaticizes about her home as a colourful place with screens having Japanese designs and modern furniture. This nature of the protagonist is appreciated as it shows the positivity in the nature of a woman who is degraded due to her dark complexion. Maud Martha is aware that her dreams may not come true, but still she derives pleasure from her colourful dreams .¹⁹

Martha's mental self view is low since she feels that being dark won't go anyplace in the public arena. She feels just as she is gotten into a tight spot with regards to the issues that the dark culture faces from everyday. Martha is an extremely dull shade of dark. She conceives that since she is this shade she isn't an excellent as her companions who are a lighter shade of dark or clearly, white. These issues exist and are sustained by her family, companions and even her

sweetheart. Streams likewise examines comparative issues in her collection of memoirs. She discusses skin shading and how individuals are pulled in to splendid individuals. By splendid she isn't alluding to their knowledge or mind, however the shade of their skin .²⁰

Rivulets analyzes the dark lady and the general population in her condition, which is weighed down with destitution and segregation. Despite the fact that this novel looks at the numerous imperfections of human instinct from prejudice, sexism, and classism, the endeavor of this paper will be to analyze the segregation because of appearance put on Maud Martha inside her microcosm. However there are a few parallels between Maud Martha and Brooks which appears to recommend that this novel is a meagerly masked life account that transfers Brooks' opinions into composed frame. Creeks and her character in the novel, both from an exceptionally youthful age encounter separation and take into consideration an unpleasant estimation to age into cognizant state. A few times in the novel it is demonstrated that maybe Maud Martha's creative ability was maybe the best defender in imbuing the origination that Black highlights are not lovely. Furthermore, Maud Martha from the earliest starting point by one means or another predicts of Brooks unavoidable awesome arousing, as both in the wake of persisting so much segregation understand that there is a "bashful attractiveness" (*Maud Martha*,p.68) even in the apparently customary .²¹

Maud Martha is a dark lady with inward quality and flexibility who can keep her feeling of self-esteem even as she endures the prejudice of the white world and of the men of her own race. In *Maud Martha*, Brooks made a representation of dark life that went past the generalizations of the dissent custom. Maud Martha and the general population of the South Side are abused, frequently insulted, however

they are not lamentable casualties. The characters Brooks makes, similar to the individuals who individuals her best poetry, speak to the quality and liveliness of African American urban life .²²

Notes

¹ Gloria Wade-Gayles, 1984. *No Crystal Stair: Visions of Race and Sex in Black Women's Fiction*, New York: The Pilgrim Press,1984),p.63.

² Ibid.,p.64

³ Ibid.

⁴ Sark Bubikova, "Maud Martha and the tradition of the Ethnic Female Bildungsroman". *Litteraria Pragensia*. 21 (41),2011,p.65.

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⁶ Joel Kovel, *White Racism: A Psychohistory* (New York: Columbia University

Press, 1984), p.232.

⁷ Ibid.

⁸ Ibid.,p.234.

⁹ Ibid.

¹⁰ Henry Louis Gates Jr., Editor. *'Race,' Writing and Difference* (Chicago: University of Chicago Press,1985),p.21.

¹¹ Ibid.

¹² Gwendolyn Books, *Maud Martha*. (New York: Harper,1953),p.15.

¹³ Barbara Christian, *Black Women Novelists: The Development of a Tradition, 1892-1976* (Connecticut: Greenwood Press,1980),p.83.

¹⁴ Ibid.

¹⁵ Ibid .,p.87.

¹⁶ Fatemeh Azizmohammadi , Hamedreza Kohzadi, “Racism and Sexism in Fiction by Afro-American Women” ,*J. Basic. Appl. Sci. Res.*, 1(11), 2011,p.2473

¹⁷ Ibid.

¹⁸ Ibid .,2474.

¹⁹ Ibid.

²⁰ Harry B. Shaw, *Gwendolyn Brooks* (Boston: Twayne Publishers, 1980) pp.30-31.

²¹ Ibid.

²² Raymond Hedin, 1982. "The Structuring of Emotion in Black American Fiction." *Novel*, 1982, p.35.

Conclusions

Gwendolyn Brooks handles the complexity of dull and light in her novel *Maud Martha*. She additionally tosses light on the different manners by which African ladies confront issues identified with shading separation as talked about in

Maud Martha and Brook's through her work gives an approach to recognize the internal 'Self' of a man regardless of social blockades. *Maud Martha* has dealt with her sub-par emotions by understanding herself and through little acts which give her solace.

The author shifts pace in the method for narrating by finishing up the story with the portrayals about Maud Martha's way of life as a lady and not as a wedded individual. The creator draws out the fury in the brain of Maud Martha and furthermore clears approach to vent her outrage by distinguishing her actual 'Self'. This is an endeavor by the creator to conscious the whole dark society which surrenders to the second degree treatment by the white society. The creator accentuates the way that each human ought to appreciate the contemplated living and lead a humanly existence with no separation.

The study talks about the portrayal of Maud Martha who is subjected to persecution for the duration of her life beginning from her youth to her seniority is examined quickly. Her examination and desirously with her sister Helen who is more pleasant than her is contemplated in detail. Notwithstanding that endeavors made by the hero to deal with the peril and smother this second rate feeling to recognize her actual personality are additionally examined.

Her relationship with hues is managed widely in territories where her real home which is a kitchenette condo painted in dark is contrasted with her fantasy home which is substantially more vivid. The complexity in the idea she had always wanted is talked about in detail as it depicts the genuine idea of Maud Martha, the hero. What's more, she discovers comfort by methods for her fantasies which are

brilliant rather than her living conditions. These are the manners by which the hero ends up being a solid individual with self-assurance and peculiarity.

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