

The Struggle of Women, Social Realities and Psychological Approach in Ann Petry's *The Street and the Narrows*

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Abstract--- *This paper focuses on the investigation of Ann Petry's two fictions The Street and The Narrows. It investigates the struggle of African American women, social realities, Harlem, the defeat of women, African American culture and Triple Oppression. It asks into sexual orientation, segregation, personality and circumstance of ladies in the public arena the situation of African American and self - acknowledgement or self-arousing through the procedure of colonization, African American culture conveyed to America by the slaves. Actually, African Americans are abused and smothered in various angles. This paper is an examination of the manners by which the protagonists of these novels justify the struggles, concealment and suppression they suffered from horrible conditions under which African live. This is an endeavour to investigate from various points of view the mission for the characters Lutie Johnson (The Street) and Abbie Crunch (The Narrows). The protagonist's involvement in picking up the normal womanhood has various dubious complexities. These fictions particularly explored the black female struggle from a feminist perspective. This paper is an analysis of African American feminism, racial discrimination against blacks, gender disparities, sexism and dominance expressed by both white people and people from their own community. It inquires suppressed life of black women in society in the form of different aspects. The goal of this paper is to break down the sufferings of Africans and their persecuted life. Also, this paper demonstrates how the difficulties looked by the protagonists and how their life ends up outside in the general public and their partition from self-acknowledgement in the general public.*

Keywords--- *African American Feminism, Harlem, Triple Oppression, Gender and Social Disparities and Psychological Approach.*

I. INTRODUCTION

Ann Lane Petry was a prolific African American writer. She was born on October 12, 1908, in Old Saybrook, Connecticut. Ann was the second daughter of Peter Clark and Bertha James Lane. They belonged to the black middle class of the small town. Her father was a pharmacist and owned a drugstore in town. Her mother was licensed to practice chiropody. Ann created a slogan for a perfume advertisement while still in high school. Petry began writing short stories and plays while she was in high school. She graduated from Connecticut College of pharmacy. She served a kind of apprenticeship as a journalist for two Harlem newspapers. She married George D. Petry, a New York mystery writer in 1938 and moved to New York City. Her life ultimately changed after her marriage. In New

York, she worked as a reporter for the Amsterdam News and the People's Voice newspaper in Harlem. In 1939, she successfully published her first short story Marie of the Cabin Culb, Petry had joined Zora Neale Hurston as an inspiration for a later generation of black women writers- Alice Walker, Gloria Naylor and Toni Morrison. Ann Petry wrote several historical books for young readers including The Drugstore Cat (1949), Harriot Tubman: Conductor on the Underground Railroad (1955), Tituba of Salem Village (1964) and Legends of the Saints (1970). Her collection of short stories entitled Miss Muriel and other stories (1971) demonstrates her remarkable versatility.

Ann Petry received national attention and a Houghton Mifflin Literary Fellowship Award to complete her best-known novel, The Street (1946) the first by a black woman to sell more than a million copies. Inspired by a newspaper story of an apartment house superintendent who taught a young boy to steal letters from mailboxes, The Street aimed, according to Petry to 'show how simply and easily the environment can change the course of a person's life.' It is precisely for treating the power of a corrosive urban environment on Lutie Johnson that The Street has linked Petry, in the minds of many critics, to Richard Wright. While there are obvious and valid comparisons to be made between The Street and The Narrows, exaggerating the links between two fictions obscures perhaps the most salient and critical distinction between the fictions: the sexual politics of race and the racial politics of gender. As critic Calvin Hernton observes, until The Street 'no one had made a thesis of the debilitating mores of economic, racial and sexual violence let loose against black women in their new urban ghetto environment.' The Street focuses on the thwarted and native efforts of a young woman as spectacle, as a body to be looked at and made the object of male sexual desire and exploitation. This particular achievement of The Street must be set against the perception in the objectification; rape and dismemberment of women are preconditions of Bigger's rising manhood. The descriptions hardly begin to capture the novel's intricately woven strands of class conflict, bloodlines and social responsibility. Petry reworks many of these same themes in The Narrows; a novel is about the tabooed and ultimately tragic relationship between a black man and a white woman. She does not skirt the history that makes the woman's accusation of rape and the man's subsequent lynching inevitable.

Revised Version Manuscript Received on 22 February, 2019

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In both *The Street* and *The Narrows*, Petry turned to what critics have inadequately termed non-Negro or New England subject matter. While some see this shift as evidence of artistic maturation beyond the urban realism of *The Street*, others regard both these New England novels as less powerful than *The Street*.

Ann Petry's novel *The Street* talks about the condition of black women who are been suppressed in terms of triple oppression. Generally, the people were always treated as a slave and they were dominated by both white people and people of her same community. And also they were viewed the white people that they think they have all rights on them. *The Street* is a novel published in the year 1946, set in the World War II-era Harlem; it centres on the life of Lutie Johnson. She is characterized by independence of spirit. As a single black mother, she confronted by racism, classism and sexism in her day to day life. In the opening of the novel, Lutie faces and overcomes the aggressive wind where the author indirectly points out her facing situation against poverty and the discrimination against the white people. She considered herself and her son, Bub that American dream is very important. She fully subscribes to the belief and follows Benjamin Franklin, the great American model of the self-made man. He has served as a model for many ambitious young American. She always used to compare herself to Benjamin Franklin. Lutie used to work hard and saved wisely for her son. Her willingness is to be financially independent and move from the tenement in which she lives. She will be able to achieve the dream unless she is financially independent. She is a single black young parent living in Harlem, New York on 116th street in the late 1940s. She is trying her best level to beat the negatives and make a better life positive for herself and her son. She is hoping that one day two of them will come out from the poverty and violence in which they live. She believes that with hard work and careful planning *The Street* will not beat them the way it has beaten so many others of her race. She works as a civil servant clerk; she studied a lot and worked hard to get the job. She also worked for a white family as a maid in Connecticut and played a large part to succeed. This novel is about struggle and defeat. Lutie struggles against the limitations imposed upon her by circumstance and she has destroyed the struggle in the form of self-awakening and self-realization.

In *The Narrows*, as in Petry's two earlier novels and in her short stories, she presents characters, especially female characters that transgress the boundaries of their socially constructed gender roles thus questioning the efficacy of such categories. It is 1952 in Monmouth, and the "horrible colour" of the red neon sign announcing Bill Hod's *The Last Chance* bar is an obvious indicator of the changes that have occurred in this town. Its beautiful rivers and trees seem to be at odds with the hard, uninviting brick buildings, the neon sign, and the modern lifestyle that are now found in Monmouth. Through Abbie Crunch, Petry presents a typical African American Race Woman – a striving middle-class black woman with genteel aspirations. Abbie, who is seventy in 1952, and her son Link, who is twenty-six, live at Number Six Dumble Street in a "fine old house" with a brass knocker at the front door. There is a large maple tree – inexplicably referred to as *The Hangman* – in her front yard;

and her backyard is neatly trimmed. Abbie lives in a part of Monmouth that residents of the town refer to as "The Narrows", "Eye of the Needle", "The Bottom", "Little Harlem", "Dark Town", or any variety of names that might have come to a person's mind in the 1950s to describe segregated northern and southern neighborhoods where black people lived.

Abbie rents an upstairs apartment in her house to Malcolm Power, a well-dressed man with precise speech. Mrs Crunch is impressed when she learns that he is the butler at Treadway House. The wealthy and influential Treadways own the Treadway Munitions Company. Malcolm's wife, Mamie, and their three children, however, do not impress Abbie at all, and she cannot understand why Malcolm Powther, with his refined appearance, would have married this woman. Mamie sings Blues tunes, which Abbie believes are rough-sounding and monotonous. Malcolm's wife also is having an affair with Bill Hod, the owner of *The Last Chance* bar, and Mrs Powther often leaves her youngest child, J.C. Unattended.

Abbie Crunch soon decides that Mamie Smith Powther—this character's name being Petry's playful allusion to an actual blues singer "simply did not belong" in the Crunch home. Yet, Abbie also realizes that in all honesty "Mamie Powther was Dumble Street". As a Race Woman, Abbie Crunch has a steadfast interest in uplifting the image of black people. She takes the view that black people "had to be cleaner, smarter, thriftier, and more ambitious than white people." Through her illustration of Abbie Crunch's overreaching attitude, Petry locates this character firmly within the concept of double-consciousness, as Abbie clearly accepts the dominant society's construction of what constitutes a proper lifestyle as well as its views on how to position black people within that lifestyle. Abbie takes seriously her role as the social and moral barometer in *The Narrows*. She is a President and only black member of the local Women's Church Temperance Union (WCTU). She is also a widow, as her husband Theodore Crunch "The Major" died of a stroke after she refused to call for help because she thought he was drunk.

Before her husband's death, Abbie and *The Major* found that they were unable to have children, so they adopted Lincoln Williams. Link's relationship with Abbie, however, is tenuous because she made him "feel as though he were carrying *The Race* around with him all the time" and because for three months following her husband's death when her son was eight years of age, she completely forgot about him. During this fragile point in his life, having essentially lost both parents again, Link's only means of survival was Abbie's nemesis Bill Hod, owner of *The Last Chance* bar directly across the street from the Crunch's house. Link lives with Bill Hod until Abbie remembers that the child exists. Then Abbie and her friend F. K. Jackson, owner of F. K. Jackson's Funeral Home, retrieve Link from Bill Hod.

Ann Lane Petry's main theme in *The Narrows*, prohibited love, centres on Link Williams and Camilla, a wealthy white heiress.



Petry's close attention to Link's upbringing and to the relationships he had with the parental figures in his life demonstrates how the complex, and realistically flawed, nurturing he received in *The Narrows* has helped shape his character. Yet some of the particular moments of his childhood in Monmouth, especially those that demonstrate the deep chasm between him and the white residents in the town, add to his character as well. Petry provides a telling incident in which Link's primary school teacher could not understand why he, then ten years of age, would not want to play Sambo in the minstrel show she had planned as a fundraiser. This event along with the subsequent treatment that he receives from his resentful teacher precipitates Link's staying away from school for one week until Abbie inadvertently finds out that he has been absent. Two years after this troubling incident at school, Abbie allows Link to return to *The Last Chance* to live with Bill Hod and his cook, Weak Knees. With Bill as his "uncle", Link finds that his situation at school improves. Bill Hod and Weak Knees transform Link. They "re-educate him on the subject of race. [...] After a month of living with [them] he felt fine. He was no longer ashamed of the colour of his skin." Lincoln Williams earns a degree in history from Dartmouth before enlisting in the Navy. The link says that he wants to write a history of slavery, but he returns to Monmouth and works in Bill Hod's *Last Chance* bar.

When Petry constructs a chance meeting and ultimately love between the Dartmouth educated black man Lincoln Williams and Camilla Treadway Sheffield, a member of the most powerful family in or near Monmouth, this writer – at a time when racial separation was at its height in the United States – exposes the volatility that results from transgressions of the boundaries that were set around race, class, and privilege. She also demonstrates how unacknowledged and perhaps even unknown racialized attitudes find their way even into love.

Camilla, who disguises her identity from Link by calling herself Camilo Williams, is a spoiled woman who is accustomed to having whatever she wants when Link ends their relationship after finding out about her deception and after thinking about the racialized implications that may have influenced Camilla's motives, he finds that she takes revenge on him by making use of the convenient ruse of sexual assault, thus provoking racial tensions in Monmouth. She later regrets her actions, but the damage already is done. Camilla's spurious charges animate her mother, Mrs John Edward Treadway, who, in an attempt to revive her family's social standing and forestall scandal should the truth be known, manipulates the local paper so that crimes in *The Narrows* are sensationalized. Peter Bullock, owner of the *Monmouth Chronicle* rationalizes his succumbing to Mrs Treadway's threat of lost advertising by saying, "So what difference does it make [...] whether we here in Monmouth hunt down Negroes or whether we hunt down Communists."

Finally, through Malcolm Powther's betrayal of Link to Mrs Treadway, she and Camilla's husband, William P. "Bunny" Sheffield "hunt down" and kidnap Camilla's lover and then attempt to cover-up their murder of him. It is, however, the truth of the love between Link and Camilla, rather than a false confession to rape, that finally condemns Link to death. Except for its ending, which some

see as contrived, Petry's *The Narrows* is arguably her most incisive and powerful novel. Her main theme is forbidden love across ethnic lines, yet Ann Lane Petry's resolute desire to remain faithful to human complexity provides her least recognized novel with one of the most coveted literary prizes – timelessness.

II. AFRICAN AMERICAN FEMINISM

The African American literary tradition implies the fact that African- American culture is the culture of suppressed people. The history of African American people is recognizable with slavery, which starts from the year 1619 till 1865. The history is characterized by continuous suppression, dehumanization, humiliation, racial segregation and exploitation. African-American was viewed as people with no heritage, no history, no cultural heritage, no tradition and no identity in white American. From early centuries Europeans and Americans advanced in racial theories of inferiority, theories of black feminism and psychoanalytical theory which attributes African – Americans as a lower caste and ignored their ownership of cultural, ethnic and linguistic values. In the inspiring quotes of Martin Luther King, states that 'I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality... I believe that unarmed truth and unconditional love will have the final word'. In his view, man cannot accept the tragic bound of racial discrimination at the midnight or daybreak.

During 1865, slavery was destroyed in America and the country was governed by white politicians. This slavery leads to the slave trade, which was related to racial prejudices and racial segregation. The black people were oppressed by the white politicians. Racial inequality was compartmentalized in which imposed on all aspects of Black Americans' lives- art, music, literature, education and technology. The Great Migration, spanning the early to mid-1900s, was a massive but gradual movement of African American from the South to the North and Midwest, from rural areas to urban areas in search of better lives and more opportunities. It is one of the central, definitive elements in African –American history and culture, its impact on jazz, blues, literature and popular culture continues to be felt today. The Great Migration changed the social economic and political makeup of the United States as an African American population concentrated into southern and northern urban centres. It transformed demographics not only bringing blacks out of the south but also redistributing them, mostly to urban centres, within the South itself. The ramifications were major. This migration also influenced various aspects of popular culture, including jazz and blues, which suddenly enjoyed new audiences, as well as new inspirations.

The migration of African American to the North stemmed from a variety of factors but was mostly based on jobs and the economy.

Many African American had worked in agriculture, earning very little for their labour and often being exploited in sharecropping systems. Blacks working in other types of jobs also found themselves underpaid and unable to move up the ranks. Pest invasions decimated crops; migrant work was unstable and low paid. For women, the attraction for social mobility was especially great, as they often worked in menial domestic jobs, being exploited economically or sexually. In the North and West and in cities in general, commerce was dynamic and offered higher pay and more opportunities. Additionally, business in the North put measures in place to attempt to attract African –American employees to move up. Meanwhile, southern area put politics in place to try to counteract the trend. "People discussed, debated and decided the merits and demerits of migration"(Trotter 384). Many southern blacks were against migration, as it would tear apart communities and economies.

According to Joe William Trotter's *The African American Experience*, "conditions in southern agriculture and the lure of higher wages in northern industries stood at the forefront of these forces" (Trotter 380). World war I created jobs in the North, so people moved in search of these jobs. Trotter claims that as a result "of world war I, an estimated 700,00 to 1 million blacks left south for northern and western cities" (378). Sometimes men would relocate first, the rest of the family following when stability was achieved; however, women shared decision making and sometimes determine the destination, as both men and women were eager to change their conditions. Migrants were often innovative and enterprising, generating a sense of community and commonality. People would pool their resources to purchase tickets at discounted prices, thus creating migration clubs. A newspaper called *Chicago Defender* was an instrumental force in recruiting blacks to the North, specifically to Chicago, with promises of social and economic opportunity. David Levering Lewis in *When Harlem was in vogue*; acknowledge the role of this newspaper, noting that she *Defender* praised the milk and honey in North. According to Lewis, more than 1 million blacks 'were reading or having read to them' this publication and he argues that 'its powerful reinforcement of the lure of high wages in the North' was beyond question (Lewis 21).

III. HARLEM

After the abolition of slavery in 1865, the racial climate in the south became increasingly hostile toward African Americans. Lynch mobs and widespread violence posed a constant threat to the physical safety and well-being of these individuals and as a result, many African Americans chose to migrate to northern states and urban areas to migrate to northern states. Urban areas like New York city provided better access to jobs and schooling opportunities and so they attracted the majority of the migrants. Some of these jobs were created by the African involvement in World War I, which generated a need for increased industrial production. While the Northern cities did provide increased opportunities for African Americans, racial discrimination was still ubiquitous and only certain areas of the cities, such as Harlem in New York, were available to black renters. As a result, African American communities were concentrated

in densely populated neighbourhoods that brought talented artists into close contact with one another.

During the early twentieth century, the artistic and intellectual work of African Americans blossomed, as many people strove to understand and express the black experiences of hardship and resilience. This surge in creative output was referred to as the Harlem Renaissance, and it grew steadily until the stock market crash of 1929, which drastically reduced the financial resources available to such artists. Petry arrived to work in Harlem as a journalist in the 1930s. While she was not in New York City during the height of the Harlem Renaissance, she was inspired to express her own impressions of the ghetto and drew upon the naturalistic tradition of her contemporaries.

The novel starts from the street of Harlem. Lutie Johnson is searching for an accommodation of herself and her son. 'Harlem' is a term which is derived from the Dutch word 'Haarlem'. Harlem is a place in the northern part of America, where much black community centres and major black residence are surviving. 'The Harlem Renaissance' or 'New Negro Movement', is a cultural and artistic movement which brought out the literary interest of black American writers written Harlem as a theme in their novel. This paper is bringing an allegory of Harlem in the novel *The Street*. The writers like Zora Neale Hurston, Langston Hughes, Claude McKay, Jean Toomer, Dorothy West, Romare Bearden and Lois Mailou Jones has written about Harlem and its theme in their works. Ralph Ellison writing in 1949 tried to assert the state of affairs in Harlem. She says that living in Harlem is to "dwell in the very bowels of the city; it is to pass a labyrinthine existence among streets that explode monotonously skyward with the spires and crosses of churches and clutter Nunder foot with garbage and decay. Harlem is a ruin...Overcrowded and exploited politically and economically, Harlem is the sense and the symbol of the Negro perpetual alienation in the land of his birth." Ralph Ellison described the life in Harlem in his work.

Lewis describes the appearance of Alain Locke's compendium of creative, critical and scholarly utterances in 'The New Negro' '...its thirty four Afro-American contributors(four were white) included almost all the future Harlem Renaissance regulars_ an incredibly small band of artists poets and writers upon which to base Locke's conviction that the race's 'more immediate hope rests in the revaluation by white and black alike of the negro in terms of his artistic endowments and cultural contributions, past and prospective' Lewis suggests that this delusional vision was a direct function of a rigidly segregated united states. Her frustration about the street is clearly portrayed in the lines, 5'Streets like the one she lived on were no accident. They were the North's lynch mobs, she thought bitterly; the method the big cities used to keep Negroes in their place' (343). These lines clearly indicate the state of Harlem and how the people in it have contributed equally along with the whites for their status.



IV. TRIPLE OPPRESSION

Lutie Johnson, the protagonist of *The Street* and Abbie Crunch, the protagonist of *The Narrows*. Both the characters were encountered and also aware of triple oppression due to (American) people of white society. Lutie Johnson, young confident white black women who suffered more on triple oppression from her divorced spouse and the white people of America. Lutie, a single parent of her eight-year-old son Bub living in Harlem and she suffered from triple oppression. It points out the race and gender as persistent impediments to the American dream. As a single black parent Lutie Johnson is very ambitious and quite native black woman imbued with all of the requisite concepts and beliefs the needs for success as well as the motivation to carry out her plans, yet she unjustifiably denied access to the world of the philosophy of Benjamin Franklin: Lutie couldn't get rid from the feelings of self-confidence and she went on thinking that if Ben Franklin could live on a little bit of money and could prosper, then so could she. After the separation from her husband, she started to live in Harlem, New York. Harlem is a place where black people live. There she stays and suppressed and oppressed due to triple oppression.

In *The Narrows* Abbie Crunch, a widow who is more concerned about propriety and racial upliftment. She is an African American race woman, a striving middle-class black woman with gentle aspirations. In this fiction, Ann Petry arguably depicts mainly about triple oppression and a forbidden love across ethnic lines. Her also resolute desire to remain faithful to human complexity which provides her least recognized regarding timelessness. The novel centres the prohibited love of Camilla, a wealthy white heiress. Link William, an African American lives in Monmouth. He was chased and bullied by white people. They treated link very worst and poor like uneducated, partial in race and class. The protagonist of this novel plays a main role in the theme of Triple Oppression.

V. GENDER AND SOCIAL DISPARITIES

As a single mother and African American woman, Lutie Johnson is discriminated against in every sector of her life- both personal and professional. Regarded as belonging to an inferior race, Lutie and the other African Americans in the story are unfairly denied many privileges and opportunities that are afforded to Anglo Americans. At the time Petry wrote her novel, housing New York city was segregated by race and only certain buildings would rent apartments to black tenants- a form of institutional racism that severely limited the choices of African Americans. Like the other black residents of New York, Lutie wants desperately to get out of crowded Harlem but cannot because she lacks the financial resources to live elsewhere. The African American characters in Petry's novel are inextricably tied to Harlem by the rampant poverty and institutional racism that existed prior to the civil rights movement of the 1960s. This causes them to feel anger and frustration, as they are denied the rights and privileges that are afforded to others. These sentiments are exacerbated by the expectation that African Americans should fight

alongside other Americans in World War II, for freedoms that differentially benefit white Americans.

Equally salient in Petry's novel is the portrayal of sexism and socialism in the United States during the 1940s. In her search for a decent job, Lutie is treated as an object by men, who do not value her as a person. She feels she must hide the fact that she has a son because potential employers, like Boots, are only interested in her because of her potential as a romantic partner. As evidenced by the tragic outcome of the novel, hard work alone is not enough to transcend the barriers of race, gender and class that exist in American society. The protagonist Lutie Johnson has a pursuit of the American dream while working for the Chandlers; a white family of considerable wealth, Lutie is exposed to the idea that success and financial freedom are the guaranteed outcomes of hard work and the perseverance-the American dream. Determined to transcend her impoverished circumstances in Harlem, Lutie adopts this mentality and worries about money constantly. Her son, Bub does not understand why Lutie is so concerned about money but wants to please her, so he tries to make money too. This leads to his imprisonment when William Jones takes advantage of his desire to earn his mother's love and tricks him into stealing letters. Unfortunately, as Petry successfully demonstrates in her novel, America was not a place of equal opportunity for African Americans or women in the 1940s. Lutie faces barriers to racial and gender discrimination as she tries to make money. Ultimately, she fails to achieve her dream of winning the fight against the street.

VI. PSYCHOLOGICAL APPROACH

Psychology plays a major role in Ann Petry's *The Street* and *The Narrows*. It's very hard to believe that the protagonists of both the novels Lutie Johnson and Abbie Crunch suffered mental illness. Physical suffering of both protagonists had gone through by Class and racial discrimination. They were mentally ill because of white people treatment towards blacks and its exquisite the way to demonstrates. As a single black parent of a small boy, Lutie Johnson suffers a lot because she left her husband due to betrayal; he cheated her so she went to break up. She confronted by racism, classism and sexism in her day to day life. In the beginning, Lutie faces and overcomes the aggressive wind where the author indirectly points out her facing situation against poverty and the discrimination against the white people.

Ann Petry focuses on the psychological aspects which varying classes among African Americans in segregated neighbourhoods. There is a dynamics which exists between the dominant society and marginalized neighbourhoods and Abbie Crunch who is also suffered from mental illness due to the suppression which was given by the white people. And also she left her adopted son when he was seven years old. These incidents made her towards psychological illness. As a race woman, Abbie has an interest in uplifting the image of black people.



As a black woman, Abbie takes the view that black people had to be cleaner, smarter, thriftier and more ambitious than white people. Abbie Crunch's character firmly locates the concept of double-consciousness. These were the issues which turn her into a mental illness.

VII. CONCLUSION

This paper is attempting to feature part of triple oppression, Harlem, gender, social disparities and psychological approach from the novels *The Street* and *The Narrows*. The protagonists of these books had undergone several of sufferings from the American people (white). This paper wind up the novels of Ann petry explains the social and gender disparities, struggle and defeat of woman. *The Street* and *The Narrows* examines the unique role of the African American woman in maintaining their position in the classism, racism and sexism. Ann Petry had explored the black woman through the novel as the centre of the family as well as the community. In these novels, petry focuses on some contemporary social issues like a female struggle, single parenting and politics of sex. The dream of Lutie Johnson and Abbie Crunch were unsuccessful because of racial, gender, class and psychological problem. Generally, many people from Africa come to America for a bright future, but they are forced to face many obstacles in their way. It was a story about one black woman's plight for their bright future. This paper concludes the struggle of women, social realities, gender disparities, triple oppression and psychological approach of two protagonists Lutie Johnson and Abbie Crunch. The polygamy and patriarchal situation made these women character to suffer throughout life. But they fully awakened and emancipated from their past position and concentrated on their present and future positions for their children. There must be a change from the old life and they raise up from the disappointment.

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