

Research Article

**The Essence Of Female Sexuality And Female Suffering Through Gloria Naylor's Bailey's
Café**

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Abstract:

This Article Depicts The African-American Ebony As Portrayed By Gloria Naylor's Classic Novel, The Bailey Café. "Bailey's Café," "Gloria Naylor's Latest And Most Ambitious Novel, Is A Complex Lyrical Work Steeped In Biblical Allusion. Naylor Gains The Courage To Identify Herself As A Writer With This Fourth Novel, Which Completes A Sequence That Includes The Women Of Brewster Place, Linden Hills, And Mama Day Bailey's Café," Comments Maxine Lavon Montgomery (Montgomery). Bailey's Café Attempts To Discuss Female Sexuality. Naylor Includes Many References To Historical Roles, Many Of Which Have Theological Connotations. In A Race Of Antagonistic And Rambling Classes, Black Women's Identities Clash. Naylor Wrote Bailey's Cafe, In Which She Introduces Memorable Black Female Characters. These Characters Seek To Forge Their Own Identities Within The Context Of Multifaceted And Interconnected Forms Of Discrimination Such As Feminism, Bigotry, And Race Struggles. This Chronicle Clearly Illustrates A Sequence Of Harmonizing Stories That Conjure Perceptions Of Female Sexuality, Female Sorrow, Love, And Beauty, Portraying The African-American Battle For Emotional, Spiritual, And Erotic Emancipation. The Naylor Serves As A Backdrop For The Varied Stories Told By Eve's Black Female Characters In Her Boarding House. Female Characters From The Marginalized Class Find Safety In The American Ghetto. In Bailey's Café, Naylor Employs Bailey's Voice To Define The Season, History, Geographical Locations, Lyrical Composition, And Beauty For Several Female Protagonists.

Keywords: Self-Identity, Culture, Color, Female Sexuality, Female Suffering, Ghetto.

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Introduction:

Gloria Naylor, The Obscure Author Of The Women Of Brewster Place (1982), Gave Voice To African Americans In The Late Twentieth Century. In The Light Of Enslaved African-American Women Being Ruthlessly Crushed And Battered By Whites In The Afro-American Community, Her Fictional Elegance Was A Moderately Male-Oriented And Dominant Culture. Gloria Wade-Gayles Asserted That Black Women Face Racism And Sexism In A White-Centric Culture Because Of Their Powerless African Female Marginalization. "There Is A Large Circle In Which White People, Most Whom Are Men, Experience Influence And Power, She Said. Far Away From It, There Is A Smaller Circle, A Narrow Space, In Which Black People, Regardless Of Sex, Experience Uncertainty, Exploitation, And Powerlessness. Hidden In This Second Circle Is A Third, A Small, Dark Enclosure In Which Black Women Experience Pain, Isolation, And Vulnerability. These Are The Distinguishing Characteristics Of Black Womanhood In White America... Black Women Are Burdened Twice. Because They Are Denied The Pedestals And Petticoated Privileges, A Racist And Sexist Society Assumes To Be Gifts For Women. Because They Are Women, They Are Denied The Power And Influence Men Enjoy As The Natural (Or God-Decreed) Heads Of Families And Leaders Of Nations. As A Result, They Trapped Black Women In Both The Narrow Space Of Race And The Dark Enclosure Of Sex." (Wade-Gayles). Therefore, Whites Are Sexually Exploiting Marginal Black Women In A Multicultural Society, And Their Struggles Are A Symbol Of Black Womanhood, Liberty, And Individualism. Naylor Influenced Christian Theology; She Adopted Most Of Her Works From The Bible And Had A Spiritual Sensibility. Pirklwass Has Asserted About Naylor's Writer Experience As "Naylor Uses

The Term Storyteller Label "Wordsmith" Some Of Her Novels Deal With Tales And Aspects Of Her Family's Lives And Her Family's Background, But They Thinly Disguised The Memoirs Of Her Own Experiences. She Calls Attention To Characters And Locations In Another Piece Of Literature. Naylor Has Borrowed Heavily From The Jehovah's Witnesses To Depict Apocalyptic Imagery And Episodes From The Bible" (Pirklwas)

The Bailey Café Is A Magnificent Opera That Sings About Black Individuals' Sexuality, Struggles, Bravery, And Humor. It Edges Out The Emotional Desire For A Complex Reality Perceived By African-Americans, Who Allegedly Suffer Cruel Despotism Around Them. In This Yarn, Flowers Are Utterly Essential And Metaphorical: Eve's Daughters Offered Flowers To Restore Sex. Naylor's Marginal Dames, With Their Seven Heartbreaking Stories, Are Predominantly About Women's Erotic Desire. However, The Novel's Wicked Plot Desperately Begins With "Maestro.". How People Define Femaleness And Female Sexuality, How Women Have Been Cast In Sexual Roles Since Eve. In Analyzing The Framework Of Naylor's Bailey's Café, Michael D. Sharp Says: "Bailey's *Café* Relies On The Structure Of A Musical Composition: A Maestro, The Nameless Narrator, Often Called Bailey, Introduces Seven Characters, Each Of Whom Performs A Song Or Tells A Story To The Invisible Audience [The Book's Readers] Sometimes, Characters From One Song Play A Part In The Solo Of Another Character. However, All The Songs Add Up To Form The Entire Score Of The Novel Bailey's Café" (Sharp).

About The Author:

Gloria Naylor, Work Includes "The *Women Of Brewster Place* (1982), *Linden Hills* (1985), *Mama Day* (1988), And *Bailey's Café* (1992)". It Investigated Grim Women's Solidarity Through Fellowship, Underprivileged Classes, Romantic Realism, Bleak Commitment, Black Femininity, And Sexism. She Remains A Personal Symbol Of The Narrator's Endeavor, Similar To Toni Morrison. She Ironically Becomes The Torchbearer Of Scarlet Women, Who Willfully Have A Distressed Appearance On Their Dark Surfaces.

Exposition Of The Novel:

Bailey's Café Tries To Cope With Female Sexuality. Naylor Mentions Many Scriptural Women With Moral Connotations. One Of The Significant Themes In Naylor's Works, Depicting A Replica Of Africanism, Female Characters Embody The Spirit Of Afro-Americanism With The Pain In The American Ghetto. According To Tomeiko Ashford, "Eve Is Eve From The Bible. What

I Did At Bailey's Café Was To Retell The Classic Stories Of The Women In The Bible. As A Result, You Have Eve And Two Mary's, One Mary Magdalene And One The Virgin Mary. You Have Jessie Bell, You Have Peaches. I'm Trying To Think Of Peaches' Title. Mary Take One Was Her Name. The Ethiopian Girl Was Mary Take Two. So, With Eve, What I Was Doing Was Restructuring The Eve That Was Made Of What Came Out Of The Dust In The Bible, And She Was The Mother Of Us All. As A Result, Eve Becomes A Mother Figure To All The Other Women" (Ashford). Gloria Naylor Wrote Bailey's Café, Which Was Published In 1992. It Moves From The Summer Of 1948 To The Summer Of 1949, And The Story Is Very Astute. It Interprets The Emotional Realism Of A Black Female Constrained By Prejudice And Discrimination. According To Wood, Rebecca S, "Bailey's Café Provides A Shelter For Social Deviants Whose Suffering Has Led Them To The Café" (Wood, Rebecca S) Which Is An Irony Of The Broken-Hearted Woman's Misery At The Café. The Ethos Rediscovered The Spirit Of A Strange Place, And Each Character Is An Emotional Embodiment Of Their Pain During The Heatwave.

The Washington Post's Point Of View Is: "Bailey's Café (1992) Is A Local Meeting Place That Appears To Exist Without Having A Permanent Location". However, "House" Was An Iconic And Critical Portrait Of The Oppressive Darkness And Their Thriving Culture In Bailey's Café. There Was A Setting: Eve's Boarding House, Which Was A Genteel Term For A Whorehouse. Because Of Their Barbaric Origins In African Art, They Are Very Appealing. According To Chandler, "A House Stands At The Center Of The Stage As A Unifying Symbolic Structure Representing And Defining The Primary Characters' Connections To One Another, Themselves, And The World" (Chandler, Marilyn R., and Marilyn Chandler McEntyre.). Locations Such As Bailey's Café And The Whorehouse Exemplified Ambivalence, Which Combines Corporeal And Psychological Realism In The Story. Bailey's Café Emphasizes The Black Dame's Portrayal Of And Envy Of The Women Scapegoating Racism Across The Street. They Encapsulated The Abstract Hierarchy And Westernization Of Modern Art In A Dark Setting. According To Bell (Bell, Bernard W.), Dual Tradition African American Fiction Is "The Literary Tradition Of African Americans That Is Most Meaningfully Assessed In The Tension' Context Between Their Attitude Towards Their African And European Cultural Heritage And Their Oral And Literary Heritage" (Bell, Bernard W.).

The 'Tabard Inn' In Chaucer's Canterbury Tales, Where Pilgrims Began Their Journey To Canterbury For The Solemn Remembrance Of Saint Thomas Becket, Was Like 'Eve's House' At

Bailey's Café. In Bailey's Café, 'Eve's House' Is Given A Haven For People Who Have Been Abused And Suffocated By Their Deceived Spouses. The Pilgrims Traveled By Horseback Along Chaucer's Blazing Track In The Canterbury Tales. Ironically, Naylor Prepares Nut Browns For Pilgrims. They Invariably Arise From Evil People In African-American Culture Who Have Been Bereft Of Their Mysterious Origin. They Sought Personal Atonement Because Of The Sting And Sought To Erase The Unavoidable Evil In Their Sad Existence. Bailey's Café And Eve's Boarding House Location Is The Backdrop Where The Individuals Tell Their Distressing Stories. As A Result, A Text That Captures The Emotional Dynamics Of "Intertextuality" Between Chaucer And Naylor Has Been Created. Eurocentric Literary Formalism And A Broader Afro-Centric Cultural Understanding. Margot Anne Kelley Emphasized The Intertextuality Elements Of The Resemblance Between Afro-American Origins And Euro-Cultural Fundamental Thoughts. Naylor's Work: "In Bailey's Cafe, Naylor Continues To Adapt Classic Western Cultural Stories, But By Modifying The Content And Form, I Recast Them In Ways That Undermine The Absolute Metaphysical Boundaries Set By The Sexes, The Cultural And Literary Classes. In This Sense, She Purposefully Creates A Reciprocal Relationship Between All Textual And Incipient Intertextuality That She Increasingly Makes Visible In Her Works" (Kelley).

Gail Belvett Points Out In His Book Review Of Bailey's Café By Gloria Naylor. "She Gives A Voice To Those Characters Who Have Been Muted, Amplifies The Voices Of Those Who Have Had Their Voices Smothered," He Said. Therefore, She Enriched Her Novels With The Power Of Speech Of The Wicked Black Community And Inspired Obscure Folks. Naylor Used Elegant Language And Stereotyped Phrases To Address Unwed Mothers, Aggravated Child Abuse, Hustler Characters, Ebony Women, Same-Sex Relationships, Color Bigotry, Homophobia, And Mysticism, Which Continue To Be Substantial Elements In Her Work.

As Recommended In The Book's Chapter And Section Titles, The Boogie-Woogie Was The Main Configuration Of Naylor's Bailey's Café. It Leads To "Music Itself Forming Songs/Chapters In Bailey's Café ... Where Bailey Is A Bridge Or A Riff To Introduce ... Chapters And Their Songs ..." ("Mood" 502-503). Naylor Understands The Dynamic And Thought-Provoking Concepts In Chapter Headings And Book Titles – "Maestro, If You Please..." Begins The Novel, Which The Pictorial Raconteur Reveals, With "The Vamp," A Masterpiece Titled "The Jam" And "The Wasp," Which Shows The Novel's Social Structure As Some Forces Are Named Bailey To Become The Owner Of Bailey's Café As The Biased Narrator. In Shaping Bailey's Café, The Blues

Matrix, As A Testament To Black Culture, Makes The Stories Of His Long-Silent Journeymen Forcefully Visible. It Means Its Colonial Roots Hierarchically By Creating An Interconnection Of Experience. The Jazz Singer And His Performance Soak Up And Transform Discontinuous Experience With Formal Expressive Instances That Only Carry Historical Roots And Refuse To Be Concentrated In Any Final Duality Meaning.

Adoption Of The Biblical Ideology Of Bailey's Café:

Naylor's Storylines Provide Sarcasm And Reimagine The Fable Of The Holy Gospel, With The Metaphorical Protagonists, Like Eve And Mary In The Cone Shape Of Bailey's Café, Descending Into The Whorehouse. As Adriane L.Ivey Attributed To Gloria Naylor's Bailey Café, The Sacred Writ Was Interpreted As "Three Settings, Bailey's Café, Gabriel's Pawn Shop, And Eve's, Create A Mythical Space Where Quasi-Biblical Figures Meet To Witness The Birth Of Naylor's Christ Figure. As A Major Critic Of Naylor's Christian Narrative, Every Woman In Bailey's Café Is A Biblical Figure And Also Provides A Snapshot Of The Tension Between Women And Spirituality And Conventional Patriarchal Christianity " (Ivey, Adriane L.). Naylor Introduces The Four Feminine Blessed Souls, Such As Eve, Esther, Jesse Bell, And Mary, Which Are Like The Evangelical Text, And Four Of Them Are Taken From The Holy Scripture.

"Bailey's Café Is Set In A Run-Down Neighbourhood Of Chicago. Down The Street Is Eve's Boarding House" 1. Naylor's Critical Interpretation Of Eve's Personal Story Inevitably Reflects The Scriptural Eve's Seamless Connection With Erotic Evil. As Virginia Flowers Explains And Enlightens, "Eve's Disobedience In The Garden Of Eden... Did Not Involve Sexuality....However, Because Redemption Was Achieved Through A Woman As Well- The Virgin Mary-Eve's Sin Became, In Western Traditions, Associated With Sexuality" (Flower, Virginia C.). Naylor's Matriarchal Religious Practice Relies On Female Sexuality In Bailey's Café. It Is Distressed Dames Who Ultimately Turn More Robust, Into Unwed Mothers Or Tarts, In An Unusual Story. Naylor Merely Creates Such Peculiar Characters As A "Nutcass," Dime-Whore, Self-Motivated Porn Star, And Brown Ethiopian Jew Search For Social Redemption From Their Black Female Suffering And Eroticism By Love And Personal Beauty, "Godfather," Husbands, Corrupted, And Barbaric Customs. Bailey's Café Is A Reverential Place. They Tinged Tragic Stories With Personal Vengeance, Histrionics, And "Magic Realism." Naylor's Storylines Represent Saffron Women From A Multicultural Society, Destructive And Cynical But Charmed

By Rhythmic Lyricism. Bailey's Café Has Shattered Its Completed Frame At The Tragic End Of Wwii.

It Was, However, "Located" On The Disintegrated Premise And "Located" Embodied The Depraved Character's Bereaved Voice. The Blues Of Naylor Indissolubly Unite Various Voices With Them, "All Boiling Down To One Form Type" (32), The Leading Protagonist, 'Bailey', Who Merely Describes The Whole Story. Naylor Fights Savagely To Add Many Characters And Emotional Significance To Everyone's Personality And Panorama. Esther Was Humored Lavishly While In Sadie, "She Had Found Herself In The Gutter"; Eve's "Godfather" Was A Strict Pastor, While Jesse Bell Hailed From The Concerned Dockers Family. Hence, All The Stereotypical Characters Originate From Various Personal Faiths And Their Social Backgrounds. Though Naylor Similarly Gives The Eve Figure, Her Flowers, And Her Deep-Rooted Feminine Mysteries To Her Tragic Passion And Sensitive Imagination, It Is An Absurd And Painfully Sweet Exhortation. A Critical Segment Of Battered Women, In Minor Instances, Speaks About Mariam's Story. The Ethiopian Jew Merely Assumes A Deprived Child In A Café. She Remains Simply A Virgin, And She Displays A Comparable Culpable Enjoyment Of The Destructive Flood Of Used Water That Her Dry Longings Have Caused.

Bailey Distinguishes The Two-Party Goers In The Café -Sister Carrie, "The Cornerstone Of The Temple Of Perpetual Redemption" (32), And The Sugar Man. "All-Around Hustler And Pimp" (33) — That's Considered The Personal End Of The Mystical Field.

".....They Aren't As Far Apart As They Sound. If You Listen Below The Surface, They're Both One-Note Players. Flat And Predictable. But Nobody Comes In Here With A Simple Story. Every One-Liner's Got A Life Underneath It. Every Point's Got A Counterpoint". (34)

Bailey Examines The "One-Note Players" Under The Surface Of Sister Carrie's Most Pious Woman, A Parody Of An Anti-Feminist, Less Virtuous Than Eve. These Players, Both Pimps And Hustlers, Exhibit The Same Pain, Sadness, And Emotional Desire. Besides Merely Claiming That Women Are Patrons, The Two Champions Are Only Eligible To Influence Others. Therefore, As Bailey Scrutinized Those Two, They Only Had "Minor Voices" In The Saga.

Naylor Constructs The Nutcase's Tragic Stories Like Sadie, Eve, And Sweet Esther, All From Deprivation. Those Catastrophic Chronicles Portray An Adolescent Dame Who Existed Regardless And Were Protected By Their Guardians. "The Relations Between Males And Females Seen In Naylor's Typical Of The Blues: Violence And Humiliation, Leading To Alcoholism And

Drug Addiction". In His Article *The Blues And Beyond*, Sylvie Chavanelle Enlightened Black Characters About The Coherence Of Their Emotions. Sadie Was Inevitably A Hard-Edged And Two-Dimensional Character Whose Personal Story Was Told In The Episode "The One The Coat Hanger Missed". Because She Was A Gloomy Daughter Of A Juice Head Strumpet And Turned Into A Prostitute At The Premature Age Of 13, She Was Born Unintentionally. Sadie's Mother Always Treats Her As An Unfortunate Daughter Rather Than A Moneymaking Bawd.—"I'm More Than Just My Body," She Finally Admitted. There Was A Piece Of Wisdom. Sadie Was Chastened And Grieved Evilily By Many Wicked Folks. Owing To Her Whore Behavior Towards Her Erotic Lifestyle, She Regained Her Self-Respect In Her Individual Life.

"But Does She Know About Delta Dust?" -This Response Is A Very Empathic Message About A Heartbroken Black Woman's Pain. So, A Dark Brown Woman On Edge Dwelt Unduly In The "Brothel." Her Cruel Father Profoundly Saddened Eve, And She Horrified Her Mother's Brutal Attitude Toward Her. All Intimidating Souls Are Desperate To Carry Out Their Humiliating Link Between White Matriarchs And Their Disadvantaged Backgrounds. The "Godfather," Eve's Acting Parents, Used Her To Substitute For His Erotic Desire.

As Sylvie Chavanelle Interpreted Eve's Eroticism As "Far From Refusing Her Budding Sexuality, Eve Relishes It, First In Her Infancy When Her "Godfather" Bathes Her Then When She Discovers Erotic Games With A Boy. Sensual Descriptions Of Her Contact With The Earth Stress Her Irrepressible Awakening To Physical Desire; If No Intercourse Takes Place, The Sexual Connotations Are Numerous (86), And Her Intense Pleasure Can Only Outrage The Ambiguous Godfather-Preacher, Who Chastises Her." (Chavanelle, Sylvie)

Sweet Esther's Brother Allegedly Disposed Of A Generous Boss For His Sister, Who Was Brutally Abused And Seduced By Her Philandering Husband. However, Esther Later Realized That Mere Objects Sold To Her By Her Infamous Brother's Wealthy Boss Inevitably Gained Some Financial Benefits For His Struggling Family. Esther Suffered From Her Ethnic Prejudice And Black Gorgeousness At The Ominous Beginning Of Her Chronicle — "The Black Gal. Monkeyface. Tar. Coal. Ugly. Soot. Unspeakable. Pitch. Coal. Ugly. Soot. Unspeakable". (95). Esther Had A Depraved Picture Of Masculinity, "Come Down Into The Cellar (96-7-8), "Spiders Scratch The Spin" (96-7-8) And Recurrent Infuriating Turmoil; She Was Merely Heartening Misery.

Naylor's Storytelling Elegance Was Overwhelmingly Significant: "One Man's Weed Is Another Man's Flower" (115). Jesse Bell Was Born Into A Lower-Class Family In A Predominantly Black

Country. She Was Married To The King, Moved Uncomfortably To "Sugar Hill," And Was Allegedly Known As A Destructive Nutcase, Horribly Humiliated By Her Miserable Husband. Finally, Jesse Bell Hopelessly Ruined Her Association With Her Spouse And Demoralized The Marriage Structure.

Naylor's *Ebony Chronicles* Are Paramount With Sadomasochistic Elements. Mary's Adventure, Which Follows, Reflects Both The Black Style And An Odd Redefinition Of African Distinctiveness. -"Tall And Pretty, Fair-Skinned. His Daughter Is More Than Pretty. She's One Of Those Women You See And Don't Believe In. The Kind That Lives Just Outside The Limits Of Your Imagination" (100). The Biased Protagonist, Bailey Admired Her Own Black Persona. But Mary Redefined It To Be "Born To Be Fucked" (102), Viciously Battered By Sugar Man, "All-Round Hustler." Via Mary's Harmonization Of The Prophetically Bleak Picture Of A Hooker And Inward Magnificence.

In Another Area, The Two Characters Are Overwhelmingly Embraced And Affected By Naylor's Artful Culmination, "The Women Of Brewster Place" (1982), Where "Two" Is Fiercely Massive. As W. E. B. Du Bois States That "One Ever Feels Two-Ness, - An American, An Afro-American; Two Souls, Two Thoughts, Two Unreconciled Strivings; Two Warring Ideals In One Dark Body, Whose Dogged Strength Alone Keeps It From Being Torn Asunder."² Thus, The Above Statement Clarifies That Tragic Female Characters And Actual Content Contend With Binary Afro-American And European Customs. Naylor's Portrayal Articulates The Biased Women's Emotions While Demoralizing Their Black And White Masculinity. "Mariam And Stanley Are Both Victims Of Institutionalized Prejudice. A Male-Dominated Society's Preoccupation With Female Chastity Has Destroyed Mariam, A Fourteen-Year-Old From Ethiopia" (Williams, Tyrone, ed.). Mariam Also A Victim Of "Female Genital Mutilation (Fgm)." The Origins Of Gender Disparity Practice Seek To Regulate Female Sexuality And Mere Reticence And Artistic Ideas.

Conclusion:

Naylor's Peculiar Characters Contributed To The Bizarre, A Bit Trapped, And Very Effervescent Café. Bailey's Café Represents A Place That Is More Than Just A Black Man's Haven. Here, Marginalized Groups Performed African Women's Personal Stories And Healing, Not As Emotional Healing, But As The Power Of A Primitive Rule. It Merely Strengthens This Overwhelming Advantage Because Of The Etiquette Habits Of African Women. "Mother Of Sin" The Café Director Who Runs A "Whorehouse Convent" (116). Eve, An Enigmatic Dame, Emerges

As A Symbolic Feminine Parent Of The Black World's Social Outcasts. Stragglers Homeless Folk Uses The "Brothel" As Kennels. Tortured Women, Whose Sagas Bailey Conveys, Live There. The Caramel Woman (Eve) Provides Shelter At The "Boarding House" For Their Well-Being, But Only Can They Perceive A "Way Stations" (159) Back Into A Meaty Universe For Their Erotic Lives Here. Naylor's Tragic Narratives Rely On Hope And Enable Women's Suffering And Gender Sexuality To Be Evil. Tyrone Williams Has Redefined Hope As "The Magical Framework That Naylor Has Constructed Offers Some Reason For Hope. Although The World That Her Characters Remember Was Filled With Cruelty And Intolerance, They Also Filled It With Beauty And Love. Sadie's Pretty, Clean House, The New Orleans Gardens Where Eve Learned To Love Flowers, The Sweet Potato Pies That Jesse Bell Used To Inspire Her Husband— These Are As Much Part Of The Characters' Lives As Are The Scars On Their Bodies And Their Souls" (Williams, Tyrone, ed.). Hence, Naylor's Bailey's Café Is Ruled By Female Sexuality And Female Suffering For Personal Freedom From All Forms Of Black Subjugation And Humiliation, Besides Gender Issues, Because Their Tragic Odds Led Them To Support Pride.

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