

**Visualising the Representation of Women in the Select Novel Alice
Walker and Toni Morrison**

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(20PEN019)

Thesis Submitted to

Avinashilingam Institute for Home Science and Higher Education

for Women, Coimbatore – 641043.

in partial fulfilment of the requirements for the

Master's Degree in English

May 2022

DECLARATION

DECLARATION

I declare that the dissertation entitled of **Visualising the Representation of Women in the Select Novel of Alice Walker and Toni Morrison** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **AHILA NILOFER. P** during the period from **JANUARY 2022 - MAY2022** under the guidance of **K. USHA SAVITHRI**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

Signature of the Candidate

CERTIFICATE

CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled of **Visualising the Representation of Women in the Select Novel of Alice Walker and Toni Morrison** submitted for the degree of **Master of Arts (M.A)** is the record of work carried out by **AHILA NILOFER. P** during the period from **JANUARY 2022 - MAY2022** under my guidance **K. USHA SAVITHRI** and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

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ACKNOWLEDGEME

ACKNOWLEDGEMENT

The researcher thanks the Lord Almighty for the abundant blessings showered on her during the study period.

The researcher expresses her gratitude to Prof. S.P. Thyagarajan, revered Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), for all the good wishes towards the successful completion of the study.

The researcher would like to acknowledge her heartfelt thanks to Dr. V. Bharathi Harishankar, Vice Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), for her constant motivation and encouragement towards academic performance.

The researcher would like to thank, Dr. S. Kowsalya, Registrar, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), for extending full support for the successful completion of the study.

The researcher would like to express her gratitude to Dr. K.T. Geetha, Dean, Faculty of Humanities, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), for her encouragement throughout the study.

The researcher would like to express her gratitude to Dr. S. Raja, Director, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, for his constant support for the completion of the study.

The researcher would like to express her gratitude to Dr. S. Devashanthi, Assistant Professor and Head incharge, Department of English, Avinashilingam

Institute for Home Science and Higher Education for Women (S.F), Coimbatore for her help in conduct of the study.

The researcher feels highly elated in expressing her glowing sense of gratitude to her guide Mrs. K.Usha Savithri. MA., BED., M Phil., PhD Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), for her meticulous guidance, deep concern, constructive suggestions, continued motivation and sincere help and for her constant support to complete the study.

The researcher extends her enthusiastic thanks to Dr. S. Ananthi Balamurugan, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore for her support.

The researcher takes this opportunity to extend her thanks to all the Staff members, Department of English for their support.

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CHAPTER 1

INTRODUCTION

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English literature, the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature, Canadian literature, and New Zealand literature. English literature has sometimes been stigmatized as insular. It can be argued that no single English novel attains the universality of the Russian writer Leo Tolstoy's *War and Peace* or the French writer Gustave Flaubert's *Madame Bovary*.

Yet in the Middle Ages the Old English literature of the subjugated Saxons was leavened by the Latin and Anglo-Norman writings, eminently foreign in origin, in which the churchmen and the Norman conquerors expressed themselves. From this combination emerged a flexible and subtle linguistic instrument exploited by Geoffrey Chaucer and brought to supreme application by William Shakespeare. During the Renaissance the renewed interest in Classical learning and values had an important effect on English literature, as on all the arts; and ideas of Augustan literary propriety in the 18th century and reverence in the 19th century for a less specific, though still selectively viewed, Classical antiquity continued to shape the literature. All three of these impulses derived from a foreign source, namely the Mediterranean basin.

The Decadents of the late 19th century and the Modernists of the early 20th looked to continental European individuals and movements for inspiration. Nor was attraction toward European intellectualism dead in the late 20th century, for by the mid-1980s the approach known as structuralism, a phenomenon predominantly French and German in origin, infused the very study of English literature itself in a host of published critical studies and university departments. Additional influence was exercised by deconstructionist analysis, based largely on the work of French philosopher Jacques Derrida.

Further, Britain's past imperial activities around the globe continued to inspire literature—in some cases wistful, in other cases hostile. Finally, English literature has enjoyed a certain diffusion abroad, not only in predominantly English-speaking countries but also in all those others where English is the first choice of study as a second language.

English literature is therefore not so much insular as detached from the continental European tradition across the Channel. It is strong in all the conventional categories of the bookseller's list: in Shakespeare it has a dramatist of world renown; in poetry, a genre notoriously resistant to adequate translation and therefore difficult to compare with the poetry of other literatures, it is so peculiarly rich as to merit inclusion in the front rank; English literature's humour has been found as hard to convey to foreigners as poetry, if not more so—a fact at any rate permitting bestowal of the label "idiosyncratic"; English literature's remarkable body of travel writings constitutes another counterthrust to the charge of insularity; in autobiography, biography, and historical writing, English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. Even in philosophical writings, popularly thought of as hard to combine with literary value, thinkers such as Thomas Hobbes, John Locke, David Hume, John Stuart Mill, and Bertrand Russell stand comparison for lucidity and grace with the best of the French philosophers and the masters of Classical antiquity.

Some of English literature's most distinguished practitioners in the 20th century—from Joseph Conrad at its beginning to V.S. Naipaul and Tom Stoppard at its end—were born outside the British Isles. What is more, none of the aforementioned had as much in common with his adoptive country as did, for instance, Doris Lessing and Peter Porter (two other distinguished writer-immigrants to Britain), both having been born into a British family and having been brought up on British Commonwealth soil. On the other hand, during the same period in the 20th century, many notable practitioners of English literature left the British Isles to live abroad: James Joyce, D.H. Lawrence, Aldous Huxley, Christopher Isherwood, Robert Graves, Graham

Greene, Muriel Spark, and Anthony Burgess. In one case, that of Samuel Beckett, this process was carried to the extent of writing works first in French and then translating them into English.

Even English literature considered purely as a product of the British Isles is extraordinarily heterogeneous, however. Literature actually written in those Celtic tongues once prevalent in Cornwall, Ireland, Scotland, and Wales—called the “Celtic Fringe”—is treated separately (see Celtic literature). Yet Irish, Scots, and Welsh writers have contributed enormously to English literature even when they have written in dialect, as the 18th-century poet Robert Burns and the 20th-century Scots writer Alasdair Gray have done. In the latter half of the 20th century, interest began also to focus on writings in English or English dialect by recent settlers in Britain, such as Afro-Caribbeans and people from Africa proper, the Indian subcontinent, and East Asia.

Even within England, culturally and historically the dominant partner in the union of territories comprising Britain, literature has been as enriched by strongly provincial writers as by metropolitan ones. Another contrast more fruitful than not for English letters has been that between social milieus, however much observers of Britain in their own writings may have deplored the survival of class distinctions. As far back as medieval times, a courtly tradition in literature cross-fertilized with an earthier demotic one. Shakespeare’s frequent juxtaposition of royalty in one scene with plebeians in the next reflects a very British way of looking at society. This awareness of differences between high life and low, a state of affairs fertile in creative tensions, is observable throughout the history of English literature.

According to Shakespear : The meaning of literature is writings in prose or verse; especially : writings having excellence of form or expression and expressing ideas of permanent or universal interest. According to Bolton : Bolton defines literature from a functional perspective as the imaginative work that gives us R’s: recreation, recognition, revelation and redemption. According to Bwalya the term literature is a latin word ‘litera’ which means Writing . From this background, it is believed that literature is anything that is written. According to RJ Rees Literature maybe good ,bad or indifferent but good literature will have

same ,if not all of the following qualities are Psychological truth or holding the mirror upto nature ,Originality, Craftsmanship, A consciousness of moral value. According to Eagleton is the formalistic view of literature. In fact, its focus wasn't on content. But on form. The formalists only regarded literature as a particular organization of language. According to Eagleton literary theory: "Imaginative writing in the sense of friction " – Writing which is not literally true , Imaginative vs Realistic, Fiction vs Fact, Imaginative representation of realistic life, Historical truth vs Artistic truth.

According to Arnold : As a critic Arnold is essentially a moralist, and has very definite ideas about what poetry should and should not be. A poetry of revolt against moral ideas, he says, is a poetry of revolt against life, and a poetry of indifference to moral ideas is a poetry of indifference to life. According to Dryden: The poet is neither a teacher nor a bare imitator – like a photographer – but a creator, one who, with life or Nature as his raw material, creates new things altogether resembling the original. According to him, poetry is a work of art rather than mere imitation. James Baldwin, Toni Morrison and Alice Walker are three strong voices in African American literature and the civil rights movement. Their writings focus on racism, the struggle for equality, the role of family and the abuse of women, representing not just the African American community but many themes for all society.

American literature, the body of written works produced in the English language in the United States literature like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent—colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America became the United States, a nation. By the end of the 19th century this nation extended southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By the end of the 19th century, too, it had taken its place among the powers of the world—its fortunes so interrelated with those of other nations that inevitably it became involved in two world wars and, following these conflicts, with the problems of Europe

and East Asia. Meanwhile, the rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.

This article traces the history of American poetry, drama, fiction, and social and literary criticism from the early 17th century through the turn of the 21st century. For a description of the oral and written literatures of the indigenous peoples of the Americas, see Native American literature. Though the contributions of African Americans to American literature are discussed in this article, see African American literature for in-depth treatment. For information about literary traditions related to, and at times overlapping with, American literature in English, see English literature and Canadian literature: Canadian literature in English.

African American literature, body of literature written by Americans of African descent. Beginning in the pre-Revolutionary War period, African American writers have engaged in a creative, if often contentious, dialogue with American letters. The result is a literature rich in expressive subtlety and social insight, offering illuminating assessments of American identities and history. Although since 1970 African American writers, led by Toni Morrison, have earned widespread critical acclaim, this literature has been recognized internationally as well as nationally since its inception in the late 18th century.

African Americans launched their literature in North America during the second half of the 18th century, joining the war of words between England and its rebellious colonies with a special sense of mission. The earliest African American writers sought to demonstrate that the proposition "all men are created equal" in the Declaration of Independence required that Black Americans be extended the same human rights as those claimed by white Americans.

Couching a social justice argument in the Christian gospel of the universal brotherhood of humanity, African-born Phillis Wheatley, enslaved in Boston, dedicated her *Poems on Various Subjects, Religious and Moral* (1773), the first African American book, to proving that "Negros, Black as Cain," were not inherently inferior to whites in matters of the spirit and thus could "join th' angelic train" as spiritual equals to whites. Composing poems in a wide range of classical

genres, Wheatley was determined to show by her mastery of form and meter, as well as by her pious and learned subjects, that a Black poet was as capable of artistic expression as a white poet. *Poems on Various Subjects* provided a powerful argument against the proslavery contention that the failure of African peoples to write serious literature was proof of their intellectual inadequacies and their fitness for enslavement. The poetry and sermons of the Connecticut slave Jupiter Hammon (1711–1806?), though their major theme is the urgency of Christian conversion, buttressed the demand of early African American writers for literary recognition.

They are poets, playwrights, novelists and scholars, and together they helped capture the voice of a nation. They have fearlessly explored racism, abuse and violence as well as love, beauty and music. While their names and styles have changed over the years, they have been the voices of their generations and helped inspire the generations that followed them. What follows is a list of prominent Black authors who have left a mark on the literary world forever.

In relation to the events taking place in the American society, literature in the continent slowly evolved with time influencing its writers and readers the socio-economic norms coupled with the author's artistic expressions during that specific time of writing. American literature can be considered a mirror of America's history, wellbeing and characteristic.

It is considered a part of the American culture for it details not only the history of the American people but also reflects the peoples' creative thoughts and imaginations. American literature is the product of influences brought about by the colonizers from Europe and the subtle native traditions of the early settlers of the United States. It is also a powerful defining tool of American characteristics such as liberalism and individualism.

Major authors of African American literature are Maya Angelou, James Baldwin, Amiri Baraka, W.E.B. , Alex Haley, Zora Neale Hurston, Richard Wright, Bonus: Toni Morrison. African American literature tends to focus on themes of particular interest to Black people, for example, the role of African Americans within the larger American society and issues such as African American culture, racism, religion, slavery, freedom, and equality. African-American

writing has tended to incorporate oral forms, such as spirituals, sermons, gospel music, blues, or rap. As African Americans' place in American society has changed over the centuries, so has the focus of African-American literature.

Importance of African American Literature Addressing the Black Experience. The role of African American literature in recent years has been to illuminate for the modern world the sophistication and beauty inherent in their culture as well as the constant struggle they experience in the oppressive American system. James Baldwin, Toni Morrison and Alice Walker are three strong voices in African American literature and the civil rights movement. Their writings focus on racism, the struggle for equality, the role of family and the abuse of women, representing not just the African American community but many themes for all society

Fiction (FICK-shun) is a literary genre comprised of narratives that aren't factual but are, instead, products of the authors' imaginations. Fiction is the opposite of nonfiction, a literary genre consisting of historically accurate narratives about real people or events. Fiction writers construct imaginary worlds, typically with symbolism, thematic elements, and aesthetic value. Most fiction is prose, and novels and short stories are the most common forms. There are two main categories in fiction—literary fiction and genre or popular fiction—though the line between these two delineations can occasionally blur.

The book delivers its messages through letters written by two characters—Celie and Nettie. The characters are two young African-American sisters. It can be argued that Walker's purpose for writing her novel is to bring a personal perspective to sexual oppression. *Beloved*, novel by Toni Morrison, published in 1987 and winner of the 1988 Pulitzer Prize for fiction. The work examines the destructive legacy of slavery as it chronicles the life of a Black woman named Sethe, from her pre-Civil War days as a slave in Kentucky to her time in Cincinnati, Ohio, in 1873.

Alice Walker works are *The Third Life of Grange Copeland* (1970), *In Love and Trouble: Stories of Black Women* (1973, includes "Everyday Use"), *Meridian* (1976), *The Color Purple* (1982), *You Can't Keep a Good Woman Down: Stories* (1982), *To Hell With Dying* (1988), *The*

Temple of My Familiar (1989), *Finding the Green Stone* (1991). Toni Morrison's works are *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987) (nonfiction volumes) *Playing in the Dark: Whiteness and the Literary Imagination* (1992) and *Remember* (2004).

A powerful cultural touchstone of modern American literature, *The Color Purple* depicts the lives of African American women in early twentieth-century rural Georgia. Sisters Celie and Nettie share the pain and struggle of growing up as African American women in early twentieth-century rural Georgia. Forced into an abusive marriage, at least Celie can offer Nettie refuge from their violent father in her new home – until Nettie catches the attention of Celie's husband and is forced to leave and forge her own journey.

Through a series of letters spanning twenty years – first from Celie to God, then between the two sisters – they manage to sustain their hope in each other across time, distance and silence, in a triumph of resilience, bravery and ultimately, love. Beloved by generations of readers, *The Color Purple* broke the silence around domestic and sexual abuse, narrating the lives of women through their pain and struggle, companionship and growth, resilience and bravery.

American literature has always been concerned with the concept of the American Dream," Morrison said. "As a nation we are so innocent. We have a feeling that the past is not going to bother us. But maybe now we're going to see lots of ghosts in American literature. I'm happy to see it, because recently there has been an unwillingness to deal with the enchanted life." This part centers around the womanism and woman's opportunities speculations and their various focuses seen by intellectuals. Different intellectuals have zeroed in on the novel from a women's dissenter spot of view even different others have inspected it as a womanist sagacious work. It is, hence, worth alluding to the essential separations and the resemblances between these two fundamental perspectives.

Woman's opportunities requires the distinctions and balance of ladies. It attempts to reject and even conflict with the carelessness of ladies' chances. It means to give ladies their chances just as the males. Betty Friedan takes a gander at in her book *The Feminine Mystique*

(1963) the standard heading occupations, the strategies which are misguided to ladies at definitive issues, work, and coaching. She handles the seclusion that ladies experience the shrewd effects of; she comparatively looks at the charming lady at home and the brief responsibility of individual for covering her character and causing the absence of her personality. The second-wave woman's opportunities started in the 1970s. It attracted the improvement with amazing reasonable works such Kate Millett's *Sexual Politics* (1971) , Germaine Greer's *The Female Eunuch* (1971), Nancy Friday's *My Mother My Self : The Daughter's Search for Identity* (1977) and different others.

In 1993 Rebecca-Walker , a popular women's lobbyist creator , produced the term Third-wave woman's honors to portray another headway of women's opportunity which relies on works out Rebecca passed her work on to *Be Real: Telling the Truth and Changing the Face of Feminism*. Among a major group of American writers in recent years there has been a tendency toward, in Morrison's words, "lean, of-the-moment" prose associated with minimalism – which shimmers with technique but is devoid of historical memory.

Morrison will never sacrifice substance for style. "The literature of the United States deals with a great deal of sanitizing the past, trying to forget it. But those efforts are fruitless," she said. "When the past is a character who sits down next to you, it is impossible to un-do." While other American writers who blend realism with fabulism in their novels have ascribed that influence to Latin American authors such as Marquez, Borges and Vargas Llosa, Morrison says her style has grown directly out of a black literary tradition. In wanting to fill a void, I've had to write myself as black people into American literature," Morrison said. "Even in 1987, the past is veiled and there is an absence of the black presence in American history."

Morrison cited William Safire's sprawling new Civil War novel, "Freedom." "Out of more than 1,000 pages in that novel, there is one short chapter called 'Negro' and there about 30 lines dealing with the black presence. It's interesting how unimportant the black presence is perceived to have been in the Civil War." Morrison's *Beloved* is changing all that. Critics have

commented that her book could do for a black response to slavery what Elie Wiesel and other writers have done for a Jewish response to the Holocaust.

“From the very beginning I wanted to write a book that was irrevocably black,” Morrison said. “And if I thought other cultures and traditions were working the same way I was in this book, I would take it out so it would be unmistakably black.” Morrison said she does not aim her books at a black audience, nor at any particular group or ideal reader for that matter. “Otherwise, you end up writing for the New York Times and you’ve already sold yourself and the rest is just paying the bill,” she said. “I’ve always had a large black readership, but those who like the books have always crossed gender and race lines.”

Morrison wouldn’t mind gaining an even wider audience for her work through film, although none of her books has been translated to the screen yet of bigotry and intra-racial prejudice in the novel as ideas connected with the womanism approach. This study is centered around the dark male centric culture, so the white picture of ladies is overlooked. In addition, the discoveries of the review can't be professed to apply to each novel with similar issues.

Feminism: is an assortment of developments and philosophies which pointed toward characterizing, laying out, and shielding equivalent political, monetary, and social freedoms for ladies, This remembers trying to lay out equivalent open doors for individuals for schooling and business. A women's activist backers or supports the privileges and uniformity of ladies.

Womanism : According to Alice Walker who begat this term in 1983 in her assortment of articles named as In Search of Our Mothers' Gardens, it is From womanish.(Opp. of "silly", i.e., unimportant, untrustworthy, not genuine.) A dark women's activist or women's activist of variety. From the dark society articulation of moms to female kids, "You acting womanish," i.e., like a lady. Typically alluding to absurd, daring, fearless or adamant way of behaving. Needing to know more and in extraordinary profundity than is thought of "good" for one. Keen on adult doings. Acting adult. Being grown up. Exchangeable with another dark people articulation: "You attempting to be developed." Responsible. In control. Genuine 3-Patriarchal society: the general public where females are overwhelmed by guys in most parts of life.

The subsequent age plans to violate the current framework. Albeit the original endeavored to acquire direct time, the subsequent age embraced the repetitive time and ladies as the makers of species. Additionally, in contrast to the first age which scorns mothering, the subsequent age loves mothering. The second generations accentuation on lady as an overall idea places distinction of every lady into peril. As Kristeva states, To accept that one is a lady is nearly as ridiculous and traditionalist as to accept that one is a man .I hence comprehend by lady that which can't be addressed, what isn't spoken, what stays outside naming also, belief systems (Lechte and Margaroni, 2004). That is the primary motivation behind why she is against the second era of women's activists as they feature lady and neglect about the lady as person.

As neither of these two ages zeroed in on the peculiarity of every lady, Kristeva referenced that the third age of women's activists ought to chiefly zero in on distinction of every lady. The third era of women's activist will accommodate women's craving for parenthood as well as their longing for straight time. Thusly, the third era is expected to zero in on each woman's numerous cravings. Neither of the past ages considered ladies both as makers of species and makers of the way of life; body and society. This adjustment of thought needs a rebel against past biases about ladies as makers of species; but that's what lechte and Margaroni notice "revolt turns into the fundamental motion in the constitution of distinction" (2004).

In *The Color Purple*, Celie plans to accomplish this straight season of progress and improvement. The Color Purple arrangements with Celie's battle for progress and independence. She expects to enter society, follow her fantasies and accomplish them. In Kristeva's words, ladies ought to revolt on the off chance that they mean to have joy, as they accomplish bliss by "going up against snags, denials, authority, or regulation that permits" them to acknowledge themselves as "independent and free" .Here, Celie ought to go up against male centric framework which bound her for long time. Additionally, the revolt changes imperceptible Celie into apparent one.

The Color Purple, Alice Walker's novel of dark women's activist arousing, is a model for the recreation of a dark women's activist abstract custom. On the off chance that the presence of

such a custom had recently been set apart by the "white page" and verifiable quiet, Walker undermines the space by embracing the nonappearance. Alice Walker puts dark undetectable ladies, who are missing from traditional writing and history, into the spotlight and grants them to talk and make a move.

As the novel unfurls, Celie's stepfather, whom Celie considers as her organic dad, cautions her not to tell anybody about the way that he assaults her. Thus, Celie is obliged to stay quiet, yet she really wants to tell somebody; consequently, she composes letters to God and makes sense of all the wretchedness which has been constrained upon her. Language is in the possession of men also, they rule ladies with it; men choose what, to whom and where ladies can communicate their thoughts, as Kristeva holds, ladies are "avoided from the single valid and administering rule, from the Words" .since without words, ladies can't have autonomous character. Men force ladies not to involve language as talking assists them with acquiring a feeling of character. Truth be told, "no individual is your companion who requests your quietness, or denies your entitlement to grow".

Hence, men expect to quiet ladies as they fear ladies' advancement and improvement. The demonstration of composing is a sort of revolt, as Celie should not inform anybody regarding the assaults. Celie, truth be told encounters male harassing and control when she is assaulted at fourteen years old. Plus, as Kristeva takes note, "there is no time without discourse"; and in this novel, Celie ought to begin utilizing language to accomplish straight time ,singularity and social job. She means to write to communicate her craving and aspirations inside language and request her social freedoms.

At the point when the stepfather becomes fed up with Celie, he urges Mr._ to wed her. After their marriage, at some point, Tobias, Mr's. sibling, visits Celie and Mr._, and Shug, Mr's. previous darling. They discuss various ladies. That's what shug holds "all ladies not the same, Tobias" .This discourse underscores the way that despite the fact that ladies might have the same sex, they are different in their viewpoints, sentiments and wants. Every individual lady has her

own longings and battles for them. However, in man-centric families, ladies' cravings are not regarded.

In *The Color Purple*, female characters help each other to carry on with an agreeable life and follow their ladylike longings, for example as Shug comprehends that Mr. _ beats Celie, she says that she "won't leave" until she knows that "Albert [Mr.] will not indeed, even contemplate beating" her. The ladies security together and improve each other's circumstances. On the off chance that men force ladies to submit to them and limit their opportunity, ladies give each other freedom and love. They know instructions to help, empower and help one another.

As ladies have been overlooked, distorted and abused in writing and history, in this novel, Walker means to feature ladies' affliction and demonstrate the way that they can dispose of the deceptions by demonstrating their capacities, and how they gain power through associations with other female characters. For instance, Shug understands that Celie doesn't have any sexual sentiments when she lays down with Mr. _. In addition, she sees that Celie doesn't have the foggiest idea about her own body; subsequently, Shug chooses to make Celie acquainted with her body. Tune in, she express, not too far off in your pussy is a little button that gits genuine hot when do you have any idea what with someone. It git increasingly hot and afterward it liquefy.

In any case, different parts great as well, she says. Part of sucking happen there, what's more, there, she says. Parcel of finger and tongue work. .family or outside it. She expounds on the estrangement in our life, the wrecked family ties. Celie prevails with regards to knowing the missing part in her life; it is her personality. Walker accepts that the feeling of exploitation is a widespread issue. It doesn't rely upon sex or variety or race or ethnicity. Thus, the best way to get away from that exploitation is through change .

Walker is the first to give a voice to casualty. Toward the finish of the original Walker shows that the sky is the limit. The white lady relies upon a person of color. The colonizers (men) return to their homes a solitary while their ladies become exceptionally autonomous monetarily and socially. Individuals in Africa return to America. Walker chooses her female

characters such that makes them general and many individuals from various areas of the planet can relate to. Every one of them experience guys' strength whether dark or white. Every one of them know that the as it were lifestyle choice better is to change into new people contingent upon themselves. As a essayist worried about friendly issue, Walker needs for her characters a superior life by instruction, correspondence, confidence and difficult work.

The subject of race is introduced as a primary variable in distinctive woman's rights from womanism. In *Race and Domesticity in The Color Purple*, Linda Selzer (1995) states that Walker makes a homegrown uninformed person of color who doesn't have the foggiest idea anything about external life . Celie doesn't battle race just; she battles intra-racial bigotry, sex and class in her dark society. Walker presents race through connection connections in the book. That's what celie says: " White individuals is dark people groups' youngsters" [sic](Adams' story has an impact in Olinka society since they trust that he was a white man and weds an individual of color. Contingent upon this Celie predicts that race separation won't evaporate from the social orders. She says that it is a former way improvement that attempts to include the subjectification of women and their disallowance from help in powerful ordinary issues, to work on the conditions of presence of woman at any or all levels, or to convey her being and all of its complexities as amazing peculiarity.

Ladies' freedom on an exceptionally fundamental level sets that western culture is dominantly man driven and progress is predicated upon the affirmation of mistreatment of women and the drive to change their lives. Ladies' activists are familiar the fight that women lead in regular man driven social orders. The conviction of male's power over females is the critical issue on the ladies' activists' arrangement. The conviction of folks' command over females considering direction is another brand name that they consider; in this way, they perceive direction and sex.

Lately, women themselves have shown greater knowledge of their positions in the male driven culture. This care leads driving forces whether folks or females to jump some place down in the man driven culture to get a handle on its start concerning. Ladies' activists see that

composing is the useful field for man driven examinations. They acknowledge that women recorded as a hard copy are presented as fragile, calm, obliging, inert, conscious and totally change. At the point when the woman endeavors to go out of the man driven circle, she will be looked at as "evil". Ladies' activists work for better women's presence; they don't have one concern yet "the real request of what it is to be a woman, . . . in addition, campaigns against the speculation of women as sexual objects for male usage" .

Women have been presented in male's composition as peaceful, their experiences have been reproved as less solid likewise, their works have been reviewed as a consistent with life account while the primary voice that can be heard is the male's voice, and their experiences have been seen as a general composition. Patricia Harris Abrams (1985) in *The Gift of Loneliness: Alice Walker's The Assortment Purple* finds that Walker has confidence in women's opportunity as human creatures. They have some command over their lives as Celie does. The first tells to Celie's story that requires thirty years to be done. Walker uses an outstandingly entrancing way to deal with presenting the wellspring of oppression when Nettie stays in contact with Celie teaching her in regards to the Olinka group in Africa.

Nettie encourages her the past to sort out the present. She inspects the subjugation in the past to understand the motivation behind why ethnic minorities persevere; Walker picks the spot in Africa to give a sensation of reliability and an establishment for the dim's torture. She shows the male's transcendence and command over weak women Startlingly enough, Celie's mother was a sweeping maker as need might have arisen to persevere more from her life partner. Nettie stays in contact with Celie that in Olinka men make the quilts; women are not allowed to sew them.

Abrams raises that Walker takes confidence in the power of progress : Walker acknowledges solidly in the limit of people to change and create, attributing this conviction to her work in selecting dull residents in Mississippi during the Civil Rights Movement, when she saw a great deal of change. He shows that all of her characters in the clever go through some change of some way or another. Catthuan L. Nguyen (2010) in his hypothesis A Joint Reading of

The Color Purple and *The Awakening*: From Feminism to Womanism and the importance of Authentic Lady's freedoms Space highlights what Walker acknowledges is the justification for supporting the dull society.

Walker has confidence in the gig of family in fostering the neighborhood is aware of its social equity. Significantly more Alice Walker calls the single family (neighborhood) since she feels that the single family is responsible for having the power of improvement. That is reflected in her astute *The Color Purple* when Walker makes her female characters to go through the racial wounds more than class fight *Variety Purple* is the tale of a lady recounting to her story in her voice. (Jorgensen). Celie is the person who portrays her own story, so that makes the story more solid. She has the obligation to describe other characters' accounts and voices.

In any case, toward the end she tracks down her own voice and this has the effect. The original shows the race inconveniences that individuals of color endure and cause. Walker tracks down numerous answers for the characters in the novel however there is one last answer for the race issue. The as it were thing she can expect is that the following ages will attempt to accomplish some compromise inside their social orders and inside the dark and the white networks.

In her review entitled *Breaking the Silence* (2012) Sigrún Tinna Sveinsdóttir makes reference to that this novel can be perused as two stories; the first is the account of Celie as a quieted lady who gets the persecution and doesn't say anything, she just composes letters to God. The subsequent one is the more grounded Celie who at last tracks down her way and voice and presently she can liberate herself from the ruthlessness. The essayist adds that each female in the novel has her own story however every one of them share one thing practically speaking which is hushing them by male characters.

The female characters have encountered the maltreatment actually and verbally. Toward the finish of the clever the female characters feel alright with themselves. They reject the abuse and that's what the solid power strives to quietness them. The men are the silencers and the ladies are the hushed. The novel has three fundamental topics; the job of quieting ladies, the

connections among genders and guys' power. In the essayist's viewpoint, Walker demonstrates that dark ladies comprehend quieting better since it doesn't mean the demonstration of not talking however the demonstration of social mistreatment. They comprehend it since they pass the thought of subjection so they can pass judgment on better about the social maltreatment. Each female person in the novel encountered her quieting cycle.

The significant issues on the planet. It handles political, strict, and financial matters. The late nineteenth hundred years and all through the twentieth century strategies over the world ensured ladies' freedoms at legislative issues, work, marriage and voyaging yet the social mentality towards ladies' privileges has not accomplished what it should. Ladies all over the planet are still heavily influenced by their dads, siblings, uncles or on the other hand any male in the family and they reserve no privilege to deny such a custom. Despite the fact that they are monetarily free, have occupations and have similar compensation as men have, are taught and have this right which is ensured by the constitutions, their privileges are lost at home inside the family customs.

As per the man centric culture since the man is the more grounded accomplice, the defender, the reasonable, the accomplished and the family supplier, he has every one of the motivations to be the predominant. Customs show the female to regard and to comply with aimlessly their dads, siblings, uncles or any male in the family. A great lady is the great spouse, the committed mother, the compliant sister. Regardless of the ongoing changes of ladies in the entire world, still the guys adhere to their man controlled society and predominance. Numerous pundits have recognized the expression "ladies' fiction" and "women's liberation". As indicated by Nina Baym , ladies' fiction can be characterized as the fiction that is "composed by ladies, addressed to ladies, and recounts ladies”

On the other hand, women's liberation as per Oxford word reference is "the backing of ladies' freedoms on the ground of the fairness of the genders". So contingent upon women's liberation definition the two guys and females can expound on ladies' issues. In any case, Alice Walker picks one more term to portray her composition loyalties. She involves

the term Womanism to show the sufferings that the ladies from various societies, races and varieties are encountering. That's what Walker expresses: "Womanist is to ladies' dissident as purple to lavender ". She portrays her text as purple in assessment with other ladies' extremist texts which are lavender. The assortment purple is especially rich, the shade of preeminent, splendor and impact. Hence, giving such a assortment to sad minority, Walker attempts to show the sensation of gallantry in her life. She writes in her preface in *The Color Purple* that "this tone (purple)... is constantly a shock yet any place in nature". Walker portrays womanism as a "comprehension that incorporates racial, social, sexual, public, monetary, and political examinations" . She doesn't create just stories that express the genuine prerequisites for one woman explicitly; she twists around an excellent language and events that the legend in her book. *The Color Purple* purposes to overcome her social and phonetic blocks. Walker is opposing focuses and themes that are far away from her saved culture. She considers the dim society as a neighborhood contains individuals and in that case the speculation of womanism isn't nonconformist.

In such manner, Walker isn't simply stressed over political or social freedoms; she is moreover stressed over ethnic, social honors as well as female sensibility. Walker make her legend Celie end her calm, deny her maltreatment and effect other female characters in the book. Walker shows that the sufferings that women face are laid out in obscurity society from coercion. Celie as Carolyn Heilbrun portrays her is "pariah twice wrapped up", when in light of the fact that she is a woman and the other one since she is dim. That drives her to manage the discipline of sexism and dogmatism moreover. As Showalter says in such manner, minority is both "the Other Woman, the calmed assistant" .

As a matter of fact, Black American writing returns in history to the late eighteenth 100 years. The primary book that was composed by an Afro-American essayist is *Poems on Various Subjects, Religious and Moral* in 1773 by a Negro African young lady called Phillis Wheatley. The writer attempted to reflect in her book the craving to be equivalent and free. Numerous creators followed Philips and in 1861 Harriet Jacobs' *Incidents in the Life of a Slave Young lady*

brought up many issues about the genuine need to free ladies from subjection. The essayist focused on that individuals of color experience considerably more than individuals of color since they need to go work, they are assaulted, they are compelled to bear more children, they are doing all the house work and more awful than that, they are physically abused. Following that work many dark creators talked and expounded on their social liberties and the need to drop the bondage.

A few pundits have contended that Afro-American writing is special in light of their old stories, music, culture and legends that initially came from Africa. Others have contended that the uniqueness alludes to the issues that they brought up in their compositions, for example, prejudice, subjection, work abuse and the unfairness regulations. Some of them even guaranteed that crafted by Phillis Wheatley, Jupiter Hammon, and Frederick Douglass are not indeed, even Afro-American works. Dark authors in this time trusted themselves to be Negro journalists who produce Negro writing. Those scholars endeavored to lay out a character to the dark culture and writing. Between 1900-1945, the dark development made extraordinary accomplishments particularly after the Great Migration when a ton of individuals of color moved to northern America searching for better conservative advances. During this period, individuals of color look forward to their future uncommonly subsequent to spreading their way of life, classic stories, music, ensembles and writing in the northern piece of America.

Almost all of Walker's novels, short stories, essays, and poems focus on issues of civil rights, emphasizing especially the plight of black women, who suffer the dual oppression of racism and sexism. Walker's writings are motivated by her conviction that literature, while it may not effect swift political and social change, can announce the truths of human suffering and help set the world straight. An admirer of the work of black women authors of earlier generations, especially Zora Neale Hurston, Walker campaigned to bring Hurston's work, which was out of print and neglected by literary scholars, back to popular and critical recognition. She launched a Hurston revival with —In Search of Zora Neale Hurston,¹¹ an influential article in *Ms.*, and the editing of a collection of Hurston's works. Like Zora Neale Hurston, Walker has

desired most of all in her writing to depict the inner strengths of black women, who— in spite of the great odds against them manage to survive and blossom spiritually.

Ladies' activists , whether women or oldsters, fight that improvement has an effect over individuals For instance Lynne B. Iglitzin in *Women in the World* (1976) says that the creative and monetary advances have changed women. Women now visit imaginative manifestations, the spots of women inside the home upheld off. Women's imaginative manifestations is separated. They get comfortable the open and classified districts in genuine challenges, business, and public associations affiliations. They show the way that they could direct what people adjust to. Pondering the entirety, socially speak me, women genuinely rely upon oldsters of the own family for support and home. There can be a safeguarded rectification on vague entryways for young women in one u . S . A . Then again a model with the exception of sex disengagement in another. Anyway region sex-summed up and finds examining standard guidelines and values win. He adds that there are four clarifications at the back of people's occasion over women. At any rate, the physical energy of the male. Second, the social thoughts. Third, the extravagant convictions. Fourth, the shift from customarily to private property. In that cutoff, we have four specialists that used to redesign the male pushed improvement, normal, social, outrageous, and money related. Lady's chances relies on the view that male-directed affiliations and male-facilitated values and convictions have happened for so long and have been far and enormous to the point that they've end up being basically stylish convictions that we can arrange in any broad people. Along these lines, the need to assuredly examine this man driven banter.

Ladies' activists express that from a trendy man driven view, women's work should in shape her persona; it'll in preferred help work, for example, a mentor, a clinical mother or father, a secretary, and various others. Woman is normally connected with a male. She is sister, an energetic female, a mother, a presence collaborator. Her character moves past a male. She can't stay single through her call. She is a more energetic lady of a male, a mate of a male. That accumulates name is joined to a male. In any case a lady's thriving may be , her focal work is a

presence colleague or a mother. Her works of art out of doorways the house isn't clearly fundamental without fail.

Alice Walker was born on February 9, 1944, in Eatonton, Georgia, the eighth and youngest child of Minnie Tallulah Grant Walker and Willie Lee Walker. Her parents were poor sharecroppers. She grew up in an environment of violent racism that, along with her family's poverty, left a permanent impression on her writing. In the summer of 1952, Alice Walker was blinded in her right eye by a BB gun pellet while playing —cowboys and Indians with her brother. She suffered permanent eye damage and slight facial disfigurement. When she was 14, her brother Bill had the cataract removed by a Boston doctor, but her vision in that eye never returned.

After graduating from high school in 1961, as the school's valedictorian and prom queen, Walker entered Spelman College in Atlanta, Georgia, on a scholarship. At Spelman, she participated in civil rights demonstrations. She was invited to Dr .Martin Luther King, Jr.'s home in 1962 at the end of her freshman year; in recognition of another invitation she had received to attend the Youth World Peace Festival in Helsinki, Finland. She attended the conference and then traveled throughout Europe over the summer. In August 1963 Walker participated in The March on Washington for Jobs and Freedom, where she heard King's I Have A Dream speech. After two years at Spelman, Walker received a scholarship to Sarah Lawrence College in New York, which she accepted. She became one of very few young blacks to attend the prestigious school. Walker received mentoring from poet Muriel Ruykeyser and writer Jane Cooper. Her mentors helped stimulate her interest and talent in writing, inspiring her to write poems that eventually appeared in her first volume of poetry, *Once* (1968). By her senior year, Walker was suffering from extreme depression, most likely related to her having become pregnant. She considered committing suicide and at times kept a razor blade under her pillow. She also wrote several volumes of poetry in efforts to explain her feelings. With a friend's help, she procured a safe abortion. While recovering, Walker wrote a short story aptly titled —To Hell With Dying. Ruykeyser sent the story to publishers as well as to poet Langston Hughes.

The story was published, and Walker received a handwritten note of encouragement from Hughes. Always an activist, she participated in the civil rights movement following her Graduation in 1965. She first went door-to-door in Georgia and encouraged voter Registration, but she soon moved to New York City and worked in the city's welfare Department. While there, she won a coveted writing fellowship to the Bread Loaf Writer's Conference. In the summer of 1966, she returned to Mississippi, where she met a Jewish Civil rights law student named Mel Leventhal. They soon married and moved back to Mississippi. They were probably the first inter-racial couple in Mississippi and, as a Result, had to deal with constant streams of violence and murderous threats from the Ku Klux Klan.

Alice again got pregnant (which saved Leventhal from the Vietnam Draft) but sadly lost the child. Even while pursuing civil rights, Alice found time to write. Her essay —The Civil Rights Movement: What Good Was It?— won first place in the annual essay Contest of The American Scholar. Encouraged by this award, she applied for and won A writing fellowship to the prestigious MacDowell Colony in New Hampshire. Walker subsequently accepted a teaching position at Jackson State University. While there she published *Once*. Her first novel, *The Third Life of Grange Copeland*, was published the same week that her daughter Rebecca Grant was born. The novel Received great literary praise. It also received criticism from many African-American Critics, who claimed that her book dealt too harshly with the black male characters. Walker disputed such claims, but her subsequent writing continued to dramatize the Oppression of women. Walker's career took off when she moved from Tougaloo College and accepted a fellowship from the Radcliffe Institute. In 1972, she accepted a teaching position at Wellesley College, where she created one of the first women's studies courses in the nation, a women's literature course.

In 1976 she published her second novel, *Meridian*, which chronicles a young woman's struggles during the civil rights movement. Around the same time, she divorced Leventhal. Reflecting on the divorce in 2000, her daughter Rebecca published a frank memoir criticizing the self-absorption of both of her parents at that time. *Meridian* received such acclaim that Walker

accepted a Guggenheim Fellowship to concentrate full-time on her writing. She moved to San Francisco, and in California she fell in love with Robert Allen, the editor of *Black Scholar*. They moved to a home in Mendocino, where she wrote full-time and soon published her second book of short stories, *You Can't Keep a Good Woman Down*.

In 1982 she completed *The Color Purple*, an epistolary novel about the life of a poor black woman named Celie in a rural Georgia community near the town of Eatonton, where Alice Walker, the author of the novel, was born. For this book, easily her most popular novel, Walker won a Pulitzer Prize in 1983 and the American Book Award. *The Color Purple* was soon made into a motion picture produced by Quincy Jones and directed by Steven Spielberg. When the film premiered in her hometown of Eatonton, Walker received a parade in her honor. Her sister Ruth even created *The Color Purple* Foundation to promote charitable work for education.

In 1984 Walker published her third volume of poetry, *Horses Make a Landscape Look More Beautiful*. In 1988, her second book of essays, *Living By the Word*, was published, and in 1989 she published her epic novel *The Temple of My Familiar*. A later novel, *The Same River Twice: Honoring the Difficult* (1996), deals with her budding realization that she might be bisexual. Later, in a 2006 interview with *The Guardian*, Walker discussed her affair with Tracy Chapman in the mid-1990s, describing it as —delicious and lovely and wonderful...but [it was] not anybody's Business but ours (*The Guardian*) Walker soon became more politically active in her writings. Her nonfiction book *Anything we love can be saved: A Writer's Activism* (1997) contains many essays inspired by her political activism. This includes activities in the civil rights Movement, the anti-nuclear movement, the environmental movement, the women's Movement, and the movement to protect indigenous peoples. In 1998, Walker published *By the Light of My Father's Smile*, which examines the connections between sexuality and spirituality. The story is a multi-narrated account of several generations and explores the relationships of fathers and daughters. Her later work has been accused of being self-indulgent and vapid.

In 2004, her novel *Now Is the Time to Open Your Heart*, received a negative review from *New York Times* critic Michiko Kakutani who declared: —If this novel did not boast the

name of Alice Walker, who won acclaim some two decades ago with *The Color Purple*, it's hard to imagine how it could have been published a remarkably awful Compendium of inanities.

Other critics maintain that while she probably will be remembered mainly for her earlier works, Walker's writing is still pertinent and fresh. Her work still powerfully articulates many contemporary issues involving gender.

Celie is fourteen years old when she writes her first letter to God. While her sick mother goes to see the doctor, her father, Fonso, rapes her saying —You gonna do what your mammy wouldn't (Walker 3) Soon after, Celie's mother dies and Fonso rapes Celie more and more often. Her father impregnates her twice and takes away the children after they are born. Celie is convinced that he has taken the children into the woods and killed them, but in reality, he has sold them. Out of his house. Before leaving, Nettie and Celie take the oath to write to each other. Nettie writes that she has joined a Christian missionary group that has gone to Africa to Christianize the natives.

The missionary group is led by a minister and his wife who have two adopted children. Nettie can tell by looking at them that they are Celie's. Nettie also writes that the man who they thought was their father actually was not. Their real father died at an early age and they moved in with another family. With the help of Shug she becomes very successful, and she also learns how to love. Men have beaten Celie throughout her life, and women are the only people that she is able to feel love for. Even when Shug leaves her for a nineteen-year-old boy named Germaine, Celie does not stop loving her. Fonso, the man who claimed to be Celie's father, dies and leaves Celie the house. Celie moves in and continues her pants-making business there. But then her sister Nettie returns from Africa with her two children. The family is reunited, and Celie feels a happiness and love that she has never before experienced. Celie's final letter to God states that, despite her old age, "I think this the youngest us ever felt."

When published, *The Color Purple* received great praise and censure from black and white, male and female reviewers, literary critics, and general readers. Andrea Ford says in the *Detroit Free Press*, Walker has succeeded in creating a jewel of a novel." (Ford) Peter S. Prescott

joins Ford's opinion declaring in a Newsweek review "I want to say, that *The Color Purple* is an American novel of Permanent importance, that rare sort of book which diversion in the fields of dread." (Prescott) He adds further that *The Color Purple* places its author amongst great American writers such as William Faulkner.

Thadious M. Davis, in his Dictionary of Literary Biography essay, comments: Walker writes best of the social and personal Drama in the lives of familiar people who struggle for survival of self in hostile Environments. She has expressed a special concern with exploring the oppressions, the Insanities, the loyalties and the triumph of black women. David Guy's commentary on *The Color Purple* in the Washington Post Book World includes this evaluation: Accepting themselves for what they are, the women [in the novel] are able to extricate themselves from oppression; they leave their men, Find useful work to support themselves. However, many other critics reject the novel and feel that it should not be given All that importance. They criticize Walker for advancing a utopian story with an unreal Plot. Others consider the novel a pure attack against black males who are given a Wrong, negative and totally misleading image. Robert Towers censures Walker for the Creation of an unrealistic plot (Towers 36).

Depiction of violent black men who physically and psychologically abuse their wives And children... [and for the] depiction of lesbianism. (Royster) Charles Larson, in his Detroit News Review of *The Color Purple*, points out: "I Wouldn't go as far as to say that all the male characters [in the novel] are villains, but The truth is fairly close to that (Larson). Larson, however, notes that by the end of The novel, "several of [Walker's] masculine characters have reformed" (Larson). To communicate her longings, Celie ought to initially know them. One of these longings, which have been quieted for years, is sexual longing, and Shug assists Celie with remembering it in herself. "Here, investigate yourself down there" (Walker). One can consider, truth be told"...the assessment of the female body as the site of mindfulness and confidence.

Hence, *In The Color Purple*, pivotal second in Celie's change comes when she sees the excellence of her genitalia. (Byerman) Shug trains Celie to have a ball, to know her body and to

see the value in her female useful organs. "With, truth be told Shug's consolation, Celie's self recovery starts as she sees her own private parts interestingly" (Pifer and Slusser). Interestingly, she sees her sexual longings with the assistance of another lady. Thus repossession of her body, Celie can acquire selfhood through communicated in language. As she had to neglect, as a matter of fact about assault, she was uninformed about her sexual organ also. In any case, when she knows her useful organs, she becomes ready to communicate her stifled longings too. Thusly, she illuminates Mr._ that she will join Shug in Memphis. She rebels against Mr._'s man centric philosophy which confines her constantly, and follows her fantasy of opportunity with Shug. She partakes in her life as the chance of revolt brings her satisfaction of being free.

Other than assisting Celie with getting to know her body, Shug urges Celie to see her ability for sewing and further developing it. Because of Shug's consolation, Celie remains before Mr._. She doesn't expect to have a minimal position in her loved ones. She expresses the words which have gagged her such an extremely long time. She has experienced such a long time what's more, presently she is prepared to battle for her advancement. In Kristeva's view, a lady is submitted to "an entire series of specialists: her own mom and father, her significant other's mom and father, her better half, and, at last, her child" (Kristeva).

Here, Celie has been limited for quite a long time, first by her dad and afterward by her significant other. Presently she feels free as she sees as a companion on whom she can depend. She means to free herself from her significant other's strength and follow her fantasies. She is skilful at sewing pants and plans to do it when she goes to Memphis with Shug. As well as assisting Celie with perceiving her sewing ability, Shug urges Squeak to sing. As Squeak is upheld by Shug, she acquires boldness and finally Squeak says, "I need to sing ... I really want to sing" (Walker). Squeak frantically needs to sing as singing is a method for communicating her thoughts, her tragedies and her concerns.

Indeed, even Shug, as a vocalist, rebels against individuals' one-sided considerations. Ladies and men don't endorse her singing vocation and consistently put down and embarrass her, however she does it since it is her own craving. That's what kristeva sees, "without a doubt, the

opportunity has maybe arrived to accentuate the assortment of female articulations and distractions" (Kristeva). Shug and Squeak like singing and Celie likes sewing, and these various cravings make them unique and exceptional face to face. Other than being a steady companion, Shug resembles a mother figure who guides ladies in their lives. All the female characters in this original bond together and help one another. Squeak chooses to sing and Sofia vows to deal with her little girl. Through holding, ladies can work on their lives and follow their curbed gifts and wants. These ladies "safeguard themselves with words; they find their true capacity - sound themselves out through enunciation" (Cheung).

Despite the fact that, from the outset, Celie's abilities and wants were quieted by her dad and her significant other, she figures out how to articulate her thoughts, with Shug's assistance as well as by noticing Shug's gutsy and decided character. At the point when Celie sews jeans and they become well known with her family and her companions, she turns out to be monetarily free. Shug tends to Celie and says, "you making your living, Celie ... Girl, you on your own way" (Walker). Presently Celie takes care of herself and is en route to gaining ground. She rebels against Mr'sman centric belief system, battles for her opportunity, follows her fantasy about sewing and gains ground through difficult work. Through the associations with other female characters, Celie can push off the man centric predominance which hushed her such an extremely long time.

In *The Color Purple*, ladies endure prejudice, sexism and orientation segregation, yet they join with one another. Through sisterhood, ladies understand their gifts, express them and follow them. As they have profound allies, they follow their fantasies without stressing and afterward accomplish their objectives. As Haste declares, by giving validness to female subjectivity there ought to be far to change ladies' perspective on themselves and males" perspective on ladies (Scurry, 1994, p. 204). There ought not be any bias of ladies' subjectivity.

Men are against ladies' advancement from the start and are against it, as they imagine that with ladies' power and achievement their masculinity will be under question. Because of man controlled society, they are oblivious in regards to ladies and plan to place hindrances in their

way. As her sewing improves, Celie becomes affluent and she gets back to sit tight for her sister and her kids' appearance. Right now, Mr._ perceives his slip-up and his abuse of her and starts supporting her. Mr._ sews pants with Celie and gives her a few thoughts regarding shirts which are reasonable to go with Celie's jeans.

Also, Harpo upholds Sofia in her work and deals with their girl while Sofia is away. Ladies have had negligible positions, both, as a matter of fact in their families and in the public arena, and this periphery "permits us to see [the] restraint of the ladylike as far as positionality as opposed to forces" (Johnson); fundamentally, ladies are not substandard or more fragile, however in the public eye they are considered as such by male centric framework. Nonetheless, in *The Color Purple*, ladies begin to bond together and then, at that point, men go along with them, and that is the principal motivation behind why progress occurs. "By thinking and acting ladies can survive man-made boundaries to their humankind" (Dawson). This original imagines a superior future for individuals of color through association....in "in Search of Our Mother's Gardens," Walker talks around three sorts of people of color: the truly and mentally manhandled individuals of color, the people of color who are torn by opposite impulses, a major trend individual of color, who re-makes herself out of the innovative tradition of her maternal predecessors. (Dawson)

This novel reflects Walker's new people of color who express their requirements and pursue them. Through, truth be told sisterhood, female characters dispose of their minimized situations in the family and reproduce their subjectivity through perceiving their requirements and gifts, communicating them and tracking down ways of further developing them.

End To summarize, Julia Kristeva's idea of ladies' time features ladies' constraint in house and their hardship of social jobs and their neglected longings. In *The Color Purple*, Alice Walker gives a chance to dark female characters to safeguard themselves in male centric framework and gain singularity and social job. Thus, Celie is changed from a hesitant non-warrior to a brave contender who defends her privileges. Because of her revolt against man centric belief system, she accomplishes direct time and enters the sewing business. She doesn't

dedicate all her opportunity to do family errands, rather she enters the matter of sewing and gains monetary headway. Notwithstanding, *The Color Purple* doesn't dispense with men, as it considers their change as well. The change of men and the improvement in women's circumstances in this original imagine a superior future for individuals of color. Ladies see that through sisterhood they can understand their fantasies, follow them in the public arena and accomplish them. Hence, the key to accomplishing direct time is sisterhood in this book.

CHAPTER 2**CELIE'S SUBJECTIVITY: BODY AND GAZE AS DESIRE**

CHAPTER II

CELIE'S SUBJECTIVITY: BODY AND GAZE AS DESIRE

The *Color Purple* deals with the cathartic process of subjectivization Celie goes through while she enters in the discourse of her own desire. Language and desire overlap in the novel to (re)construct the protagonist's subjectivity. Nevertheless, language appears before desire: Celie—the subject, her spirit, the darkness in which this spirit reveals itself, alienation, silence, and finally, the flesh and touch that abrogates—all of them are presented as being prior to language in Celie's story.

The Color Purple depicts the solipsism of the protagonist's subjectivity, identity, and (un)-consciousness, the importance of language, the search for linguistic self-definition, and the insatiability of and the entrance to desire. For psychoanalyst Jacques Lacan, desire lies in the gap between demands made in speech and the needs of the body; since those needs are unarticulated because they depend upon the restrictions of the Other, they can be said to precede language. Walker's novel can thus be read as an analytical examination of female subjectivity and unconsciousness in terms of repressed yet insatiable female desire.

Lacan's contribution to the particular issue of identity and subject formation is initially given by the emphasis to the function and representation of the "lack of the object." His concept of the lack is engendered by the subject alienation in the Other. Lacan mentions that a lack also results from the fact that the subject depends on the "signifier," and that that signifier is, above all, in the context of the Other: for instance, the child cannot speak, but his/her parents can. In the case of *The Color Purple*, Celie, like a child, is silenced and confined to paralysis under the admonition of "never" talking.

Others speak but Celie is constrained to the closure of her letters and the solitude of her experiences. In a poignant parallelism, for Lacan, the signifier dominates the subject whereas the subject is constituted as secondary in relation to the signifier. The others, especially men, presume the signifying material on Celie so that she "functions" in this world by means of the

impositions exerted by the others. Celie writes, “Harpo ast his daddy why he beat me. He just tuck his chin over the paper like he do. Remind me of Pa”. At the beginning, she cannot create her own signifiers yet she is confined to assume the others’. The “laws” of the signifier hence impose themselves on the subject.

In the first letters of *The Color Purple*, Celie is clearly experiencing Lacan’s Mirror Stage in which she is seen herself as a fragmented bodily unity. Celie cries out, “my body [. . .] my heart is broke”. Likewise, in these scenes, she discovers her world as she identifies herself with images of the Imaginary order: nature, her sister, and God. The Imaginary order or register stands for the preoedipal phase of bodily pleasures and sensations in the form of images and preverbal communication. Celie accepts a reconceptualization of the power of God when Shug asserts that “my first step from the old white man was trees. Then air. Then birds. Then other people. But one day when I was sitting quiet [. . .] it come to me: that feeling of being part of everything, not separate at all”.

Finally, in approaching the end of the novel, Celie experiences a reconstruction of her female identity by accepting the reality of the Law-of-the-Father in the Oedipal stage. In the assumption of gender, she “takes her through recognition that the paternal signifier, the Phallus, lies only in the Other and that she herself comes at last under the authority of her father as the representative of Law”. Each of these identity situations constitutes the formation of the Lacanian subject. Indeed, Celie experiences herself through the images of the Mirror Stage, the identity choices of her subjective formation, and finally, the impressions of the impositions of the Other placed at the level of the Name-of-the-Father; psychoanalytical concepts thoroughly explained thereafter.

The enterprise of desire starts at the level of the Imaginary realm of the unconscious. It is true that desire must be defined in relation to its object; however, it is not a simple relation between such desire and an object that will satisfy it, but instead, desire is linked in a complicated transaction with the desire of the Other. According to the Lacanian theory of the Subject, it is at the imaginary stage that the child starts to construct his/her own identity based

upon the context of the Other which structures the unconscious. The concept of Other is clear when we come to the notion of Lacan's Mirror Stage. Before the mirror stage, the child perceives him/herself like an amorphous mass or a fragmented body.

When entering into the mirror stage, the child fuses him/herself with the reflections of what s/he sees: s/he sees him/ herself in the others. As we can see ourselves in the reflection given by a tangible mirror, the child starts to constitute him/herself as self, as a totality, when s/he sees him/herself reflected in metaphorical mirrors, represented by the people s/he is in contact with. Celie reflects her own identity in the metaphorical mirrors of other women as comparing herself with the lack of the alienated other: "Us sleep like sisters, me and Shug. Much as I still want to be with her, much as I love to look".

Therefore, the identity Celie starts to create of herself results in a fiction based upon "méconnaissance," that is, an erroneous acceptance of herself because she internalizes external images as reflections of her own self. Hence, the child described by Lacan is a decentralized and alienated subject whose constitution lies at an external domain. The imaginary text, like Celie's letters which are written but not read, are then, by definition, inscriptions of characters immersed in a unidimensional mirrored text which constitute relations of agreement and correspondence.

The constitution of Celie's subjectivity then takes place along two important moments: first, through the Imaginary phase of the Mirror stage, and second, in the acceptance of the Law-of-the-Father to whose Name she has deposited her subjectivity. The problem so far is that Celie is confined to silence. She has been forced to reside in a wordless setting. She has no voice; the only access to language is by means of writing letters which allow the intrusion of the father who initially impeded her possibility to speak. Indeed, the letters represent a paternal metaphor in which, for Lacan, "the metaphor [. . .] substitutes this Name in the place first symbolized by the operation of the absence of the mother" .

It is precisely in the absence of the mother and later her death, when Celie starts her identificatory process. As her mother, she is absent from the realm of language, and she has died to the enterprise of desire and her self-realization. Celie has realized that the place of knowledge

(language) does not belong to her. This setting of knowledge is in the place of the Other (the father). As Lacan wrote, “it is in so far as his desire is beyond or falls short of what she (the mother) hints at, of what she brings out as meaning, it is in so far as his desire is unknown, it is in this point of lack, that the desire of the subject is constituted” .

In this respect, we can say that Celie is always in search of (desire for) a mother, a mother who had died because of an omen predicted in the opening prohibition of the novel: Do not talk, Celie, because speaking will kill your mammy. In fact, her mother died days after she started writing her first letters to God. Therefore, the story of Celie presupposes that a “powerful” husband/father dominates her and a weak, dead, and/or absent mother pervades her life. Celie’s life experiences have defined her in her relations to the ego, the (m)other and the Other who suppresses her to the point of muteness, all in the context of the Law and the Name-of-the-Father as identificatory processes of the Mirror stage.

Through the acceptance of the authority of the father as the paramount Oedipal goal, the child inevitably first focuses upon the mother as his/her first reference to the outer world. This is exactly the entrance to the mirror stage. Because Celie is expelled from the realm of language and hindered from self-realization, she is an accurate character who easily exemplifies those Lacanian principles. The first image for the construction of the subject is situated in the unrecognizable image of the mother’s body which also represents the unconscious.

Here, the mother has a scopical dimension linking the child’s experiences to other objects (of desire). With the appropriation of the vision, the infant will start the recognition of others, and his/her desire is now displaced to other objects. By a metonymic process, the primal object of Celie’s desire (her mother, both literally and metaphorically dead) is left behind to open the possibilities to other objects.

Nevertheless, this desire will inevitably reside in the Other. Celie assumes her desire for an other symbolically accepting the picture of Shug’s: “I ask her to give me the picture. An all night long I stare at it. And now when I dream, I dream of Shug Avery” . The quest for appropriation of desire turns impossible since it is always in the place of the Other. However, the

aim of “feminist” psychoanalysis consists on deconstructing the hegemony of the phallus and turning desire into the site of reappropriated objects.

According to Lacan, the signifying image representing the interrelation between the mother and the child is usually the maternal breast. In Celie’s case, however, the image of her mother’s breast is missing since her mother is also a silent, effaced object by the imposition of the Law of the Father. In opposition, the identity of her mother is first translated to her own motherhood: “I haul up my dress and look at my titties. Think bout my babies sucking them” and “I got breasts full of milk running down myself. He say Why don’t you look decent? Put on something. But why I’m sposed to put on? I don’t have nothing”. Likewise, Shug Avery represents the imago of the lost, dead mother: “Shug Avery was a woman.

The most beautiful woman I ever saw. She more pretty then my mama”. Celie also writes, “I work on her like she a doll or like she Olivia—or like she mama”. Metonymically, Shug’s breasts stand for the breasts of the first object: the (m)other herself. Shug Avery becomes the object of Celie’s fantasy because she (Shug) stands for the lost breast of her mother that is also the cause of her desire.

Nevertheless, the object of fantasy and desire (Shug) leads to ambiguity as Lacan may point out. The desire for the object may never fulfill the satisfaction of the unconscious drives. On one hand, the drives motivate the behavior of the subject initially, turning her acts into psychological satisfaction. On the other hand, the subject realizes the object does not belong to her whatsoever so she is led to alienation and inconformity. Contradictory feelings, as a differentiation, overlap in the process of the constitution and formation of Celie as a (Lacanian) subject.

In fact, the image of appropriation stands in for the mother or a representation of her. However, the child moves through the passage of the mirror stage which, also, brings out the first outsets of differentiation. At this stage, the infant develops antagonic relations to his/her mother and, consequently, to the images or symbols representing the mother. This ambivalence is also depicted in Celie’s behavior towards Shug. Through the image of Shug as the object of

the Imaginary identification, Celie also attacks this loving image of her beloved: “By the time she finish talking about his neat little dancing feet and git back up to his honey brown curly hair, I feel like shit. Hold it, I say. Shug, you killing me. But I hurt you more”. In this ambivalent process of identification, Celie develops an awareness of Otherness between the mother (Shug) and herself directed as aggression. This object of love is then turned into an object of attack that may come to reconcile the antagonism between both registers: the Imaginary (Celie possessing Shug) and the Symbolic (Celie attacking Shug). Celie’s text is also ambivalent not only because of this point of aggressiveness but also because the Imaginary stress is placed on the mother’s as well as on the father’s. Nevertheless, this register of paternity, in Celie’s case, is directed in the dimension of the Imaginary, not in the Symbolic as analyzed previously.

The dimension of the Imaginary order is specifically placed onto Celie’s mental image of God—the imaginary father. Later on in the text of *The Color Purple*, the signifying meaning she gives to God dramatically changes by the discussion she has with Shug, the desired (m)other. By the end of the novel, God is not the protective father she was looking for. This “father” lies somewhere else: “The God I been praying and writing to is a man. And act just like all the other mens. I know. Trifling, forgetful and lowdown”.

Celie’s changing attitude to the image of God as the “phallic” father is an important aspect of her emancipation and the formation of her own subjectivity. Indeed, the fact that the God she knows is white and male strikes her to the point of revelation: she feels just as forsaken by this old gray-bearded man with blue eyes as she does by all the other men in her life. Both the imaginary and the symbolic fathers are definitely fundamental for the (re)construction of her identity. Eventually, Celie will figure out that her imaginary father (God) and the symbolic one (Alphonso) are linked and fused to determine her desire for other men.

It is precisely in the Imaginary register that Celie finds a space in which she becomes author of her own self without the impositions of either father. This is structured in the same way the Lacanian child starts to form an identity based on mimesis and assimilation of a scopic image. The process of “subjectivization,” that is, the construction of the self as subject, starts

with the corporeal image of an autonomous and unified ego that discards the previous fragmentation perceived by the individual of the Mirror stage. As depicted in the scene of the protagonist's exploration of her intimacy, for Celie, the affirmation of her existence precisely stems from the valorization and esteem of her own body:

I lie back on the bed and haul up my dress. Yank down my bloomers. Stick the looking glass tween my legs. Ugh. All that hair. Then my pussy lips be black. Then inside look like a wet rose. It a lot prettier than you thought, ain't it? She say from the door. It mine, I say.

Indeed, the estimation of her body serves as a basis for Celie's self-valorization. Thus, the experience of a scopic self-discovery brought up by Shug serves as a source to provide the protagonist the possibility for autonomy and selfappropriation—one of the most important scenes in Celie's process of subjectivization. Definitely, Celie's story is the herstory³ of that initially fragmented subject. Walker's representation of Celie is the real normative Lacanian subject entailed through the mirror stage, the appropriation of gender and sexuality, and finally, the resolution of the Oedipus complex assuming the "Law" by the position of the Nameof-the-Father. Alice Walker starts her novel whereas Celie starts her identifiable journey of the subject at the imaginary and symbolic infans stage. For Lacan, the infans stage refers to the out-of-speech moments; moments in which the access to language is absolutely denied. In fact, Celie starts her story forcefully silenced by a sentence of death (by her father). At the opening of the novel, Celie is incapable of uttering a word. From the very first moment, she is paralyzed to the point of total muteness. Hence, her discourse, at this point, will be exerted by writing letters to the Unknown and by effacing visual and auditory stimuli.

In a painful but rewarding journey, Celie goes through the complex layers of the reappropriated female subject formation. In order to construct herself as a subject, Celie first had to undo the reflection coming from men, shown as absence or lack. Now she can create another reflection or identifying image woven in the imaginary order and inscribed in her psyche. Therefore, the contemplation and acknowledgment of this inner image results in a kind of reading. In a reciprocal activity, the protagonist reflects in the looking glass of her interior.

In the elaboration of the visual process, Lacan considers the “gaze” as the intersection between sight and desire. Lacanian gaze, situated in the place of the Other, is something intangible that eludes the individual, but it always produces an effect: We must not confuse the gaze with the fact that people see with their eyes. A person may feel pried into by someone whose eyes and physical being are invisible. A mere suspicion of the presence of others may catalyze an inner resonance. (Sullivan)

As mentioned by Davis, “the subject who sees is precisely the one who is seen, that is, the implied by the desire of the unconscious discourse”. For Celie, this unconscious process is determined by the mirror stage promoted by Shug, “sometimes I think Shug never love me. I stand looking at my naked self in the looking glass I talk to myself a lot, standing in front the mirror”. For Lacan as well, the gaze is determined by that thing that turns one into a picture seen by others, as Celie’s mirror and Shug’s reaction.

Davis also elaborates on the possibility of “perverting” the visual experience. In the “normal” process of gaze, there is always a position that is repressed temporarily, but in the case of the “voyeur,” and its extreme pole, the exhibitionist, there is a permanent repression of the movement between oscillating positions. The “voyeur,” refusing to be seen, denies him/herself to be transformed into object. S/He concentrates exclusively in possessing and dominating the object visually.

Celie adopts the “voyeur” position by the perversion imposed by the phallus and also in the constant search for possessing the lost object--Shug Avery. The exhibitionist, on the contrary, intends to show him/herself as the possessed object but never the dominating subject. In Psychoanalytic Criticism, Elizabeth wright states that unconscious and repression, desire and lack--this dialectical opposition is present in every visual recognition. The pattern is exaggerated in the perversions: the exhibitionist seeking a perfect confirmation of his desire in the imagined desire of other; the voyeur finding all his desire in his own looking, afraid to accept the Symbolic Order’s dictum that it is not to be found

In Lacanian terms, the exhibitionist denies him/herself the chance to see a lack and the voyeur refuses to acknowledge him/herself as a lack, that is, as a castrated self. Indeed, “both perversions are denying the uncanny duality of all looking, all objectifications. Lacan identifies a ‘scopic drive’ for this lodging of desire in looking, a subject’s search for a fantasy that represents for him/her the lost phallus” (). Shug is definitely the object of desire and fantasy for Celie which takes place in the moment of gaze development: “Lord, I wants to go so bad.

Not to dance. Not to drink. Not to play card. Not even to hear Shug Avery sing. I just be thankful to lay eyes on her” . Celie’s voyeurism stands for her acceptance to control the object of her desire, fearing to be discovered as a castrated self. Therefore, Celie, “the voyeur”, avoiding castration, intends to be situated in the realm of the subject.

Larysa Mykyta, in her article “Lacan, Literature, and the Look: Woman in the Eye of Psychoanalysis,” develops an interpretation of the Lacanian gaze from a feminist perspective that helps to explain Celie’s castration. For Mykyta, the visual experience represents the desiring experience in which the Other is discarded in order to create a narcissistic illusion of unifying reciprocity: this happens when the child learns to signify the presence and the absence of the mother. The sexual drive is now deflected from the child’s primal object, the mother, into seeking an object always out of reach, to be found only by discovering its trace as an absence in every signifier. This signifying process comes to affect all looking, every recognition at once finding and a failure to find.

The result of the visual experience is that the subject illusorily believes s/he is looking at him/herself. According to Mykyta, scopophilia is a male phenomenon in which “the woman is repressed as subject and desired as object,” in order to keep the self-erotic principle characteristic to the visual experience. The patriarchal system tries to keep the woman “blind” when she has projected her own fear to become blind. In psychoanalysis, blindness is related to castration, or as in this case, to the lack of phallic eye that “possesses” and “dominates” everything visually. The man, who fears not to be “all,” projects his insecurity and his own lack on the woman, elaborated as blindness. In Walker’s text, Celie recognizes this lack of visibility in the fact that

the one possessing the phallus is Albert: “He love looking at Shug. I love looking at Shug. But Shug don’t love looking at but one of us. Him” (). Here this insecurity is confirmed. At this point, Celie accepts her lack and affirms her castration since she is not the one enthroning the phallus. She does not want to become “blind.” She wishes to see in order to monopolize the object denied by the patriarchal system.

What is the structure that supports this visual objectification of Celie? Mykyta points out that the sexual identity of the Lacanian subject is based on the fact of visibility. Thus, the placement of Celie as subject in the unconscious and in the Symbolic register is predicted by something seen in reality, that is to say, the penis. From the male perspective of *The Color Purple*, the protagonist, as the other women of the novel, does not have “anything” while the man possesses “everything” so that she is defined as a “hole” in the realm of representation. In a metonymic sense, Celie, being a hole, represents what cannot be seen. “Not having,” thus, means “not being.”

If identity springs from what can be seen, Celie represents, symbolically and literally, the hole not able to be seen. Therefore, woman cannot be represented or identified in the Symbolic order. Mykyta asks: if identity is based upon the symbolic use of the penis, how might a hole, a not-having, possess an identity? How might this not-having exist in the Lacanian Symbolic register? The woman lacks representation because she is out of language, and therefore, she is out of the symbolic domain. The protagonist, as an object, does not look, she lacks her own point of view. On the contrary, she is constructed as “an image of the phallus that supports male desires” .In sum, the woman works as a mirror in which the man looks for his image. By seeing himself in this mirror, his narcissist look is reflected in return. However, Celie’s subversion relies upon the refusal to be “seen” as the mirror of the male Other. She prefers to construct her subjectivity by seeing the objects of her own desire.

Thus, the Lacanian issue in *The Color Purple* now pertains to the lost object Celie cannot see. According to Lacan, this object has to be the phallus which can be substituted for any other symbol representing this “loss.” In the characteristic narcissism of the Imaginary stage of Celie’s

life, she means to believe she is the phallus, the “little old thing”. Celie thinks she has privileged it. Having the phallus gives her the opportunity to become powerful. That is why she adopts the homosexual drive as her basic instinct of gaze development. She wants to steal the authorized force that has subdued her so far. She wants the power, that is to say, the phallus. She clearly states, “First time I got the full sight of Shug Avery long black body with it black plum nipples, look like her mouth. I thought I had turned into a man”. Of course, she neither is the phallus nor has it. She has only a replacement, a symbol of that phallus and that replaced object is signified in/by Shug Avery.

Celie realizes that she can possess the phallus by having Shug since Albert has had Shug for his phallus. “All the men got they eyes glued to Shug’s bosom. I got my eyes glued there too. Shug, I say to her in my mind, Girl, you looks like a real good time, the Good Lord knows you do”, says Celie. However, because Celie does not have the phallus by herself, she struggles to have the total access of the gaze for she can possess Shug by looking at her and desiring her. Celie’s only way of having Shug is to turn herself, visually, into that man who has the signifying phallus.

Since Albert has the power (phallus) to have Shug Avery whenever he wants, Celie gets very jealous because Albert has sexual intercourse with her (Shug): I don’t care if you sleep with him, I say. And she take me at my word. I take me at my word too. But when I hear them together all I can do is pull the quilt over my head and finger my little button and titties and cry.

At this point, the figure of the mother analyzed so far melted into the image of a lover. It is here that the homoerotic drive becomes the intersection between the scopic dimension, desire, and the phallus. Celie is homosexual because she longs for the “thing” that will give access to her loving, lost object of affection--Shug. Celie writes, “Most times mens look pretty much alike to me”. In conclusion, the protagonist’s lesbianism results in the need of a phallic father replacing the desire of the phallic mother, who is here, turned into a lover. The protagonist of Walker’s text, as the unconscious, is seen and grasped in the gaps of the discourse. She oscillates and moves along the gaps between words and lines: “What the woman says as ‘not-all’ is written

in the body--en corps-of any text or even in her body” . She is invisible, she is what is lacking in her text.

The solution Mykyta offers to this phenomenon of invisibility is that the woman has to subvert and break the male sight which repressed her and so return this new look to the Other. She has to disrupt the structures of power and repression because “each phallic mode of representation has to be accompanied by a female look [that is] also, the questioning of power conditions and discourse conditions” . This is precisely what Alice Walker does with Celie: to try to break the male gaze because it objectifies her (Celie). The protagonist of The Color Purple subverts the visual process of men as an effect of a “perverted” desire. Celie tries to “penetrate” the male look, discovering the structures that support the patriarchal system predicted in the visual experience and, scopically, stealing the object of her desire (Shug) who has always been placed in the realm of the phallic father.

Voyeurism is therefore one of the most important determinants in the relationships between men and women in *The Color Purple*. The paralysis of the oscillating correspondence between the subject and the object within the visual experience is shown in the preoccupation, that is to say, the obsession, of the male characters of the novel to manipulate women’s gaze. The man is unconsciously afraid. The “eye” becomes the symbolic phallus; therefore, all penetrating visual practice in the novel results in what men look for and what they try to deny to and refuse from women. In a “normal” visual experience, the desire of the Other is expressed in the change of positions, yet the male voyeur tries to paralyze this oscillation of relationships in order to exterminate the desire of the female other.

The Color Purple explores the male gaze as a strategy to possess woman and turn her into the maximum object of contemplation as if she were a piece of art: “He look at me. It like he looking at the earth. It needs something His eyes say”. Visual penetration hence equates sexual penetration in that both result in a desire of possessing the object: the woman who is visually desired is sexually coveted as well. Nevertheless, the visual perspective suddenly changes and the male voyeur ends up being seen (without knowing) by the female eye. Celie is always

“observing” Albert with that impulse that makes her curse him: “I curse you, I say[. . .] I say, Until you do right by me, everything you touch will crumble [. . .] Every lick you hit me you will suffer twice, I say” . Thus, female view-point procures a dominating role in the oscillating movement of subject-object relationships and subverts the positions that were previously established around a male center.

Many letters in the novel present “complete” stories about women who are in the process of receiving the power to see. In fact, letters of *The Color Purple* depict sub-plots of women “seeing” to construct their own selves and relationships with others. Women are really looking for the plenitude of their desire, the unity and the imaginary fusion with their objects of love by means of their capacity to see. The visual power that Celie accomplishes is precisely the recognition of her own submission against men and the manipulation they exercise over her: “I stand there with the mirror. She say, What, too shame even to go off and look at yourself I look at her and touch it with my finger”.

Indeed, *The Color Purple* delves into a transaction among Celie’s interior monologue depicted in her letters, her gaze, and her conversations with Shug Avery and other women, especially Nettie, her lost sister. These interwoven texts represent Celie’s repressed preoccupation (her unconscious) which is deciphered through the intertextual nexuses analyzed so far in this article. In short, this article revises the cornerstones of the protagonist’s identity model that explores desire through the exploration of Celie’s own body and the possibility of her capacity to see. The whole novel is a collection of letters written by and to Celie along times of repression, oppression, love, and desire. In those terms, we can say that Celie is a “text” because she inscribes in herself a series of maxims in relation to her body and the gaze which resolves as desire. Using her body and her capacity to see to appropriate her own desire, Celie moves from the paralysis of being an object to the plenitude of being a subject. Therefore, through her discourse and her loving (sexual and non-sexual) encounters, her desire, first repressed and later reappropriated, becomes the text of her body.

CHAPTER 3**FAMILY VALUES IN BELOVED AND THE COLOUR PURPLE**

CHAPTER III

FAMILY VALUES IN *BELOVED* AND *THE COLOUR PURPLE*

Morrison, as well as Walker, emphasizes the importance of family values, while at the same time they confront the reader with the consequences of absent parenting or sexual violation executed within a family. The direct influence of the nuclear family upon the development of an individual is confirmed by Hermann: “A secure sense of connection with caring people is the foundation of personality development. When this connection is shattered, the traumatized person loses her basic sense of self”. Herman further argues that “the traumatic event destroys the belief that one can be oneself in relation to others. Unsatisfactory resolution of the normal developmental conflicts over autonomy leaves the person prone to shame and doubt”. Herman’s observations are mirrored in the fictional characters of both books; all of them have been exposed to traumatic experiences since an early age. Both Sethe and Celie lose their mothers; they are exposed to the “double victimisation” being black and being females (Pellicer-Ortín and Andermahr). In the following paragraphs I will argue that whilst *Beloved* highlights the importance of the mother/children relationship, in *The Color Purple* the parental issues and maternity as such are somewhat shadowed, while the emphasis is on the female bonding.

Since the age of thirteen, Celie has been the victim of sexual assaults, committed by her presumed father. In direct consequence to that she delivers two children which have been taken from her right after their birth. Her humiliation and violation does not stop even after the arranged marriage to Albert, a widowed father of four children. Only it is now her husband who abuses her, perceiving her only as a sexual object and as someone who is there to take care of his children, his house and his fields. The “patriarchal repression” of Celie (Tucker) is emphasized by silencing her: “[Y]ou better not never tell nobody but God. It’d kill your mammy” (Walker 3) were the words of the man she believed to be her father after raping her. Celie is not only silenced, she is also presented as someone not to be listened to: “She tell lies” says Alphonso to Albert when handing her over to him. The purpose of this strange remark is explained by Tucker

as an attempt to discredit Celie in case she would try to speak about the violation she was exposed to. It was mentioned before that one of the defensive reaction to a prolonged suffering is the “double consciousness”, when victim tries to banish the traumatic experience from her memory. In Celie’s case this is reflected not only in her silencing but also in her inability to name her male oppressors; thus she refers to Alphonso, the man she considers to be her father as “he” and to her husband, Albert, as “Mr –”. Tucker suggests that “naming is a means of having power”, and she further argues that “Celie needs to be able to in Sethe’s time-line; it is at this age that she arrives at the Sweet Home, a plantation in Kentucky.

A year later she delivers her first child, but in contrast to Celie, Sethe’s children are not the result of rape, they are the consequence of a loving relationship. Contrary to the general practice mentioned above, which did not respect family ties among slaves and denied them the right to keep their children, for a short while Sethe is able to enjoy both; she gets the permission to marry a man she falls in love with and they are allowed to live together with their children. Her living conditions dramatically change after the death of the original owner of the plantation, Mr Garner.

The absurdity of the name of the plantation, Sweet Home, is magnified under the sadistic and heavily racist views of its new supervisor, the schoolteacher. Sethe, pregnant with her fourth child, becomes a victim to cruel beating and repeated degradation and she, together with her husband and all other slaves from the plantation, decides to run away. Her three children, two boys and a baby girl who Sethe is still nursing, are sent to their grandmother, Baby Suggs, in advance.

Unfortunately, the schoolteacher learns about their escape plan; in direct consequence to that, some of the men are killed, some chained. Sethe is the only one who manages to reach their pre-planned destination and reunites with Baby Suggs and her children, including her fourth child, Denver, born during the escape. Morrison depicts Sethe’s journey towards the liberty as a manifestation of her “fiercely protective mother love”, reflecting on a racial discourse which viewed slave women as “animalistic breeder women” with no attachment to their children. Sethe

is determined to reunite with her children despite her pregnancy and severely beaten body; she is fixated on the idea to nurse her baby-daughter with her own milk . Her strong maternal instinct is exposed again when she recollects her feelings of pride and happiness after the reunion with her children to Paul D: “I was big, Paul D, and deep and wide and when I stretched out my arms all my children could get in between ... Looked like I loved em more after I got here” (190).

When the schoolteacher comes to recollect Sethe and her children, she cannot bear the idea of putting her children through the same experience of racist oppression and humiliation she herself knows so well; her act reflects the conviction “That anybody white could take your whole self for anything that came to mind. Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn’t like yourself anymore. Dirty you so bad you forgot who you were and couldn’t think it up” . Herman describes the enormous and unexpected strength some people find when exposed to a traumatic event:

The ordinary human response to danger is a complex, integrated system of reactions, encompassing both body and mind. Threat initially arouses the sympathetic nervous system, causing the person in danger to feel an adrenalin rush and go into a state of alert. Threat also concentrates a person’s attention on the immediate situation. In addition, threat may alter ordinary perceptions: people in danger are often able to disregard hunger, fatigue, or pain. Finally, threat evokes intense feelings of fear and anger. ... They mobilize the threatened person for strenuous action ..

Overwhelmed with panic, Sethe attempts to kill all four of her children and before anyone can stop her, she slits the throat of her older daughter; an infant whose name we never learn; who remains to be called Beloved. For Sethe this act reflects the ultimate manifestation of her maternity love.

Contrary to the strong maternal love displayed by Sethe, Celie’s maternal instinct seems to be severely damaged. Impregnated twice by her presumed father when she herself is barely a teenager, she is deprived of her children shortly after their birth and for several years she is not even sure whether her children are alive . Thus she keeps her maternal feelings buried, affected

also by the non-existent relationship with her mother who “[e]very year ... she was pregnant, every year she became weaker and more mentally unstable, until ... she died” . Celie believes that it was “his [Alphonso’s] story [that] kilt her”. While the term “his story” may refer to the sexual assaults on Celie and their consequent denial to his wife, Tucker offers yet another explanation: “[A] reference to the fact that Celie’s mother, ill from excessive work and childbearing, has tried to fit the patriarchal script of the submissive wife with no voice and no power”. Significant is also the relationship between Celie and Mr’s children which is exposed when Harpo, Mr–’s oldest son, wakes up in the middle of the night, scared by a nightmare which reminds him of a murder of his mother he was a witness of, and comes to Celie for consolation.

Celie remains unmoved, admitting to herself: “I don’t feel nothing for them. Patting Harpo back not even like patting a dog. It more like patting another piece of wood ... Anyhow, they don’t love me neither, no matter how good I is” . Celie compares Harpo to a piece of wood, to an object instead of a human being, which symbolises the suppressed feelings of traumatised Celie who perceives herself also as an object, a tree, in an attempt to detach herself from the pain imposed on her by her abusive husband. While such depersonalization and lack of emotions are being considered as one of the traumatic reactions of persons overwhelmed by terror and helplessness , it also resembles the common practice in slavery times which perceived slaves as objects, a part of property, a medium of exchange. Pellicer- Ortín and Andermahr argue that “the abuse imposed by the white man on any black person (male and female) is thereby re-enacted by the black male on the black female”. This argument is supported by Tucker who points out that Celie is sexually abused by Alphonso as a substitute of her mother, later by Albert as a replacement of his dead wife, as well as his lover, Shug Avery.

Moreover, she is given to Albert instead of her sister, Nettie, and she is handed over as if she was an animal (Tucker). In accordance with the slavery analogy, Celie’s detachment from Mr –’s children evokes also the previously mentioned resistance of slave women by rejecting the

children born as a result of sexual exploitation and the rejection of the black nanny stereotype. Walker further develops this attitude in the character of Sophia, the Harpo's wife.

The complete opposite of Celie, Sophia is everything but submissive. Born to a family with a dominant father and six brothers and five sisters, she learns to approach the world as a battlefield. "All my life I had to fight. I had to fight my daddy. I had to fight my brothers. ... A girl child ain't safe in a family of men", she tells Celie after finding out that she advised Harpo to beat her. Sophia is unwilling to accept the subordinate role predetermined to women of that time and refuses to be dominated by anyone, whether it is her husband, or the white society. The price she pays for her rebellion is devastating. After she refuses to work as a maid of a white town's mayor, thus rejecting "the traditional racial role model projected onto African American women which dates back to the times of slavery – acting as the stereotypical black mammy from the plantation myth" (Pellicer-Ortín and Andermahr 101), the mayor slaps her, finding her refusal insulting.

Sophia returns the blow in a result of which she ends up in prison, beaten so severely that some of the wounds are of permanent character. Her prison sentence is later changed into the long term servitude in the mayor's family; this servitude bears the symptoms of slavery, as Sophia is not allowed to leave the place for years. Crippled, deprived of her independence, of her family, Sophia silently fulfils her responsibilities around the house and assists in raising the mayor's children; her resistance is demonstrated by the contempt she holds the mayor's family in and by the cold detachment from the children she is supposed to look after. Years after her release from this servitude she tells to Eleanor Jane, mayor's daughter, who comes to visit Sophia with her little son, Raynolds Stanley: "No Ma'am ... I do not love Raynolds Stanley Earl. ... I got my own troubles ... and when Raynolds Stanley grow up, he's gon be one of them". Sophia's remark reflects not only her resistance against the members of mayor's family, but also the racial tensions of the American society.

The forcible separation of Celie and Sophia from their children evokes the disintegration of families in slavery times, which forbade marriages among slaves and separated family

members by selling them away. This would probably happen also to Sethe and her children, had she not killed one of her daughters first, before she could have been taken from her by the schoolteacher. The following chapter of my thesis will concentrate on Denver, Sethe's surviving daughter and the only one who stayed with Sethe after everyone else left her.

Beloved written by Toni Morrison is set in the late 1800's in Cincinnati, Ohio after the Civil War. The novel centers around the main character, Sethe who was born during the time of serious slavery in the South. She suffers every day with her past and her escape to freedom. As a young girl stuck as a slave at the Sweet Home plantation, Sethe experienced many unneeded memories consisting of torturous abuse and unfair labor, that could only be fixed by escaping and running to a new life.

After deciding to run Sethe waits for a good time to sneak off of the plantation but, later is whipped and abused by the schoolteacher. With good intent, Sethe escapes courageous as ever and soon is reunited with her children but, is caught by the schoolteacher leading her to save her children. Sethe decides to save her children by killing them instead of bringing them back into slavery and is later taken to jail for murdering her third child. Sethe soon returns home where she spends 15 years shunned from the community because of her terrible crime. Not only with the struggles of slavery and isolation, a ghost haunted her home which she believed was her deceased daughter, *Beloved*. In the end, this event caused the town to finally accept Sethe and help her with her haunting.

Each novel focuses on identity and how different events effect it. In *The Color Purple*, Celie's identity was greatly effected by her abuse all her life. She always felt worthless and never understood her purpose. In *Beloved*, slavery caused Sethe to feel worthless as well. She always felt like she could be suddenly bought and sold just like in slavery, even after she was freed. She always seemed to feel subhuman. Although each novel showed the destruction of each protagonist's identity, they also showed how they overcame their struggles to find their own unique place in the world.

Throughout the units we have learned about breaking tradition in literature.

Beloved and *The Color Purple* are believed to be the best and most successful novels to date. They each are true examples of “breaking tradition” because they write about brave stories and life struggles of what really happened in history. Since each novel focuses on African American hardships in the South after the Civil war, we feel like the authors took a huge step in expressing their real feelings and emotions about their experiences by telling these stories for others to read.

Both Alice Walker’s novel *The Color Purple* and Toni Morrison’s tale of *Beloved* chronicle stories of African-American women’s experiences of triumph and suffering over oppression and discrimination. But while Walker and Morrison share a common literary heritage in the tradition of African-American women’s writing, their works deviate substantially, in the fiction’s narrative constructs, literary devices, and in the work’s cultural and critical receptions after publication. Walker’s novel was embraced as a popular feminist classic because of its account of Celie, a physically and sexually abused young woman, who found liberation through her relationship with Shug Avery, a feisty gin-joint singer. Morrison’s novel about a mother who was haunted by the ghost of the child she killed rather than allow it to return to slavery became a literary classic and received the Pulitzer Prize for fiction. *Beloved* is now widely read in high schools and colleges across the nation. In fact, one reviewer noted that the introduction to the paperback edition of *Beloved* proclaimed that he could not “imagine American literature without it [*Beloved*]!”.

In an ironic twist of literary fate, although Alice Walker’s novel of Black life in the South during the Depression was less critically well received in its initial form, it became a popular and well-respected movie, directed in 1984 by Stephen Spielberg. In contrast, Morrison’s great novel on film of the pre and antebellum period in American history was judged to be an artistic and critical failure, as well as a failure with audiences, despite the original novel’s greatness. Even the best reviews of the 1998 film of Morrison’s novel viewed it more as an interesting failure than the cinematic triumph its makers hoped it would become.

The African American novelists have presented in their novels the problems of the women. The realistic portrayal of the excruciating experiences of Black African women given by both the writers is hair-splitting and heart rending. The brutal treatment, given to women by Whites as well as by their own persons, makes these women more vulnerable in nature. In my paper, with the help of two popular novels of both the writers *The Color Purple* and *Beloved*, which forcefully illustrate the victimized self of women, I have attempted to present the Amazonian picture of women who wrestle with the world but ultimately assert their own self.

Always subordinated them and has suppressed their individual self. Subjugation social discrimination and tormentation have been the destiny of women since ages. The lines written by Simone de Beauvoir in fifties, "one is not born, but rather becomes a woman" still have their contemporaneity. Women have always been oppressed due to sex stereotyping and have been considered even as Nietzsche points out "God's second mistake". Biological superiority of men over women has made them a feeling less monster. Hence women have become the scap goat, vulnerable and marginalized throughout the world.

As indicated by the bondage relationship, the unit of Celie from *Mrs. Walker's Kids* likewise inspires the prior expressed opposition of slave females by excusing kids brought into the world as an outcome of sexual double-dealing and dismissing the generalization of dark babysitter. This demeanor is additionally evolved by Walker in the character of Sophia, the spouse of Harpo. Celie's inverse, Sophia is everything except accommodating. Naturally introduced to a family with a prevailing father and six siblings and five sisters, as a war zone she figures out how to move toward the world. "I needed to fight for what seems like forever. I must conflict my dad. I must fight my kin. A young lady kid in a men's family isn't secure," she illuminates Celie subsequent to sorting out she had encouraged Harpo to beat her Sophia won't perceive the foreordained subordinate place of females of that second furthermore, declines to be oppressed by anyone, be it her significant other or white society. It's overwhelming the cost she pays for her resistance. After she won't work as a house manager of a white town's city lobby pioneer accordingly excusing "the standard racial genuine model expected onto African American

women which returns to the times of enslavement going probably as the banality dim mammy from the house dream".

As opposed to Sethe's strong maternal love, the maternal nature of Celie gives off an impression of being fundamentally. Impregnated two times by her alleged father when she is scarcely a young person, not long after birth she is denied of her children and for quite a long time she isn't even certain in the event that her children are alive. In this way she keeps her maternal feelings covered, likewise impacted by the non-existent association with her mother who "was pregnant consistently, becoming more fragile and all the more insane consistently until... she kicked the bucket. Celie thinks it was "the story of his Alphonso who killed her" (. While "his story" may allude to Celie's rape and its ensuing dismissal to his companion, Tucker gives one more clarification: "A reference to the truth that Celie's mother, sick with inordinate work and childbearing, endeavored to fit the compliant spouse's male centric content with no voice and no power." Also critical is the association among Celie and Mr-s kids that is uncovered when Harpo, Mr-s oldest child, awakens in the focal point of the night, terrified by a horrible that helps him to remember his mom's homicide that he was an observer and goes to Celie for solace.

Celie stays unperturbed and owns up to herself: "For them I feel nothing. None of Harpo's tapping back like tapping a canine. It's more similar to tapping one more piece of wood ... At any rate, neither do they love me, regardless of how great I am". Celie contemplates Harpo to a touch of wood, an article as opposed to a individual, representing the smothered feelings of damaged Celie, who likewise considers herself to be an item, a tree, with an end goal to segregate herself from the aggravation that her harmful spouse has put on her. While such depersonalization and nonappearance of sentiments are considered to be one of the horrible reactions of individuals overpowered by dread and vulnerability (Herman, p. 25), it additionally looks like the common practice in minutes of bondage that saw slaves as curios, a piece of proprietorship, a method for return. Pellicer-Ortín and That's what andermahr contend "the maltreatment of any dark individual (male and female) by the white man is accordingly re-

established by the dark male against the individual of color" . This contention is reinforced by Tucker who raises that Celie is expressly misused by Alphonso as a substitute of her mother, later by Albert as a replacement of his dead spouse, as well as his darling, Shug Avery.

Also, she is given to Albert rather than her sister, Nettie, and she is given over as though she was a creature .ladies as "creature raiser females" with practically no connection to their children. In spite of her pregnancy and gravely beaten body, not entirely settled to re-join with her children. she is centered around the idea of nursing her child little girl with her own milk (B, p. 97). Her strong protective intuition is uncovered when she reviews her feelings of unrivaled delight in the wake of meeting Paul D with her children: "I was enormous, Paul D, and profound furthermore, wide and when I broadened my arms all of my young people could get in ... Looked like I revered em logically after I arrived".

At the point when the teacher comes to recall Sethe and her children, she can't bear putting her kids through the very aptitude of bigoted suppression and insult that she knows so well ; her demonstration mirrors the conviction "that white individuals can take your entire self for anything that rings a bell. Not exclusively are you working, killing, or injuring, yet you're being messy. You were unable to such as yourself any longer, messy you so awful. Messy you were awful to such an extent that you failed to remember what your identity was and couldn't accept about it " Overburdened by alarm, Sethe attempts to kill every one of the four of her children and she cuts her old little girl's throat before anybody can forestall her ; a youngster whose name we never learn ; who keeps on being called Beloved .For Sethe, this act addresses her parenthood love's definitive sign.

Quandary of ladies. Alice Walker and Toni Morrison have likewise been such noticeable figures in the contemporary Afro-American writing who have embraced the feministic issues in their novels. They have introduced the issues of ladies and especially the disfigured self of Blackwomen who are exposed to ruthless treatment by whites as well as by their own people. Since Black guys neglected to oust the system of the whites, Black ladies have

themselves documented the sufferings of Black African-American ladies strongly in their novels."

The creators set in the closer view their dynamic jobs as notable specialists rather than passive subjects, addressed as acting their own dreams, they are believed to take choices over their own lives. They record their sufferings and ruthless treatment however in a setting that is likewise the story of protection from that brutality. "In reaction to the clarion-call both Walker and Toni Morrison have uncovered "womanist" features in their works. To discuss Walker, she has been broadly perceived for her "womanist" position. The issues of bigotry and sexism are arranged in Walker's *The Color Purple*, It is tied in with being a Black lady, living amidst male human progress and dependent upon all potential types of persecution. Walker writes in her exposition, "a Black lady is the donkey of the world, on the grounds that we have been given the weights that every other person — every other person rejected to carry."

Celie's life is the list of sufferings. Her exploitation at the hands of her dad is excessively shocking and not unique in relation to other defrauded characters of Alice Walker as they all are survivors of sexual and collective maltreatment. Celie is portrayed as a barely educated Black lady, who is assaulted by her progression father and afterward offered to Mr. Albert. She is physically mishandled, verbally overwhelmed and genuinely beaten for just about thirty years. After getting impregnated by the one who is her progression father, she is asked not to impart it to anyone except God.

The corrupt man sells her kids and demonizes her picture and gets her married with a more seasoned man who needs a specialist on his ranch. She becomes a proxy mother of his youngsters and a repository for his interests. Being an existential person, she shares her grief with God and composes letters to Him. Yet, later on her confidence in God reduces as she holds God responsible for her sufferings and quits composition. She tells her sister Nettie, "I don't keep in touch with God no more. I keep in touch with you what befall God? Ask Shug. Who that? I say."

Although Celie is surrounded by a local area of Black ladies battling for freedom, Celie possibly begins to fight for herself when she goes into a relationship with Shug Avery, who is her husband's former sweetheart. She turns into a dear companion of Celie and assists her with defeating mistreatment by exhorting her to keep up with her freedom through imagination and love. Walker thought of her as book as a verifiable book. Yet, rather than a set of experiences with "the taking of lands, or the births, fights, and passings of Great men," she expresses, "My set of experiences begins with... ..one lady asking one more for her clothing," that is Walker composes a "her story" ,focusing on ladies' lives which contain nothing "courageous" generally. The personality of Celie depends on her extraordinary excellent mother's story; a slave assaulted by her own proprietor at the age of twelve.

In *The Color Purple* Walker centers around the ways; Black men abused their ladies sexually and monetarily. Sofia little girl in-law of Celie noticed that "a young lady kid ain't protected in a family of men." Celie's underlying exploitation at the youthful age of fourteen is just the start of the series of grotesqueness that describe her compliance to men and show that she imparts a lot to the women who have gone before her. Her reality in the novel resembles the one-looked at donkey that is traded off to the purchaser who accepts that he has essentially bought sound tissue. Celie's body is raped by "dad", and her soul, by Mr. Albert.

However Celie's sister Nettie is sharp enough to escape Celie's terrible luck. Albert carried her into his home to be spouse and mother in the tradition of the international wife , she ought to deal with his home and his kids, be available to him physically, and be seen yet not heard. He additionally could do without Celie to show up in the neighborhood juke-joint since spouses shouldn't be seen in such places. Celie's emotionless attitude towards herself makes her to acknowledge her unimportant spot and permits her to submit to the beatings that oblige it. She doesn't harp on Albert's abuse of her since she says "he my husband. I shrug my shoulders. This life before long be finished, I say Heaven last all ways." In the novel, Celie is continually in an in-between state between men who need to control her. One of "Pa's" selling focuses when he weds Celie "can work like a man" and later in the clever Celie is seen to be the only one buckling

down on the homestead. "Celie is the nexus of all... .. persecutions sexual, physical, social, financial," however she bears close to home and otherworldly mistreatments also.

In spite of being the spouse of Mr. Albert, she doesn't get upset by the enthusiastic advances of Albert for Shug, who is the previous darling of Albert and comes to live with them to recuperate from a prolonged disease. However sincerely and profoundly she feels broken, yet she doesn't let anyone have some familiarity with it. Celie's idea of lady's place is basically as old as the historical backdrop of Black women in America. She is deeply grounded inside the conventional male female sex job of patriarchal society. Celie lives up "to the clique of genuine womanhood," self denying herself and enduring insilence.

The story of 'The Color Purple' is based around racial issues yet addresses subjects of gender equality and private enterprise and the idea of God too. Being an existential champion, Celie alone faces the most profound difficulties in her day to day existence. Indeed, even to tackle her concerns or to decrease her pains, there is no *Dou ex machina* in the story. She takes on her own conflict herself. When Celie looks back on her life, she gets disappointed and says, "How God help me?He give me a lynched daddy, an insane mamma, a lowdown canine of a stage Pa... ..The God I been supplicating and writing to isa man. Also, act very much like the wide range of various mens I know.

Silly, absent minded and lowdown" climate need to deal with their sentiments about the distinction between the idealized versions of maternal love surviving in mainstream society and the severe and frequently disturbed moms in their lives". Since numerous African-American ladies essayists pre possess themselves with the subject of vulnerability of ladies, Toni Morrison has investigated this is Cherished through the person of Sethe, who, due to the stunning encounters, which she had additionally experienced; reclaims Beloved from the existence of subjection.

Sethe finds the current conditions extremely queasy which forced the Black ladies to eagerly offer themselves to their lords in a sexual subordination. The circumstance appears to her not simply worried about the triviality of malevolent or racial issue, butis a trick by the

philosophical design of both racial and man centric which prompted the sexualand political mistreatment of Black ladies by both White and Black. Because of such ghastly situations Sethe is constrained make a hard stride as to murder her little girl. Sethe's affection for her daughter is "intense and the back at this point". She attempts to legitimize her activity by announcing that there is just no option to what she does: "How on the off chance that I hadn't killed her she would have passed on and that is something I was unable to bear to happen to her".

According to Donald Harbard, the book *Cherished* is focused on "the verifiable truth that there were Black ladies during subjection that ended their infants' lives instead of permit them to be offered up to the obliteration of bondage". In the novel, through the flashback strategy we are presented with the unfortunate story of Sethe Suggs, who however escapes from servitude, "yet is haunted by significant culpability over killing of her girl, whose phantom damages the family". Sethe killsher girl since she doesn't maintain that her girl should experience the aches of servitude. However she is broken both genuinely and profoundly by her this brutal advance, yet this is what a powerless mother in such wild conditions could do. Toni Morrison's *Cherished* shows the association between the average American societyand restraint of adoration. It makes sense of what the idea of servitude meant for the style of parenthood andthe pre-oedipal encounters of youngsters in the American slave culture. Sethe Suggs' own bondwith her own mom was cut off by subjection. Dearest additionally faces similar results in thenovel as she even attempts to choke her mom as her affection accepts the idea of retaliation. Shecomes in the pretense of affection to vindicate her demise.

"Closeness of horrendous fury", as is pointed outby Barbara Schapiro "drives Sethe to commit child murder". She believes that Beloved would come to say, "I pardon you for this horrifying wrongdoing". Be that as it may, this large number of expectations of Sethe demonstrate amusing as Beloved, notwithstanding her serious love damages her which prompts destroying results. Sethe doesn't even let another girl Denver; cooperate with the Black Community which prompts the fragmented self of both Sethe and Denver. Denver neglects to go into womanhood.

Celie imagines God as a man who only passes on her misery and this prompts her skepticism in the unique picture of God she had in mind. The novel is loaded with countless such examples which feature the gratuitous sufferings of Celie. Alice Walker's novel, addressing absurdist subject of existentialism depicts how life is ludicrously awful. Every one of the compunctions have vanished. Celie's life has been a file of exploitations and her weakness. Circumstances have forever been unfavorable to her. If she survives in the existence where as Nietzsche brings up "God is dead" Celie can do that, again with an adjustment of her position towards life, which is imparted in her by Shug. Shug teaches in Celie a better approach for contemplating God and life.

Shug restores Celie's advantage in everything and shows her the "Workmanship" of living. Shug's job in Celie's life is challenging to misjudge who becomes Celie's "companion, sister, evangelist, educator, blanket and gatekeepers heavenly messenger... " Alice Walker in *The Color Purple* stays upon the subject of "damaging connections among broke men and steadfast ladies." She esteems the connection between ladies, their way of life, their emotional flexibility and their strength. Many African-American ladies composes distract themselves with the resurrecting the "dead young lady" whose general public has willed out of presence and who male essayists have decided to bury and dispose of from scholarly creation. Where on one hand Alice Walker "is focused on exploring the mistreatments" of ladies Toni Morrison's books are additionally specifically administered by the same issues.

Toni Morrison's *Adored* is an original by a lady, about ladies, set after the American Civil War (1861-1865), it is propelled by the narrative of an African-American slave, Margret Garner, who temporarily got away from bondage during 1856 in Kentucky by escaping to Ohio, a free state. In any case, after being recovered, killed her two-year old girl as opposed to permit her to be recovered. Sethe, the principal character of the novel, likewise murders her little girl and attempts to kill her other three children when a Posse shows up in Ohio to return them to Sweet Home, the Kentucky Plantation from which Sethe escaped. Viewed as the best work of

American fiction *Cherished* displays the most sensational portrayal of the detestations of subjection, portraying slave-exchange as a Holocaust-like genocide.

In the book, *Cherished* mother Sethe goes through a convoluted excursion to recreate the meaning of her life as lady and mother. Parenthood represented a risky test to African-American ladies under the slave system. The mind of ladies was weakened by the adverse circumstances as they were not permitted even to support their youngsters and to perform their motherly job. The absence of chance to give physical and clairvoyant base to their youngsters in African-American culture, impacted the connection between the mother and little girl. Patricia Collins sees in this specific situation, "Dark girls raised by moms wrestling with unfriendly

CHAPTER 4
CONCLUSION

CHAPTER IV

CONCLUSION

The *Beloved* and *The Color Purple* are two powerful books that were written in the 1980s by two very intelligent African American women. Both the books and the authors have gone on to win multiple accolades and each book has had a movie based off its story. However, what makes both of these books special is that it was written on the rare subject of the African American woman. The books cover the real hardships that African American women faced in the late 19th and early 20th century. The books express the themes of life are ever changing for you to grow and family are those who love you. Both stories are set in post slavery, pre Civil Rights era America, with *Beloved* set in the North (Ohio) and *The Color Purple* set in the South (Georgia).

Conclusion Having the *Color Purple* as the title, it is clear the author focuses on creating the social status of the black women. It calls women to build a dignity emperor. Purple represents the dignity and independence of the black woman. Celie would not wear the color purple until she attained self-identity. Albert who once held all the power in the home suffered near death, due to the absence of a women in his home. Celie latched on to Shug lacking the female connection or friendship she once shared with her sister. Celie through Shug finds out her self-worth. The females were shown as a strong foundation if they built each other up. Celie feels heartbroken when Shug elopes with the love of her life. Celie loves her sister so much that she almost kills her husband after he keeps letters written to her by Nettie. Education is also a key thing in the story. It is the only way that Celie understands the letters written to her by Nettie. God is also well represented as the cause of every good thing on earth. The color purple represents the good things created by God for both genders to enjoy. You cannot avoid the color purple, you can never avoid the truth. The truth is inevitable. The entire novel is a symbol of the human quest for happiness and love .

When I first started working on this thesis, my intention was mainly to study *The Color Purple* from a narratological point of view. I initially focused on investigating the text with a background on studies done on the epistolary novel, but quickly discovered that this would not suffice: Walker's novel conforms to the epistolary novel in name and little else, and in fact appears to be intentionally rejecting nearly all tropes and conventions associated with the form. A secondary focus of my thesis became to uncover why she was doing this. As I have argued, I believe the answer to that is to be found in Walker's African-American background and the novel's concern with colonialism. Gates Jr. devoted *The Signifying Monkey* to tracing the history of African-American literature, with particular focus on the problem of representing the black voice – a question which he finds as far back in African-American writing. He uses the ritual of signifying(g) as a symbol of literary revision within the African-American tradition, and makes the convincing argument that one of the functions of *The Color Purple* is indeed to be a loving revision of *Their Eyes Were Watching God*. Literary revision, however, is also a powerful tool with which an outsider can approach the texts of the mainstream. As Nancy Walker puts it:

Appropriating a literary genre in order to review or even reverse its assumptions, ideologies, or paradigms is one of several ways in which a writer may alter an inherited tradition (...) to rework a specific text by a specific author (...) is to exercise a different kind of disobedience, one that questions the singularity and ownership of certain themes, plots, tropes, and narrative strategies. Such revisions are a way not only to subverting the traditional text, but also of laying claim to it, entering into dialogue with it on an equal plane.

In *The Color Purple*, I believe that we can see Alice Walker challenging both the tradition of the epistolary novel, as well as the specific novel *Pamela*, the perhaps most emblematic work of the genre. Lorna Martens makes the following claim: forms take on the connotations of functions with which they have been frequently or familiarly associated. One finds in the history of genres an increasing tendency to play on such intertextual resonance. A writer can evoke connotations just by choosing a form, and indeed, it becomes difficult to use an old form innocently. The letter novel is no exception from this assessment. The form occupies a

considerable space in the history of the English novel, and a number of tropes and motives have traditionally been associated with it. In *The Color Purple*, Alice Walker has written a letter novel that reaches back to this past by rejecting it: Celie's life is an inversion of the values posed by epistolary novel of Richardson's time. The expected preoccupations of a woman of the British middle classes in the eighteenth century – church, children, spouse – only bring her misery. She cannot find satisfaction by following their ideal, and must instead invent one of her own, like she invents their genre anew. Celie finds happiness when she is free to love who she wants, to embrace her sexuality and most importantly, to raise her voice. Celie's marriage to Albert, in particular, seems to be constructed as a cruel mirror of the life of Pamela Andrews.

the very form: letters are normally written out of a wish to keep up a correspondence, and to maintain contact with a beloved person that cannot be reached through other means. Celie writes letters that are not read, and Celie knows, at least in part, that they will not be read. Writing letters is a method of survival until she finds someone who is willing to acknowledge her existence for long enough to listen to her voice. By far the hardest blow that Celie seems to suffer in the novel (except for the rape which initiates her writing) is when Shug leaves her; in the scene where Shug confesses, Celie regresses. Incapable of speaking, she answers Shug in written notes. But Shug is not Celie's correspondent, and Shug is not the beginning and the end of Celie's life. Celie writes letters that no-one reads, and comes to acknowledge that the only person she can depend on for happiness is herself. It is here that *The Color Purple* parts way with the letter novel not only in content and tradition, but on the most fundamental functions of it as well: it is in her solitude that Celie finds her happy ending. Even if Shug does not come back, even if Nettie never read her letters, Celie has learned to be content. This insight would have been impossible for her if she had been writing with Nettie in a true correspondence. In the second-to-last letter in the novel, in the paragraph in which Celie finds that she can be happy without Shug and figures that this was the lesson she was supposed to learn, Albert talks about his daughters, born to his first wife and raised by Celie. "My girls so far off into mens and religion they can't hardly talk. Everytime they open they mouth some kinda plea come out"

(282). This simple statement is by no means incidental: it is an apt description of where Celie might have been if she had not learned to love herself for who she is.

Celie's letters do not reach their intended audience, but their effect on Celie cannot be Overestimated: they are a testimony to her existence. Letters to God cannot be mailed, and must – most readers presume when nothing else is mentioned – be kept somewhere where Celie herself can read them whenever she wants to. Because her letters read like such faithful Recordings of Celie's own voice, and because they remain as physical objects in her life, they Prove that she is still alive, that she exists even if the world around her marginalises her Presence. Still, Celie is liberated in acts of speaking, proving that it is not enough to be able to Write letters to prove to herself that she exists, but that recognition from the community Around her is necessary as well. It is only when she can make others listen to her that Celie Can confront them. Her spoken voice is more powerful than her written words, but her written Words imitates her voice so expertly that there is little difference between the two. Celie Speaks herself free, but her written voice remains as the physical object that can constitute a Novel and become a part of the national canon.

There remains little doubt that the main objective of *The Color Purple* is to give Celie a voice, both in the story-world and in the American literary tradition. In a novel whose ultimate purpose is to be the voice of a muted person, the form that this voice takes cannot be accidental. It is particularly relevant when analysing a work in which the muted voice is narrating from the position of one whose indigenous language has been attacked and perhaps annihilated by foreign occupants seeking to overtake the native culture. *The Color Purple* is rife with colonial problems, and it manifests them in two letter-writers who live in markedly different worlds, but who both suffer in the shadow of white colonialism. One is the embodiment of slavery who liberates herself when she gains the ability to speak out loud the things she could previously only write. The other is a missionary in Africa who discovers that she is powerless to stop the forces exploiting the continent and the people who live there. Celie stands against the society that has defined her language as “inferior” because it is spoken by “inferior” people, and triumphantly

preserves her story in the independent and nonconforming language of her resistance. Nettie, representing colonial interests, conforms to its standards of “proper” and educated language, seeking to imitate the white idea of perfection rather than finding a black one. This is, as I discussed in Chapter 3, no new practice in post-colonial writing. In *The Color Purple*, however, we see the use of language mirrored in the use of form. Many people describe Celie’s letter-writing as a diary, but as I showed in Chapter 2, this does not seem to be the case; they do at least not fulfil the purpose that most people have come to associate with diaries, real or fictional. Celie claims that her entries are “letters”, and keeping in mind Martens’ statement about the weight of genre and Walker’s references to earlier letter novels, I believe that that must also be what we, as her readers, approach them as. Nettie’s perfect adherence to the conventions that Altman finds in the classical epistolary novels shows that it is no coincidence that Celie turns away from the traditional use of the form. When Nettie writes in a language she is taught by a colonial organisation, and writes the genre of the colonial powers without challenging its conventions, it is nothing but predictable that a story celebrating black identity – in Africa as well as in America – chooses to repress her voice, and to ultimately cast her as the lesser successful of the two sisters even though she starts on a much better ground than Celie.

The Color Purple is letter novel in which the letters of the main narrator do not read like letters as most readers will expect them. They are so thoroughly coloured by her oral speech that they in fact seem indistinguishable from it, if not for the crucial effect that the letter form imposes on her narrative: she is not a retrospective narrator who knows how her tale ends, and neither is it a stream-of-consciousness narrative in which the narrating appears to take place in the present: Celie is set in a situation in which she experiences first and writes it down afterwards, but she narrates in a manner that makes it unusually difficult to tell the two apart. Celie’s spoken language muddles the distinction between past and present, which becomes another peculiarity in comparison with the expected narrative function of the letter novel. However small it is, there is a distance between the experiencing and the narrating self³⁷, but this distance often seems to be non-existent in Celie’s letters. Bray believes that free indirect

discourse in fact originated from the tension between the past (experiencing) self and the present (writing) self in letter novels: it was from the confrontation between an individual and its previous self that a new notion of consciousness arose (Bray 2). He shows that both the writers of and the writers in epistolary novels often were conscious of the difference between the self that was writing and the self that was experiencing, and finds early examples of free indirect discourse in letters where the writer switches to the voice of his past self without any textual markers of these flashbacks. Gates shows that the similar process is taking place in Janie: it is after she recognises the difference between her outer and her inner self, that she truly starts invading the voice of the narrator in free indirect discourse. Celie never makes any discoveries of this sort: in the pivotal scene of her transformation, the thing that Celie finds is that she exists: "I'm here". The reality of this statement is of course that Celie is not only there, she is everywhere. The story-world of *The Color Purple* exists entirely as Celie's words, and Celie's words are a tangible presence in it because Celie's letters must exist in this world, as objects that can be touched and seen and read. Unlike Janie's voice, which is 37 See Genette 155, Stanzel 211

Spoken and only realised through the presence of a third-person narrator, Celie's letters exist independent of other narrators: the one who decides how to put Celie's word onto the page is Celie herself. This unity is reflected in her narrative voice, in which Celie merges past and present with little effort. Gates argues that it is in free indirect discourse that Walker revises not only Hurston's plot, but her narrative devices as well: it is through free indirect discourse, in which the writing Celie speaks in the voice of the experiencing Celie, that her unique voice emerges.

As has previously been mentioned in this thesis, Ruth Perry made the claim that epistolary novels often concerned the passive, emotional responses to situations that the writers could not influence. This is indeed how the initial set-up of *The Color Purple* works as well. However, Alice Walker has created a character whose only language is her dialect, and who writes it down as best as she can. As Celie's written word is merged with her spoken word, her

voice grows in her letters until she can release it upon the world as a whole. Simultaneously, while it is Celie's spoken word that empower her in the story-world, it is her letters that remain in the real world, bound and printed and available for anyone to read. Linda Abbandonato traces the roots of *The Color Purple* back to Richardson's *Clarissa* (1748), and remarks that it stands in opposition to a canon of men writing stories about women and a tradition of silencing women's stories by refusing to publish them – which remains a problem for African-American woman writers . Black women are voices from the margins, remaining the “other” whether they speak as black or whether they speak as women. Celie is black and Celie is a woman, but more than anything: Celie is only Celie, who goes as far as to censor her abuse husband's last name so his identity does not become part of hers. Celie writes her story without regard for tradition and – because of the private nature of her writing – without having to struggle against a society that has a history of ignoring the voice of black people, and of women, and of black women not the least. The success of *The Color Purple* not only as a novel, but as a film and a musical as well, is perhaps the greatest testimony to the project that Walker seems to undertake in the novel: Celie has not stayed silent.

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