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**Black Feminism in Alice Walker's The  
Color Purple**

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Master's Degree in Literature and Civilisation / Linguistics*

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## Dedications

This work is dedicated to

My parents respectfully.

My teacher indebtedly.

My friends sincerely.

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I dedicate this work to my dear parents who provided me with whatever I need and surrounded me with great affection to reach my objectives in this life. Deep gratitude to all my family members, my sister Zahira, my aunts and their children, and to all who know me.

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## Abstract

In this thesis, the portrayal of black female sexuality in Alice Walker's *The Color Purple* is inspected, in connection to the political open deliberation of feminism in the late twentieth century. *The Color Purple* was liable to contention when it turned out in 1982. It demonstrates the abuse that African-American women have confronted, and how their mistreatment is unique in relation to African-American men. Moreover, it indicates how this mistreatment has prompted the black feminist development. Sex and race are inseparably connected, and this thesis expects to reveal insight into this kind of intersectionality.

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# **General Introduction**

After a long suffering and women discrimination, women were playing an imperative part in society as a lawmaker, communist and financial analyst. Those accomplishments developed by the coming of feminism which allowed woman's rights. This research thinks about women long-term, dehumanization and isolation by man. It dealt too with the endeavors of Woman's rights to change woman's persecution within the whole world and to inquire for her rise to rights and presence in all the spaces.

In 1982, Walker distributed her most acclaimed novel *The Color Purple* which records the battle of several black women in country Georgia in the primary portion of the twentieth century. Upon its production, *The Color Purple* released a tempest of contention. It affected warmed open deliberations about black social portrayal, as a number of male African-American pundits whined that the novel reaffirmed old racist generalizations about pathology in black groups and of black men in particular. Critics additionally accused Walker of concentrating intensely on sexism at the cost of tending to ideas of racism in America. Regardless, *The Color Purple* also had its enthusiastic supporters, particularly among black women and other people who commended the novel as a feminist fable. The warmed question encompassing *The Color Purple* is a declaration to the resonating impacts the work has had on social and racial talk in the United States.

The female hero in *The Color Purple*, Celie, experiences a profound recovery. She builds up a solid character through an individual restoration, as proposed by the title. The color 'purple' is the image of versatility, harmony, balance, dependability, and poise, since it is an equivalent blend of the chthonian red and the heavenly blue. Celie's docile presence is reflected in the not exactly prominent color purple in the fields, in the formation of God.

The color purple is an epitome of femininity and need not be correspondent with the character of Celie alone, however with all the female characters in the novel through which she rethinks herself by similitude or differences. The careful bonds in the novel call attention to the significance of self-definition through social terms.

This research work studies woman suffering, dehumanization and segregation by man. It deals also with the endeavors of Feminism to change woman's abuse in the whole world and to request her equivalent rights and presence in every one of the spaces.



This work tries to answer the following question: How was the situation of black woman during the 20 century?

The questions asked in the present research work aims to find if black females had an important role in the society or they were just under the power of men, this why this research hypothesis that Black Women were under oppression of men Black Women were mistreated by men and white society

This research work is divided into three chapters. The first chapter will be devoted to the theoretical foundations in order to set the base of this study. Therefore, due definitions and explanations of basic concepts will be included, notably the feminist theory, black feminism and womanism.

In the second chapter we analyze *The Color Purple* between Oppression and Subversion; it also speaks about Alice Walker, her Literary Inspirations. It examines the male domination in *the Color Purple* and how women were under the power of men. It also includes gender and sexuality.

The third chapter will examine the Suffering of Black Women, Sexism and Racism in *The color purple* and Breaking the Traditions i.e. how women try to have or play an important role in society.

# Chapter One

**Theoretical Foundations for Black Women Writers**

### 1.1 Introduction

After an extended trip of making the arena better by means of making new rules, inventing new matters and converting historic thoughts. Women had been nonetheless suffering every moment and they had been still seeking out their rights. Feminism has generated an ongoing debate in all around the world and it comes to solve women's problems and to put a quite unjust treatment for them .It changed into the voice of girls in times they were not in a position to speak or explicit their feelings and wishes. This chapter offers with the overall definition of Feminism and the way does this idea grow through time .It offers additionally an over view of Black Feminism. We will also speak about the concept of womanism.

### 1.2 Feminism Defined

Numerous scientists and researchers utilized the expression feminism and they attempted to characterize and clarify it in an unexpected way. Some of them use it to allude to some recorded political developments in USA and Europe. Though, others refer it to the conviction that women carry on with a foul play existence without any rights and no balance Zara Huda Faris clarified this thought, as: "...Women need feminism because there are women who suffer injustice..." (Zara Huda Faris, 2013:1) she means that with feminism women could have their rights.

The term "Feminism" has a long history, it speaks to women's issues and enduring notwithstanding their fantasies in meet open doors in social orders controlled by man i.e. his energy, principles, wishes and requests. Lara Huda Faris included likewise: "...women have traditionally been dehumanized by a male dominated society, which they call patriarchy; and that has been always better to be a man..." (Zara Huda Faris, 2013:1) she means that women are always under the power of men.

The term "Feminism" has a history in English connected with women's activism from the late nineteenth century to the present, it is valuable to recognize feminist thoughts or convictions from women's activist political developments, for even in periods where there has been no noteworthy political activism around women's subordination, people have been worried about and estimated about equity for women.

In spite of the difficult isolation and the hard disparity, women could stand up each time and they could talk and express their issues, sentiment and wishes. Likewise, women could spread it in everywhere throughout the world, make it an image of balance, and make all individuals trust that men and women merit equality in all openings, medicines regard and social rights.

### 1.3 Gender and Feminism

Beasley clarifies that feminism is put as a subfield of the general field of sex/sexuality. We have to look at the term gender first. It is ordinarily the procedure of order based on “sexed identities”. It isn't really the normal division of male/female, which we see in current western social orders. This order changes in different times, territories and societies. Sex orders the individuals of the general public regarding the two naturally particular human classifications of male/female, and a social and word related division, which is clear in the presumed relationship of men with the general population undertakings and women with the residential ones. However, actually men and women in current western social orders are both present in every one of the fields of life. Subsequently, sexual orientation has a paired reference to the physical and the social. This order is forefront to the point of getting to be oppositional, the thing that we see in the ordinarily utilized expression “the opposite sex”.

Male/female classes are naturally and sociologically particular as well as put into a various leveled arrange where one is special and the other depreciated. The manner by which the chain of command is thrown against negative and positive foundations is considerably more fascinating. For instance, Cranny Francis talks about the employments of "buddy" got from brother and "sissy" from sister and how everyone needs to be a buddy however nobody wants to be a sissy. Similarly, the manly classification of “bachelor” is in a considerably more inspirational position contrasted with its feminine identical “spinster”.

In spite of the fact that the refinement of male/female is principally made to partition, it is additionally an essential component of association between the two in light of the fact that everyone is characterized by the inverse highlights of the other; for a man to take care of business he ought not be a woman. The significance of sex and the positions towards it have embraced consistent change after some time. Before the 1960's, it was elite to the thoughts of “masculine” and “feminine”.

Today, numerous authors delimit sex to the social classes of "men" and "women" while others consider it in connection to the social communications and connections between these two classes. This approach, Beasley demands, sees sex as an organizing component instead of a particular one. A few essayists go past refinement and advocate the disposal of the idea of sexual orientation out and out regardless of the feeling of their partners who trust that this disposal will turn into a component of loss of motion both politically and socially as a result of the nonattendance of marginal group identities.

### **1.4. Feminism and Racism**

Racism is characterized as the conviction that individuals of one race are fundamentally predominant than individuals of other races .it can be also based on the race or ethnicity it takes numerous shapes and can happen in numerous places. It incorporates prejudice, separation or contempt coordinated at somebody since of their color, ethnicity or national origin. People regularly relate bigotry with acts of manhandle or badgering. In any case, it doesn't have to be including rough or threatening conduct.

Take racial name-calling and jokes, or consider circumstances when individuals may be prohibited from group or exercises since of where they come from. Racism can be uncovered through people's activities as well as their states of mind. It can to be reflected in frameworks and educate. But some of the time it may not be uncovered at all. Not all prejudice is apparent. For illustration, somebody may see through a list of work candidates and choose not to meet individuals with certain surnames. Racism is more than fair words, convictions and activities. It incorporates all the obstructions that avoid individuals from getting a charge out of nobility and correspondence since of their race. America's racism is synonymous with its history of human tragedies since the kidnap of the territory of the Native Americans by force, killing them with the ugliest images of the greatest crimes of history.

Then, after they finished, the Americans turned to Africa to seek slaves who would reconcile their lands and History There is hardly anyone in the world does not know, and this history is full of racist incidents, and black anger against white racism, after dozens of decades of racial segregation racism against African-Americans: numerous of the Africans brought to America beginning within the 17th century arrived as slaves, kidnapped from their

countries in different parts of Africa. A number of them were known to be royalty and proficient.

African men, women, and children were stripped of their names and characters, constrained to “Christianize”, whipped, beaten, tormented, and in numerous cases, lynched or hanged at the impulses of their white experts, for whom servitude was key to keeping up their endless properties and arrive. Families were isolated through the method of buying and offering slaves. Whereas not all Africans in America were slaves, a huge number were, especially within the southern states. For those Africans in America who were free, biased laws that banished them from owning property and voting, for case, as well as the conviction within the intrinsic inferiority of dark-skinned people groups by the prevailing white lion's share, held them back from full equality within the United States.

A belief in racial predominance or immaculateness can lead to racial hatred. However, not all bigotry comes from scorn. A few of it can come from fear and uneasiness. Individuals may stress that a few bunches posture a risk, whether to the security of the community, or to the national identity. Ignorance can play a portion in nourishing people’s racial demeanors, as have a place to one’s group.

### **2. Black Feminism**

The disguised persecution, the controlling pictures, and the way that the "way of life of dissemblance" was not ready to end racial and sexual separation, were all thought processes in the ascent of black feminism. Black women remain a persecuted gathering. Feminist researchers, particularly from African-American women's history, felt it was important to accentuate the part of race inside woman's rights, and perceive the “role of race as a metalanguage” (Higginbotham, 1992: 252) as it is intertwined with sexuality, gender and class.

There are three systems that black feminist researchers utilize. Initially, they characterize the development of race, sex and sexuality. Second, they characterize the metalanguage of race. Third, they characterize race as an open door for discourse, “since race has constituted a discursive tool for both oppression and liberation” (Higginbotham, 1992:252). All techniques incorporate race in their feminist objectives.

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The primary methodology is utilized as a part of black feminism since it is vital for black feminists to make individuals perceive race as a social development. The second procedure is utilized in light of the fact that the meanings of race are continually moving. The meaning of race, in its least difficult shape, is a little contrast in hereditary qualities. “Chromosome research reveals the fallacy of race as an accurate measure of genotypic or phenotypic difference between human beings” (Higginbotham, 1992:253).

In any case, race has come to be a meaning of social power developments. “Race is a highly contested representation of relations of power between social categories by which individuals are identified and identify themselves (Higginbotham, 1992:253). Evelyn Brooks Higginbotham argues that there is an “overdeterminancy” of race in the United States that resulted in the construction of social relations. The third methodology is utilized in light of the fact that there is a double standard in customary feminism. Higginbotham contends that the absence of portrayal of African-American ladies in women's activist hypothesis originates from the double standard: white women's activists are regularly unable to “separate their whiteness from their womanness”. (Higginbotham, 1992:253). Therefore, some black women have begun to utilize the term womanist rather than feminist, to reject the “homogenizing of women” (Higginbotham, 1992: 273).

Patricia Hill Collins concurs that black feminism is expected to reject the homogenizing of women. She states, “Being black and female in the United States continues to expose African-American women to certain common experiences” (Collins, 2000:23). African-American ladies as a gathering, she says, “live in a different world from that of people who are not Black and female” (Collins, 2000:23).

Collins contends that it is difficult to characterize black feminist idea, as it is a regularly evolving idea. “U.S. black feminist thought encompasses diverse and often contradictory meanings” (Collins, 2000: 21). Some of women's activist terms continue changing after some time, delivering a “greatly changed political and intellectual context for defining Black feminist though” (Collins, 2000:22). There are a few issues with US black feminism, as not every single black women have similar encounters what's more, thoughts, and furthermore the essentialness of those encounters and thoughts contrast among the gathering of black feminists . In any case, the center subjects of black feminism continues as before, and build up their angles. Collins names six recognizing highlights of dark black feminism.

In the first place, black feminism is a gathering of American women who are persecuted utilize activism to attempt to stop the abuse. Second, in spite of the distinctive encounters and thoughts inside black feminism, the center topics and points of view continue as before. Third, US black feminists recognize the "heterogeneous collectivity" which empowers protection.

In addition, it is key that black women intelligent people dissect all measurements of a viewpoint, taking unique encounters, ages, classes, foundation, etc. Furthermore, US black feminists perceive the criticalness of the changing character of US society. It is related to a wider struggle for equality.

In short, as a response to the mistreatment that black women look in US society, black feminism developed, attempting to influence individuals to recognize the intersectionality of race, sex, sexuality and class. Indeed despite the fact that the gathering of black feminists in itself is assorted, it has center subjects that shape the sufferance.

### **2.2 Black Women in the Feminist Movement**

Black Women who took an interest in the feminist development amid the 1960s regularly met with racism. It large appeared as avoidance: black women were not welcomed to take an interest on gathering boards which were not particularly about black or Third world women.

They were not similarly, or even proportionately, spoke to on the workforce of Women's Studies Departments, nor were there classes gave particularly to the investigation of black women's history. In generally women's development compositions, the encounters of white, working class women were depicted as widespread "women's encounters," to a great extent overlooking the contrasts of highly contrasting women's encounters because of race and class. In addition to this, understood black women were frequently treated as tokens; their work was acknowledged as speaking to "the" black encounter and was seldom at any point censured or tested.

Some portion of the mind-boggling dissatisfaction black women felt inside the Women's Movement was at white feminists' unwillingness to admit to their prejudice. This unwillingness originates from the assessment that those who are abused cannot persecute others. White women , who were (and still are) without question sexually persecuted by white men, accepted that in light of this mistreatment they were not able accept the overwhelming



part in the propagation of white bigotry; in any case, they have consumed, upheld and supported racist belief system and have acted separately as bigot oppressors.

Generally, ladies' circle of impact has stretched out finished the home, and it is no incident that in 1963, seven fold the number of ladies of shading (of whom 90 percent were black) as white women were utilized as private family specialists. It has been the inclination of white feminists to consider men to be the "adversary," as opposed to themselves, as a major aspect of the man centric, bigot, and classist society in which we as a whole live.

Not exclusively did some white feminists decline to recognize their capacity to mistreat women of color, some guaranteed that white women had continuously been anti-racist. Adrienne Rich claims, "our white foresisters have ... often [defied] patriarchy ... not on their own behalf but for the sake of black men, women, and children. We have a strong anti-racist female tradition;" however as bell hooks points out "[t]here is little historical evidence to document Rich's assertion that white women as a collective group or white women's rights advocates are part of anti-racist tradition.

" Each lady's development in the United States has been based on a racist establishment: women's' suffrage for white women, the abrogation of servitude for the fortress of white society, the balance development for the good elevating of white society. None of these developments was for dark freedom or racial equity; rather, they sprang from a want to fortify white society's ethics or to inspire the place of white women in that society.

### **2.2 black Women Confronting Sexism and Racism**

Black women who took an interest operating at a profit Liberation Movement also, the Women's Movement were regularly oppressed sexually and racially. Although neither all the black men nor all the white women in their separate developments were sexist and racist, enough of those with intense impact could make the lives of the black women in these gatherings relatively unendurable.

This area researches the treatment of black women in these two developments and expects to demonstrate the powerlessness of black men and white women to recognize and revile their abuse of black women, the developments were not able address the issues of black women and provoked the arrangement of the Black Feminist Movement, which had been gathering force for some time, denotes its "introduction to the world" with the 1973 establishing of the National Black Feminist Organization in New York.

### 3. Womanism

The historical backdrop of African American individuals is the historical backdrop of subjection. In this group black women are simply laborers who need to deal with their homes and families, work in cotton fields, clean the homes of white individuals and care for the offspring of white individuals. They have been the casualties of sexism, prejudice and classism well into the twentieth century. White women begin their opportunity development by the name of women's activist development. It is the development by the White women just for their motivation.

As white women are not the casualties of prejudice and classism, they do exclude black women in the women's activist development. Hence black women require their own development that would portray their issues and cause. Gladys Willis has expressed about the extent of the idea as, Alice Walker, the Black American Pulitzer Prize winner, coined the term 'womanist' in her book entitled *In Search of our mothers' Gardens*. Many Black women, including Black women in Christian ministry, have adopted the term to describe themselves.(Gladys Willis, 2006:16) In this book Alice Walker gives a fourfold meaning of the term womanist to clarify the idea of womanism.

Black women are both black by group and women by sexual orientation, subsequently they are doubly minimized. They need to confront the torments for being women and in addition being black. They are casualties of sexism, prejudice and classism in America. A large number of the black female essayists have pointed that the black women are mistreated, "not only from outside but also from within that same community." (Elisabeth Torfs, 2008:18).

They are the casualties of aggressive behavior at home too. In this circumstance distinctive associations battle for white women however black women are disregarded. In this way, Alice Walker has proposed her philosophy of womanism. For her, womanism is the woman's rights of shading. The term womanist is gotten from the black everyday word 'womanish,' means like an adult woman. It likewise recommends that womanists, once in a while, carry on with a solid assurance and inspiration. They are crazy, bold, brave and wilful as they can do certain things which are difficult for a woman.

They additionally want to know more than is viewed as great and adequate for them. They have a develop and developed disposition and are mindful, in control and genuine with respect to the issues of the black women. In the following articulation Alice Walker characterizes the term that womanists cherish other women and men sexually or/and nonsexually. They additionally adore the way of life of women, their enthusiastic life and their quality. By this articulation she has alluded to lesbian relationship, this is the most striking distinction between white women's liberation and womanism. In the definition the most imperative view with respect to womanist is they are focused on survival and wholeness of whole individuals, male and female.

It demonstrates that the womanists are Universalist as the women and men of various race and shading exist together like distinctive kinds of blooms in a garden and keep up their way of life. This is Walker's theory that is helpful for black women as well as for the entire of humanity. Alongside this, she gives a rundown of things those womanists cherish. In this rundown she incorporates music and move, love, nourishment, roundness, the moon and soul, womanists additionally cherish battle, the people and themselves.

Finally, Alice Walker says that the womanist is similarly equivalent to women's activist as the purple color is to lavender color. The women's activists take a stab at the issues of white women and womanists make progress toward whole individuals.

This implies them two, womanist and women's activist, have things in like manner yet there is a bothersome contrast between them. Alice Walker calls womanist 'a black feminist or feminist of color.'

This announcement demonstrates the contrast amongst feminism and womanist. The meaning of the idea draws consideration of the peruses to the significance of physical, passionate, scholarly and profound wholeness of women. Alice Walker proposes the belief system of womanism to pressure the need to make an all inclusive group where everybody is urged to survive and survive entirety.

### **3. 1.From Feminism to Womanism**

Alice Walker has impacted the black society with her numerous books and stories which battle for the blacks' rights in a Western culture which is modified to consider

individuals in shading as slaves, inferiors and low classed. Walker needs to free the strategies and the brains of black individuals of tolerating being second - class residents.

Walker portrays herself “as apologist and chronicler for black women” (Washington, 1993:39). She coins the term Womanism to declare that woman's rights development is lacking to convey her message as a black woman who conveys three worries that are being a creator, being a female creator lastly being a dark female creator. She witnesses the sexism, the bigotry also the patriotism that her individuals experience the ill effects of. She finds that despite the fact that women's liberation is a development that is coordinated to woman yet, it does exclude the hardships that dark individuals confront.

### **3 .2 Feminism and Womanism**

Womanism was adjusted by Alice Walker in her book *"In Search of Our Mother's Gardens: Womanist Prose"*, to portray the encounters of ladies of shading. Alice Walker characterizes the womanist as a lady who values ladies' way of life and their capacity of trading and indicating feelings

A womanist remains for the wholeness for both male and female gatherings on the grounds that the womanist is generally a Universalist not a dissenter:

"She explores the individual identity of black woman and how her identity and bonding with other women affects the health of her community at large. Alice Walker describes this affinity among women as womanism. For her, womanist is one who is committed to the survival and integrity of the entire black race."

(Sree *Woman, who owns you?* 2006, 16)

The development of women's activist focused to a great extent on the abuse in light of sexism. Feminists who are primarily from the white working class disregarded the more extreme abuse in view of bigotry and classism endured by black women. It was a result of this obliviousness and ethnocentrism that the black women precised womanism as a more

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exceptional battle against persecution and preference. As indicated by Layli Philips womanism can be portrayed in five principle focuses.

In the first place, the womanists are against mistreatment since they understand the diverse sorts of abuse, in this manner driving a hostile to bigot, against sexist and hostile to homophobe battle. Womanism looks to rise above the relations of control and abuse by obscuring every one of the lines that isolate individual and orders them. Second, womanism supports the utilization of a vernacular dialect as a vehicle to confront the day by day substances of the collectivity all together to achieve individuals of different skylines who share a similar human needs and distractions of sustenance, adore, fraternity, wellbeing, lodging, life and demise. Third, Phillips characterizes womanism as non-ideological in nature since it remains for all the individuals of the world and communicates the substances of the considerable number of people and gatherings without special cases and without the restrictions of an ideological casing.

Fourth, womanism puts an extraordinary enthusiasm on the group as a gathering that is augmented at assortment of levels beginning from the dark lady or ladies of shading, trailed by the dark group all in all, at that point different groups of shading and every one of the general population who experience the ill effects of mistreatment lastly mankind. In this manner womanism isn't as it were engrossed with the issues of dark ladies however with the benefit of everyone surprisingly.

The fifth component, as indicated by Phillips, which characterizes womanism is the profound measurement that accommodates amazing quality and regular business. This side of womanism is showed through social activism that takes establishes in profound conviction. This is presumably the most unique and disputable normal for womanism. In a similar subject, Layli Phillips determined various techniques that womanists utilize successfully to accomplish social change like: exchange, intercession, profound action, advancement of harmonization and coordination, balance and peacefulness.

Despite the fact that “womanism” has its specificities at an assortment of levels, a few creators utilize “womanism” and black feminism reciprocally. This is likely due to the likenesses regarding the enthusiasm for the black women and her experience, and on account of the mutual courageous women and foremothers. Different pundits make a strict refinement between the two in view of the prioritization of men. Black or even white women's activists

center for the most part and some of the time only around women instead of “womanism” which manages the distractions of men and women.

Womanists contend that the accomplishments of second wave feminism were in advantage of the ways of life and family structures of the informed upper-working class women. Womanists state that the outcomes of this prohibition of the interests of black women kicked back on the hues ladies and caused unintended damage and burst in the structure of the black family.

### **3.3 Conclusion**

In spite of the victory of black Americans within the end of slavery and women oppression, their society is still suffering from the numerous problems that are related to the white American society measures. In fact, there is a " father "and a" master "in the life of any human being, who may wear the mask of war, famine, or physical disability: class mask, racism, factionalism, sex, mental or mental illness. It is a show, or a challenge sent by "God" I mean total presence and magic, which leads us to maturity .Although we may be perplexed, even hurt.

# **Chapter TWO**

## **Alice Walker and the Purple Color**

## 2.1 Introduction

The second part will be about Alice Walker as writer and her literary inspirations, her motivations that pushed her for composing this book. At that point, we will continue to dissect the book, likewise considering the epistolary shape, to perceive how this book speaks to dark female sexuality, and to see whether what is composed can be thought to be a decent portrayal of the persecution that women looked amid the time the story was set in. We will particularly think about the subjects of male control, gender and sexuality in the book, keeping in mind the end goal to discover how this book fits inside black women's liberation.

## 2.2 Alice Walker and her literary inspirations

Alice Walker was the first black female writer who won the Pulitzer Prize for a work of art. As the daughter of the south, a sister in the struggle, Alice Walker chose her own weapon against injustice at an early age. She is known around the world for her essays, novels, poems and books. Her books have been translated into more than two dozen languages. She is best known for her 1982 novel *The Color Purple*, which won the 1983 Pulitzer Prize for Fiction and soon was adapted for the big screen by Steven Spielberg. She also wrote the novel *The Third Life of Grange Copeland* (1970), among other works. She also wrote *The Temple of My Familiar* (1989), *Possessing the Secret of Joy* (1992), *By the Light of My Father's Smile* (1998) and *Now Is the Time to Open Your Heart* (2004). (Beaulieu 886) Her poetry is collected in "Once: Poems" (1968) "Revolutionary Petunias and other Poems" (1973), and "Absolute Trust in Goodness of the Earth: New Poems" (2003) and many others short stories and essays. She is never shy to tell the world what it needed to hear. Born on February 9th, 1944 in Eatonton, Georgia, Walker is an African American writer; she was the eighth child and the last one. Her parents were sharecroppers. She grew up in hardship and poverty. When she was eight years old she lost sight in one eye; after her older brother shot her with a BB gun by accident.

To maintain an escape from punishment, the brothers made-believe and forced their sister to accept that it was an imagination. The physical result was that Walker lost her right eye, which created a complex for her.

Mentally, Walker developed more reflective, fighting with feelings of pity, division, and selling out. "An accident became," as she reviewed, "my accident"—thereby absolving my brothers of any blame."



In her life the story, one that in numerous ways arranged the ground for her getting to be an author. “The unhappy truth is that I was left feeling a great deal of pain and loss and forced to think I had somehow brought it on myself,” Walker remembers. “It was very like a rape”. It was the first time I abandoned myself, by lying, and is at the root of my fear of abandonment. It is also the root of my need to tell the truth, always, because I experienced, very early, the pain of telling a lie.” A few years later, after her harm, when Walker was fourteen, her older brother William gave her the resources and supports to experience eye surgery. Input of a white “glob,” a minor blue circle presently marks the put where Walker was shot. She portrayed the affect of this changing surgery within the exposition “Beauty: When the Other Dancer is the Self.”

After two years in Spellman College in Atlanta on a state scholarship, she moved to New York in Sarah Lawrence College. Walker’s compositions were incredibly impacted by the political and societal events around her amid the 1960s and 1970s. She was not as it were composed around occasions that were taking put; she took part in them as well. Her committed time and vitality into society is exceptionally apparent in her works. *The Color Purple*, one of Walker’s most prized books, sends out a social message that concerns women’s battle for flexibility in a society where they are seen as second rate to men. The occasions that happened amid and past to her composing of *The Color Purple* had a colossal affect on the angle of the novel.

The Civil Rights Movement was the largest influence on Walker’s writings. In a decision handed down by the highest Court in 1954, the beginning of civil rights occurred. In the decision of *Brown vs. The Board of Education*, the court ruled that separate educational facilities were inherently unequal because they gave African American children a sense of inferiority and retarded their educational and mental development. That case began the civil rights uprising in the United States. Supporting the Civil Right Movement Walker met her later husband, Melvyn R. Leventhal a Civil Right lawyer who she married in 1967.

Married to a white, Jew, Walker speaks about the racial segregation of the United States as the *American Apartheid*, cumulating in the Civil Right Movement. She and her husband were the first interracial married couple in Mississippi, a state that only started allowing interracial relationships from the year 1967 onwards.

Before that it was illegal to be in an interracial relationship not only in Mississippi, 16 other states forbade relationships between different races up to the year 1966. However,

Walker's marriage, although full of love and admiration, which can clearly be seen in her text *Beloved*. The year of 1970 was lucky for her because she completed her first novel *The Third Life of Grange Copeland* and her daughter Rebecca was born. She became a social worker and teacher, she helped to initiate a welfare rights movements.

In 1970's, she entered the MISS magazine and became the leading voice in the international women's movement as a pioneer of the womanish wave. Walker brought attention to the unique experiences of the African American women of color. Her works were mainly about sexism, Chapter One Theoretical Foundations 18 racism, violence and poverty it has been a part of her experience and that of other women around the world. Meridian; Walker's second novel was published in 1976; and in 1977 her marriage ended by a divorce. Her private life always had a great impact on Walkers texts and thoughts. Due to this fact it needs to be mentioned that Walker relationship with women have sometimes been ambiguous. Women seem to have dominated Walkers life so far.

The writer adored her mother and has the from an early age on, been interested in female writers and later started to ground "her work in a matrilineal tradition of black writing." Alice walker long life work not only demonstrates the mind of pen, but continues to give face to the unseen, a voice to the useless and a vision to the unknown. In an interview with Amy Goodman on her 30th anniversary of the publication of "*The ColorPurple*", she spoke about how she chooses the title of the book. She said:

"when I was writing the novel, I lived way in the country in Boonville, California, and I went walking through the redwoods and swimming in the river and noticed that in nature purple is everywhere. And it's interesting because we tend to think that in nature you would see more red, yellow, white, you know, all of those colors. But actually, purple is right there. And in that sense, it's like the people in the novel. You think that they are unusual, that what's happening to them is unusual, but actually it's happening somewhere on your block almost every minute. All the trouble, all of the trials and tribulations of Celie are happening to people all over the planet right now".

In this quote she explained the secret about choosing this title "*the color purple*" this color was invisible between the other colors.

In '*The Color Purple*', letters present us to Celie. Walker employments the epistolary arrange all through the novel, which could be a shape that was commonly utilized to donate

an knowledge into the intellect of the protagonist without disturbing the account of the novel. An epistolary frame is regularly used to speak to female encounter and was, within the 18th Century, a frame utilized in books overwhelmed by middle class men- with this ordinary convention being subverted as Walker may be a female author; it may early on demonstrate the subversion of sexual orientation part.

In expansion, Celie tending to her letters to 'God' proposes depression which Celie has no one to trust in. Walker moreover employments straight to the point, hostile and unthinkable dialect such as 'titties' and 'his thing' which caused discussion when distributed for being 'too sexually explicit' and gotten negative feedback for the bad language utilized. In resistance, Walker chosen she couldn't deny Celie her claim voice. She moreover pointed out that Celie, being within the circumstance she was in, and would know no other words other than the ones utilized. Besides, 'God' being the one whom Celie addresses her letter to, may be a effective male figure whom she fears underscores that Celie's account is coordinated to a male figure which recommends that in spite of the fact that she has flexibility of discourse, she's still composing to a male figure whom she fears hence Walker is still showing the subject of female oppression. Walker's procedures make Celie fit in with the conventional sexual orientation parts such as females being: 'naturally bashful, sweet, natural, subordinate, self-pitying and helpless' as well as the common thought of ladies being seen as casualties under male dominance/ownership.

### 2.3 *The Color Purple* between Oppression and Subversion

*The Color Purple* is about a poor dark young lady, Celie in the mid 1900's. The one of a kind arrangement of all letters from Celie to God give us an understanding into her life.

The book starts with the peruse discovering the protagonist , Celie, who lived in a society whereas men have the upper hand within the story, the ladies are muted.

She was assaulted by a man known as "Dad" and gets pregnant twice by him. Not long after her mom passes on, Celie is left with the part of servant and is soon compelled to wed Mr. \_\_\_\_\_, a man with numerous children.

This man, whom the peruses just knows as "Albert \_\_\_\_\_", is truly infatuated with Nettie, Celie's sister and just companion. "Dad" persuades him Celie would be more productive to the extent kid raising is concerned. Her association with Mr. \_\_\_\_\_ is fundamentally the same as the one with her "Dad." Celie finds herself stick in a loveless

marriage caring for her husband's four children "I spend my wedding day running from the older boy" (Alice Walker, 13) and been regularly abused and beaten.

Soon, Celie knows about Shug, but afterward she starts liking her and takes the place of Nettie by bringing out the genuine self of Celie and reestablishing her respect and self-respect. Celie observes with wonderment as Shug treats Mr. \_\_\_\_\_ in a casual way, indeed in contemptuous fashion and acts with him like a man. Who could be a symbolic character of the 'new woman' as she doesn't follow the conventions of a typical woman in that era. She ultimately embodies everything that women were not meant to be, successful in her own right and her lack of dependency on a man, she supports the life of sexual freedom contrary to Celie who is oppressed. Celie observes with wonder as Shug treats Mr. \_\_\_\_\_ in a casual way, indeed in dismissive fashion and acts with him like a man.

Afterward Celie and Shug starts to be close and she takes the place of Nettie by bringing out the real personality of Celie and reestablishing her nobility and Self-respect. She thought her how to become an independent woman and to find her own sexual voice to break free from the hold Albert has on her life. Her better half's fancy woman. Shug was everything Celie isn't and goes to their family wiped out constraining Celie to be her hireling.

Shug was a critical character in the book. Celie starts to see other lady in her life and is envious of their freedom. They are not in a similar sort of relationship she and Mr. \_\_\_\_\_ are in. Shug indicates Celie new things and enables her to appreciate life somewhat more. Celie soon takes in her better half had been concealing letters that were from her sister, Nettie, she learns "Dad" was not beneficiary father and that Nettie is with Celie's two youngsters. Celie starts to keep in touch with Nettie rather than God. With the quality of her own and Shug,. Despite the fact that they don't turn out to be impractically included they turn out to be Celie leaves Albert (her significant other) to go to Memphis with Shug. In Memphis, Celie has her own particular business where she makes pants. She backpedals to her home and Albert has changed impressively great companions. Celie moves again into her own hours and for once feels content with Shug close by. The consummation of the book is a start to Celie's life. There were a few repeating subjects in *The Color Purple*. Confidence was exceptionally unmistakable all through the vital characters' lives. Celie could turn her life around and think without anyone else subsequent to meeting Shug, her lone companion.

Sex is likewise a principle part of their life. Celie thought sex was simply something that must be done however Shug demonstrated her it was an ordeal. When Celie understands this, she doesn't consider herself a protest. The shading purple dependably assumes a key part in the novel. It turns into an association with religion for Celie. Shug feels the shading purple

ought to be seen and appreciated in light of the fact that it exists. Celie resembles the shading purple since she has gone unnoticed her entire life and is at last being seen as she fabricates character. It is an incredible disclosure for Celie when she understands she is a man and has the privilege to be recognized.

Womanhood is additionally communicated extremely well. Rather than a man demonstrating Celie what it resembles to appreciate life, Shug demonstrates her. Through Shug she can act naturally and pick up her own particular character. Walker employs the image of Folkpants, Boundless at the conclusion of *'The Color Purple'* as Celie takes ownership of her opportunity and is rejoined with her sister. As Celie begins her claim pant making commerce she has picked up autonomy and control of her claim life. The picture of making pants "one measure fits all" appears that there ought to be a few uniformity between men and women.

The folkpants too imply a modern, unsubmitive state of mind towards men, who once in the past were the ones to wear the pants, which moreover means balance between sexual orientations. Celie's folkpants are both a image of women's liberation and in a better approach as well, within the sense that ladies can presently gain a living and make cash as well and grasping the world of men. The image of the color purple can regularly be related with bruises and viciousness for illustration when Sofia is beaten up and is the color of 'an eggplant'. It seem too imply eminence and is additionally found in *'The Color Purple'*.

Alice Walker is an American writer who focuses her compositions on the lives of poor, mistreated African American ladies. She was conceived in Eatonton, Georgia and was taught at Spelman and Sarah Lawrence schools. The encounters she experienced her senior year of school, for example, a fetus removal and an excursion to Africa, ended up a considerable lot of her book's topics. She won the American Book Award and the Pulitzer Prize for *The Color Purple* in 1982. Alice Walker's other prominent books are *Third Life of Grange Copeland*, *Meridian*, and *The Temple of My Familiar*. She additionally composed two short story accumulations and *In Love and Trouble* and *You Can't Keep a Good Woman Down*. She composed four volumes of verse and a book gathered sonnets She now lives in northern California.

*The Color Purple* was an intense book. Nobody can read this novel without being moved. Alice Walker could express what is on her mind. It can translated diverse ways, similar to the significance of ladies staying together. Numerous lessons can be gained from

Celie's hard fight not just from prejudice as a rule from supremacist whites yet in addition sexist men in her own way of life.

#### 2.4 Male Domination in *the Color Purple*

*The Color Purple* is one of Walker's most acclaimed works. The novel is in epistolary shape, set from the earliest starting point of 1900 through the mid-1940s. The principle character is Celie, a 14-year-old young lady from the South who faces abuse, principally from the men throughout her life. For a large portion of the story Celie composes letters coordinated to God, since she feels forlorn and God is the just a single she can swing to. She discusses the hardships and persecution she faces as a youthful dark lady. From a youthful age, she loses any security she has over her body. She is over and again assaulted by her stepfather, whom she initially accepts to, be her dad.

She gets pregnant from him twice, and he takes the two youngsters away. Other than assaulting her and impregnating her, her stepfather likewise beats her and powers her into a marriage with a widower named Albert, Mr. \_\_\_\_\_, who is quite adore with blues vocalist miss Shug Avery. Albert regards Celie as a hireling and "an infrequent sexual accommodation" (Gates&Appiah, 16). At the point when his child inquires as to why he beats Celie, he says it's basically in light of the fact that Celie is his significant other, speaking to the dominancy of the male in a marriage in their chance. Age upon age, men were raised to overwhelm their spouses. Albert took in this from his dad and is showing it to his child too. In any case, Celie increases enough boldness to confront him, and at last, feeling upheld by the ladies throughout her life, particularly her sister Nettie, Celie can break out of Albert's control and leaves for Memphis where she begins a business to configuration garments.

In this book, some real topics become visible that mirrors the general public of the mid twentieth century. The topic of viciousness inside connections was very little expounded on until the point when the 1960s, as dark journalists needed to abstain from anything that may fortify racial generalizations (Gates&Appiah, 1995:17). "In *The Color Purple* the part of male mastery in the dissatisfaction of dark ladies' battle for autonomy is obviously the concentration" (Gates&Appiah,1995: 17). Walker investigates this subject in the adoration triangle of Albert, Shug Avery and Celie. Celie and Shug progress toward becoming companions and their kinship even develops into a sexual fascination between the two. Albert reveals to Shug that he beats Celie on the grounds that she isn't Shug. In any case, Shug rejects Albert as a result of the way that he physically manhandles Celie. This is a case of the

manner by which dark ladies managed the dissatisfaction of male control; they remain standing for each other and battle back for autonomy. Celie additionally needs to manage the way that she is constrained by her stepfather to leave school when she initially ends up pregnant, which demonstrates how controlling her stepfather is.

At the point when Celie is constrained into marriage with Albert, Celie is dealt with pretty much like a slave in a slave sell off. To start with, her stepfather persuades Albert to wed her by disclosing to him that Celie buckles down and will obey him.

This speaks to a man centric perspective where a lady is either 'great', which means she cleans, washes, deals with youngsters, and satisfies her significant other's wants, or she is viewed as an awful spouse, a witch, when she resists her better half .

In this manner, Albert "looks her over like a head of domesticated animals and weds her in distress since he needs somebody to cook and clean for him and deal with his four youngsters" (Winchell, 1992: 86). Celie is dealt with like property and like a worker here, gave from one oppressive dark male to the next. She isn't a slave in the strict sense, yet she is still particularly ruled by the men throughout her life, not ready to settle on her own choices.

At last, Celie increases enough certainty to leave Albert, when she discovers that there is a meaning of God that 'even' loves poor, terrible dark ladies, since that is the manner by which she feels herself to be.

She additionally fears the men throughout her life, since they handle her so savagely. For instance, her stepfather beats her when he sees her winking at a kid in chapel, despite the fact that Celie tells God in her letters that she is frightened of men and does not take a gander at them. "I don't even look at mens. That's the truth. I look at women, tho, cause I'm not scared of them" (*The Color Purple*, 7) . Besides, when Albert has sex with Celie, it is unromantic, best case scenario. "He git up on you, heist your nightgown around your waist, plunge in. Most times I pretend I ain't there. He never know the difference. Never ast me how I feel, nothing. Just do his business, get off, go to sleep" (*The color purple* ,74). The prevailing part of the man in the marriage is clear in this scene.

In any case, there is likewise a kind of acknowledgment about male control. It baffles her, however Celie likewise acknowledges that that is how society is in her chance. For instance, she says "After all the evil he done, I know you wonder why I don't hate him. I don't hate him for two reasons. One, he love Shug. And two, Shug used to love him. Plus,



look like he trying to make something out of himself.” Even though he physically manhandled her, Celie additionally acknowledges that Albert changes all through the story and he tries to better himself. The way that Celie is so effortlessly lenient represents how profound the persecution goes; this man does unpleasant things to her, but since of Shug and the way that he is endeavoring to better himself is sufficient for her to not abhor him. In addition, it indicates how society was at the time, how men could escape with overwhelming their spouses.

### 2.5 Gender and Sexuality

Abuse regarding sexuality and sex are unquestionably additionally clear in this novel. Researcher Bernard Bell contends that *The Color Purple* is “more concerned with the politics of sex and self than with the politics of class and race... its unrelenting, severe attacks on male hegemony, especially the violent abuse of black women by black men, is offered as a revolutionary leap forward into a new social order based on sexual egalitarianism” (Bell, 1987:263). Walker "plays" with stereotypical gender in her novel. For example, one of the characters, Sofia, Celie and Albert's little girl in law, does not give her better half Harpo a chance to command her, and it turns out to be certain that she is likewise solid in an exacting sense, since when he tries to beat her it turns out to be evident that Sofia is more grounded than Harpo.

Sofia and Harpo's marriage really contains switched cliché sexual orientation parts, as Sofia is manlier and Harpo is more ladylike. Harpo likes to do 'lady's work' and doing the family, while Sofia likes to work outside of the house. Curious about this is the way that both are alright with these relegated parts in their marriage, yet Albert brought up his child Harpo to be a prevailing man in the marriage. He feels strain to be all the more controlling over Sofia, and begins beating her.

This minute can be viewed as Walker criticizing the social development of sex, as Harpo and Sofia feel influenced by the socially built sexual orientation parts to have an association with inverse parts from what they are OK with.

This can likewise be found in a more subtle manner with Albert and Celie, as toward the finish of the book they are perched on the patio while Albert is sewing, and Celie is wearing jeans and smoking a pipe. Besides, Shug Avery is frequently depicted as being more manly, in spite of her female appeal. Albert says about her: “Shug act more manly than most



men. I mean she upright, honest. Speak her mind and the devil take the hindmost” (244). However, Celie disagrees with him, saying to him that she supposes the characteristics he specified are more female. “Mr \_\_\_\_\_ think all this is stuff men do. But Harpo not like this, I tell him. You not like this. What Shug got is womanly it seem like to me. Specially since she and Sofia the ones got it” (244). The novel difficulties the socially built generalizations of men and ladies.

Walker makes various solid female characters in this story. Shug Avery, Kate and Sofia are for the most part solid, insubordinate, and free ladies, and they fill in as a good example for Celie. The connections between ladies are likewise a particular piece of the novel. The sisterhood of black women is a reoccurring subject with African-Amer(Collins, 104). Nettie and Celie have a solid bond, and they remain standing for each other. Likewise Shug and Celie interface on a passionate level in way that Celie does not have with any men throughout her life. They turn out to be sexually private, and Celie acquires certainty due to this relationship. There is a major complexity between Albert who beats and dominates her, and Shug who acknowledges and loves her as a woman. I can female scholars and movie producers. Black women can support each other and help each other to grow .

Shug encourages Celie dealing with her own particular sexuality, by helping her shape the picture of God that affections everybody. She really appreciates sleeping with Shug; something she never did with Albert “God loves all them feelings. That’s some of the best stuff God did. And when you know God loves ‘em you enjoys ‘em a lot more. You can just relax, go with everything that’s going, and praise God by liking what you like” (113). A major contrast amongst Shug and Celie is the way that Shug has a feeling of self that isn’t “male inscribed” (Winchell, 1992:92). All through the story, Celie picks up a similar feeling of self in view of the reconsidering of God, and faces Albert. For instance, when Celie is leaving for Memphis with Shug, Albert says, “Look at you. You black, you pore, you ugly, you a woman. Goddamn, he say, you nothing at all” to which Celie a little later responds, “I’m pore, I’m black, I may be ugly and can’t cook, a voice say to everything listening. But I’m here. (*The Color Purple*, 187). Albert's remark is a case of the man centric culture inside society, which Celie opposes in the wake of sufficiently increasing certainty to do as such.

As Celie is finding another viewpoint on God, Nettie likewise picks up a more liquid picture of God while she is in Africa. “And not being tied to what God looks like, frees us,” Nettie writes to Celie (264). Hearing how ladies are dealt with in Africa, and understanding

that it doesn't vary as much from American culture, likewise influences her women's activist perspectives to develop. She is shocked to hear that the Olinka ladies consider her to be a lady who is nothing, since she has no spouse.

Nettie portrays to Celie how the Olinka ladies in Africa don't have faith in instruction for young ladies, as their lone objective in life is to be the mother of her better half's kids. "The Olinka do not believe girls should be educated. When I asked a mother why she thought this, she said: A girl is nothing to herself; only to her husband can she become something. What can she become? I asked. Why, she said, the mother of his children" (140) when Nettie tells Olivia, who ends up being Celie's little girl, Olivia thinks about this to the treatment of dark ladies in America: "They're like white people at home who don't want colored people to learn" (141). Somewhat later, Nettie composes Celie this additionally helps her to remember the way their stepfather has treated them: "There is a way that the men speak to women that reminds me much of Pa. They listen just long enough to issue instructions. They don't even look at women when women are speaking. They look at the ground and bend their heads toward the ground. The women also do not 'look in a man's face' as they say. To 'look in a man's face' is a brazen thing to do. They look instead at his feet or his knees. And what can I say to this? Again, it is our own behavior around Pa" (146-147). Obviously the men portrayed in the novel are controlling their spouses, which is a case of the current sexual orientation parts and male dominancy in American culture.

Researcher Lauren Berlant looks at the infringement of assault to the lynching of Celie's and Nettie's natural father. Scholar Lauren Berlant compares the violation of rape to the lynching of Celie's and Nettie's biological father. "For Celie and Nettie's father, race functions much as gender functions for the sisters: not as a site of positive identification for the victim, but as an excuse for the oppressor's intricate *style* of cultural persecution" (Gates&Appiah, 1992:216). Sexual orientation, the way that Celie and Nettie are ladies, fills in as a reason for the men in their lives to treat them in harsh ways, much the same as the way that their organic father was African-American filled in as a reason for the white shippers to lynch their dark rival. The two oppressors, the men in Celie and Nettie's lives and the white traders, feel better finished them and feel advocated by society than hurt them. Mistreatment as far as sex and sexuality is clear here, reflecting the general public they lived in where men were educated and anticipated that would abuse their female partners.

**2.6 Conclusion**

Abuse of sexuality, race, sex and class together, as they all offer the center element of the controlling of dark ladies' sexuality. Race controlled sexuality regarding the controlling pictures of dark ladies, the generalization and controlling of dark ladies' bodies was deeply available inside US society, and is additionally obvious in *The Color Purple*.

According to Collins, “controlling Black sexuality has long been important in preserving racial boundaries” in the United States (Collins, 133). By managing black women sexuality, a supposition emerged of 'good young women and terrible young ladies.' This fills in as a method for making a sexual progressive system inside American culture, and keeping up the social request of male dominancy. As should be obvious, the segregation in view of sex is available in American culture, and in addition in *The Color Purple*.

## **Chapter Three**

**Black Women's Oppression in the *Color Purple* during 20<sup>th</sup> century**

### 3.1 Introduction

In the third and last section, will be the breakdown of the discoveries from part two, and an apply of the hypothesis of section one to examine the connection between black feminism, abuse *The Color Purple* and an endeavor to see whether persecution as far as male domination, gender and sexuality in the novel matches with black feminism and mistreatment that women looked in the nineteenth and twentieth century, by inquiring about how suffering of black females, sexism, racism and breaking the traditions are represented *The Color Purple*.

### 3.2 The Suffering of Black Women in Alice Walker's *The Color Purple*

Granted the Pulitzer Prize, "*The Color Purple*" is "...the story of Celie, a poor, barely literate Southern black woman who struggles to escape the brutality and degradation of her treatment by men" (Gates, Jr- Appiah, 1993: 16). In spite of the fact that it is difficult to dispose of the man centric society, the main character figures out how to conquer these conditions. Dark people group; itself have loads of snags that keep dark ladies from understanding their personality. Among these debilitations, there are assault and interbreeding and shading.

#### 3.2.1 Rape and Incest

Walker's novel *The Color Purple* starts with the scene of rape. At the point when the protagonist of the novel, "...Celie is 14...stepfather, whom she believes (because nobody talks about the lynched) is her father, begins to rape her..." (Walker, 1996: 50) She can't tell this injury anyone. At to start with, her stepfather begins to do this when her mom isn't at home. Then he says "...you better shut up and git used to it" (Walker, 1985: 3). Celie's looks demonstrate how difficult position she remains. "But I don't never git used to it. And now I feel sick used to it. I be the one to cook. My mama she fusses at me an look at me. She happy, cause he good to her now. But too sick to last long" (3).

The rape scene of the novel "...is based on Walker's great-great-grandmother, who was raped and impregnated at age 11 by her master Walker's great-great-grandfather" (Winchell, 1992: 85). As observed, this mishandle is identified with a

genuine occasion and it is composed by the essayist to exhibit what a dark female live. This occasion uncovers "...the portrayal of black family..." (86) The author recommends that "...child-rape, incest..." (Birch, 1994: 222) is an obvious truth of most blacks' lives.

The reason of hugeness of the Celie's assault scene is that there isn't a race issue. Celie is dark and her stepfather is dark, also. This occurrence shows that being an individual from a dark family is dangerous for a female. These realities are the delegates of a dark female's life. Celie is illustrated "...the black woman as oppressed ..." (Evans, 1984: 163)

### 3.2.2 Color

Indeed, even in dark group, the level of darkness shapes the practices of individuals. In The color Purple, the mistress of the protagonist's significant other is a decent illustrative of shade of skin. Despite the fact that she has a dull dark skin, , "She is the woman in control of her life" (Walker, 1996: 52). She is more not quite the same as Celie. "She is gorgeous and knows it, with only positive thoughts about her very black skin—since during this period the black and lighter-skinned black woman had about the same chance with black men" (52) Knowing the situation operating at a profit ruled society, Shug Avery acts autonomously and cautions Celie not to be subject to dark guys.

Likewise, Mr. \_\_\_\_\_'s sister, Kate moreover exhorts Celie about battling. "You got to fight them, Celie, she say. I can't do it for you. You got to fight them for yourself" (Walker, 1985: 21). Nevertheless, Celie fears dark guys' ruthlessness and states "I think about Nettie, dead. She fight, she run away. What good it do? I don't fight, I stay where I'm told. But I'm alive" (21).

After such huge numbers of years, by the assistance of the black women, Sofia, Shug and Nettie she ends up overcome and "...Celie frees herself from her husband's repressive control" (Gates, Jr. – Appiah, 1993: 16).

The focal point of the novel is "... black women's struggle for independences" (17). The efforts of the protagonist end in progress.

### 3.3 Celie's Oppression as Black Woman

Women everywhere throughout the world face numerous difficulties and battles that make their lives hopeless and horrendous. While a few women go to bat for themselves and wind up content with themselves, others feel embarrassed about their identity. In *The Color Purple* by Alice Walker, Celie, gets depicted by her significant other, Albert, her stepfather, Alphonso, and her better half's ex, Shug, as revolting. In any case, Celie's sister, Nettie, gives her the affection she needs and influences her to trust that she is wonderful even after they get isolated by Albert for a long time. In this novel, the principle character, Celie, figures out how to break the chains of abuse and adore herself despite the fact that numerous individuals attempt to control her and utilize her. Alice Walker in the novel *The Color Purple* uses subject to demonstrate that going to bat for yourself can enable you to pick up certainty and wind up content with yourself.

Despite the fact that Celie gets mistreated, discouraged, and treated severely by the injurious individuals throughout her life, she figures out how to go to bat for herself which encourages her to pick up certainty and wind up content with herself. For example, when Celie asks Albert to whether he has received any new letters from Nettie and he reveals to her that regardless of whether he gets the letters, he won't offer them to her, Celie says "I curse you, I say. What that mean? he say. I say, Until you do right by me, everything you will touch will crumble." (Walker 209) This statement implies that Celie puts a revile on Albert, and this revile will make everything Albert touches disintegrates. This statement demonstrates that Celie begins sassing Albert who used to alarm her and beat her over and again; by belligerence with Albert, Celie acquires certainty and ends up content with herself. Besides, Celie communicates her contempt for Albert, she says, "Until you do right by me, I say, everything you even dream about will fail. I give it to him straight, just like it come to me.

And it seems to come to me from the trees." (Walker 209) This statement implies that Albert's fantasies will never work out as expected in the event that he continues treating Celie gravely. This statement demonstrates that the more Celie talks up for herself, the more she winds up certain and content with herself.

Besides, Celie does contend with Albert, as well as gives him orders, she says, "You better stop talking because all I'm telling you ain't coming just from me." (Walker 209) This statement plainly demonstrates that Celie turned out to be extremely certain, exceptionally

forceful and she even achieved the point where she couldn't acknowledge her better half's fierceness and destructive words. After Celie begins talking up and battling for her own rights, she picks up certainty and ends up content with herself.

In spite of the fact that, Celie languishes over so long, she decides to go to bat for herself, confront the deterrents and look for another way that drives her to the street of satisfaction. Celie abandons her better half after she discovers that her significant other conceals her sister's letters from her. Celie's identity changes hugely and she feels exceptionally furious at her better half since he reached the main individual who cherished her, her sister Nettie. For example, Celie begins battling for herself; when she illuminates her significant other that she will abandon him, he cuts her with his eye and shoots her with his words, he says, "You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all," (Walker 209), however Celie argues and goes to bat for herself, she says, "The jail you plan for me is the one in which you will rot." (Walker 209) This statement implies that Celie's better half will languish and will be rebuffed over what he had done to her. This statement demonstrates that when Celie battles for herself, she picks up certainty and ends up content with herself. Also, Celie intensely communicates her emotions by saying "I'm pore, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here." (Walker 210) Celie keeps going to bat for herself in her better half's home until the point when she abandons it which causes her to pick up certainty and wind up content with herself. Celie's refusal to acknowledge her significant other's ruthlessness and her assurance to talk up for herself would in the long run enable her to pick up certainty, to be content with herself and have a superior life.

Without a doubt, when Celie begins talking up, she turns out to be extremely sure, accordingly, she chooses to go out and turn into an autonomous woman. For example, when Celie leaves to Memphis with Shug, she begins making pants, however, Celie feels that she needs to work, she tells Shug, "You know, I love doing this (pants), but I got to git out and make a living pretty soon.

Look like this just holding me back." (Walker 217) This statement implies that Celie needs to work and she conceives that making pants is holding her back and not helping her to accomplish her objective which is to profit and wind up upbeat.



However, Shug causes Celie to locate a great job, she says, "Let's us put a few advertisements in the paper, she say. And let's us raise your prices a hefty notch. And let's just go ahead and give you this diningroom for your factory and git you some more women in here to cut and sew, while you design. You making your living, Celie," (Walker 217) This statement implies that Celie would make a pants factory at Shug's home. This statement demonstrates that Celie's certainty causes her to have an effective business and wind up free. After Celie picks up certainty because of her going to bat for herself, she turns into an autonomous and a happy woman. The effects of Celie's choice to talk up for herself totally change her life. For example, after she goes out, she turns into an autonomous woman. Celie figures out how to have her own particular business which is to make and sell pants and begins cherishing herself and making the most of her life. Celie states, "I am happy. I got love, I got work, I got money, friends and time." (Walker 218) This statement demonstrates that Celie's choice to change her life and go to bat for herself decidedly impacted her identity, since she profits. Likewise, Celie communicates her sentiment bliss when she thinks of her last letter, she writes, "Dear God. Dear stars, dear trees, dear sky, dear peoples, dear everything. Dear God." (Walker 291) Celie's life is influenced decidedly by her choice to go to bat for herself and getting to be content with herself.

### **3.4 Sexism in the *Color Purple***

Aside from the studying of dark female mistreatment and heterosexism, dark women's liberation can be recognized in the portrayal of sexism, in the way that Walker challenges socially built sex parts by switching them, and the manner by which the characters attempt to oppose the abuse they confront. Alice Walker controls the desires that are related with the chronicled novel as an idea by utilizing the epistolary frame.

By utilizing this style, Walker makes a cozy setting and uses private occasions as an evaluation to American political issues, for example, dark female abuse in a more extensive point of view (Gates&Appiah, 1993:212).

Celie's persecution can be recognized inside her weakness that has developed from her being a lady and being dominated by her stepfather (Gates&Appiah, 1993:215).

Sexism, which means segregation in view of sex, is available here, as male control makes her trust that she is less important than her male partners. There is

protection against sexism however, as Walker makes solid female characters that are defiant and autonomous, and oppose the man controlled society or at least attempt to do as such. Shug and Sofia fill in as a good example for Celie. Shug has a feeling of self that isn't characterized by any man. Furthermore, the connections and the possibility of sisterhood between the ladies in the novel, how they bolster each other and enable each other to develop.

Abuse of sexuality ties mistreatments of race, sex and class together, as they all offer the center element of the controlling of dark ladies' sexuality. Race controls sexuality regarding the controlling pictures of dark ladies, similar to the "hoochie" or the "mammy." Gender controls the sexuality of dark ladies in light of the dominant part of the men in American culture. Class controls sexuality since white ladies have distinctive controlling pictures of their sexuality, they don't have the stereotypes of the "hoochie" and the "mammy."

The generalization and controlling of dark ladies' bodies includes dependably been available inside US society, and is additionally obvious in *The Color Purple*, for example when Celie's stepfather 'sells' Celie in an approach to Albert. They discuss how Celie is appalling, however she can buckle down. They treat her like property, or a servant. They additionally discuss how Nettie is prettier, and Albert discusses Shug in a typifying way. Also, Celie's mom can't fulfill her stepfather's sexual needs, which her stepfather sees as a reason to rape Celie. The direction and abuse of dark female sexuality is available here. According to Collins, "controlling Black sexuality has long been important in preserving racial boundaries" in the United States (Collins black feminist thoughts, 133). By managing dark ladies' sexuality, a supposition emerged of 'good young ladies' and 'terrible young ladies.' This fills in as a method for making a sexual progressive system inside American culture, and keeping up the social request of male dominancy. As should be obvious, the segregation in view of sex is available in American culture, and in addition in *The Color Purple*.

### 3.5 Racism in *The color purple*

Alice Walker's *The Color Purple* could be a great illustration of colored women's situation. Three obstacles dark women had to overcome to be able to precise themselves were Bigotry, the need of instruction, and the stereo-type that ladies are inferior. African-Americans have continuously experienced racism all through their home in America. Slavery, is what caused most of the hatred towards blacks.

Racism is characterized as the belief that individuals of one race are fundamentally predominant than individuals of other races. Within *The Color Purple*, bigotry is characterized as a white opponent against a defenseless dark individual. It is curiously to realize that none of the opponents within the novel are absolutely one-sided fiendish creatures. Those who bring approximately the savagery are ordinarily casualties themselves of a few frame of manhandle. Mr. \_\_\_'s child Harpo beats his spouse Sofia after Mr. \_\_\_ suggests that he is less of a man due to Sofia's resistance, saying — Nothing can do that better than a good sound beating. (16) Mr. \_\_\_'s family and the persons around him are treated by him as his slaves. Racism is for the most part seen as a cage within the novel, by which the blacks are oppressed by the whites. Sofia's detainment could be a metaphor for blacks by imprisoned racism, limited to oppression and home life inside their own homes. Due to this racism, there's the conviction all through the novel.

She clarifies the reason behind people's appreciation to "The Bright Skin" which is regarded as better than the dark skin, which also causes so much trouble. For example, when Mr. \_\_\_'s sister was visiting Celie, she criticized his ex-wife for being —too black, || and because she was —too black, || she was murdered. (18)

Walker expressed racism toward black women, when Harpo's wife "Sofia" met the mayor and his wife .

She narrated:

**“She eye Sofia wristwatch. She say to Sofia, All your children so clean, she say, would you like to work for me, be my maid?**

**Sofia say, Hell no.**

**She say, What you say?**

**Sofia say, Hell no.**

**Mayor look at Sofia, push his wife out the way. Stick out his chest. Girl, what you say to Miss Millie?**

**Sofia say, I say, Hell no.**

**He slap her.**

**I stop telling it right there.**

**Squeak on the edge of her seat. She wait. Look down my throat some more.**

**No need to say no more, Mr. \_\_\_\_\_ say. You know what happen if somebody slap Sofia.**

**Squeak go white as a sheet. Naw, she say.**

**Naw nothing, I say. Sofia knock the man down.**

**The polices come, start slinging the children off the mayor, bang they heads together. Sofia really start to fight.They drag her to the ground.**

(37.13-25)

Sofia, was asked to clean the house by the white mayor's wife (to be their made). Sofia answered, “Hell no” she was a rebilion Mr. \_\_\_\_\_ say. You know what happen if somebody slap Sofia.

Naw nothing, I say.

Sofia knocked the man down. When he slapped Sofia for her ‘disrespect’, she beaded him, due to her attack Sofia was sent to prison but her sentence is afterward exchanged to be a maid servant to the mayor's wife for twelve years, keep her away from her children.

Celie and Sofia suffer the impacts of ‘multiple oppression in that they are abused by their sex, their race and their social class. When Sofia was released from prison, twelve years a long time of abuse has nearly killed her soul. It is as if she has been obscured. The long oppression

has almost killed her spirit. Celie and Sofia suffered from the impacts of “multiple oppression” in that they were abused by their sex, their race and their social class.

### 3.6 Breaking the Traditions

Coming back to the story events, in the beginning of the novel, Celie, has been hating her body for because she thought that is was capable for her abuse, she does not know how to battle, but when she met Shug everything changed because She could be a woman who awaken the abuse , her bearded emotions, her own strength and sexuality. Begins to adore and esteem herself. She comes to know how abuse has victimized her beauty and secret of her womanly inventiveness. Shug makes her go and see her sex organ within the reflection; she becomes mindful of her magnificence and appreciates this revelation of her self-worth. She stops considering herself as a protest claimed by her man and encounters a sense of having a place to her claim self. It is a vital alter that Celie, who remains dumbfounded over her abuse, presently comes to articulate irate words at her oppressor, Albert. She has endured all sorts of torments and mortifications gotten from her stepfather. She endures verbal manhandle of her spouse, Albert, who says to her, “You ugly, you skinny, your shape funny. You too scared to open your mouth.... You black, you pore... you a woman, Goddam.... You nothing at all.” (Alice Walker, 2004: 186-87) Celie discovers her beauty that initiates her into a few profitable encounters.

Celie said: “But she keep on. You got to fight. You got to fight. But I don't know how to fight. All I know how to do is stay alive” (19). She was in love by both Albert and Celie. To assist her overcome her outrage, Shug positions herself as a really maternal or genuine figure who secured and organized Celie's exterior environment and makes beyond any doubt Celie does not act on her intuitive to kill Mr. \_\_\_\_\_especially when she recognized that he was lying about her sister's “Nettie” death and he has been covering up her letters .

She was made a difference by Shug in improving her sewing ability. She can finally stand for her rights after she was silent by men fear and thanks to women's solidarity in her life , through love , and understanding herself she got to be more independent and self-confident.

In any case, in spite of the fact that Celie and Shug's relationship gets to be more careful and familial, the hint and sexual side does not vanish. In Shug and Celie's relationship, Walker appears sexuality to be a complex phenomenon. They were sexual with one another,

but they are at the same time maternal, careful, neighborly, and loving. Shug for occasion refused to leave Celie's house until she affirmed that her husband will not beat her anymore.

Yet, she demanded on instructing Celie how to grin and how to love herself. The letters composed by her sister too had a extraordinary impact upon her behavior and made her more certain as she knew that her children are still alive and "Alphonso"(PA) was not her genuine father. Celie returns to Georgia as a fruitful business person and finds that Mr.\_\_\_\_\_has experienced an individual change.

After Pa's death, she acquired her family's domestic and invites the returning Nettie, Samuel, Olivia, and Adam into the house. She opened a pant's store and have been an independent woman.

### **3.7Conclusion**

Black people were abused and have no right speak especially : Celie, Nettie, Sofia and Shug needed to fight in numerous fronts because they were suffering from both sides; first with being Dark in a white community and then being a woman in a male overwhelmed society.

# **General Conclusion**

## General conclusion

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Alice Walker's *The Color Purple* has had a noteworthy part in black feminism. While analyzing black female sexuality in *The Color Purple* it is important to recognize how race and gender are connected, and to perceive the mistreatment that black women look in these thoughts. Black female researcher Patricia Hill Collins partitions black female abuse into the financial, political, and ideological measurement of mistreatment. Additionally, traditional feminism has taken an interest in the persecution of black women as in feminist hypothesis composed by white researchers frequently does not recognize the intersectionality of sexuality, race, gender and class, or does not specify black women. However, in view of the previously mentioned intersectionality, sexuality for black women is not quite the same as for white women. Gotten from the additional measurement of abuse that women looked as African-American women, black feminism emerged, managing not just with gender and sexuality like conventional feminism, yet in addition with the parts of race and class that accompany being African-American and female.

To examine how *The Color Purple* is arranged in black feminism, we analyzed the part of sexuality in the novel. Sexuality ties mistreatments of race, gender and class together. In the novel, sexuality is available in male domination of female sexuality, in the mistreatment of gender and the weight of holding fast to cliché sex parts. In any case, there is additionally solid female characters display in the novel, and there is a difference in cognizance all through the story. Some sorts of mistreatment that black feminism manages are available in *The Color Purple*, including sexism and heterosexism. However, not all parts of black feminism are spoken to in the novel.

Thus, going back to the research question “how was the situation of black female during the 20th century?” We showed that women in the past were living unequal and uncalled for. They were kept from doing any political, social and practical exercises and her exclusive occupation is being a housewife who deals with home and kids. Around then, woman was under the control of man who commands all the fields in which he represents the image of power.

There are, of course, limitations to this thesis. We address the hole in feminist literature of the way that *The Color Purple* is regularly specified, however barely considered top to bottom and utilized as a delegate for black feminism



## General conclusion

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Additionally, late twentieth century white feminist hypothesis scarcely talks about black feminism and its intersectionality despite the fact that this is a basic part of feminism.

To limit the extent of this thesis, we decided to chiefly center around one of numerous black feminism, to be specific Patricia Hill Collins. Therefore, thoughts of other black feminists are excluded. In addition, to discover how this abstract work fits in twentieth century feminism, we utilized sources that are for the most part from the twentieth century, which don't completely speak to black feminism the way it is presently. In this manner, we suggest facilitate inside and out examination of commitments by different researchers on black feminism, for example bell hooks, Evelyn Brooks Higginbotham and later investigations of black feminism. Moreover, to understand the objectives of black feminism, we believe that open civil argument on this subject should be fortified, with a specific end goal to bring issues to light and endeavor to implant black feminism more in standard feminist hypothesis.

Black and white feminism stays partitioned because they have distinctive encounters and diverse needs inside feminism. In any case, despite the fact that there is an unmistakable division between traditional feminism and black feminism, a definitive objective of the two developments continues as before: equality for women. As Alice Walker precisely verbalized it: “Womanist is to feminist as purple is to lavender” (Walker, 45).

*The Color Purple* narrates the story of the battle against the injustice toward Black Americans within the early 1900's in a way that produces the reader to believe that he or she is really there. He will really need to move and do something about the issues of racism in the society after reading “*The Color Purple*”.

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