

## A Womanist Study in Alice Walker's *Colour Purple*

**Banaz Wirya Ali**

Department of English, College of General Education and Language, Lebanese French University, Erbil, Kurdistan Region, Iraq.

[Banaz.warya@lfu.edu.krd](mailto:Banaz.warya@lfu.edu.krd)

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### ABSTRACT

Alice Walker coined the concept of womanism as a powerful advocacy for the rights of dark-skinned women. Her remarkable social nature and insatiable curiosity made her a multi-talented personality. This passion for understanding everyone and everything was evident in her novel *The Color Purple*, which delved into multiple themes. The novel effectively highlighted racism, sexism, patriarchy, and poverty as prominent themes. Since the inception of womanism, its application to literary works has been more widespread than has been extensively documented. This paper aims to explore the portrayal of dark-skinned women, specifically Celie, the main character in *The Color Purple*, within both the black and white communities. It brings attention to the challenges confronted by dark-skinned women. Notably, being a woman and being dark-skinned were considered burdens, and this paper delves into the issue, emphasizing how Alice Walker crafts a path to liberation and independence for all dark-skinned women characters. Moreover, this study delves into the distinction between two critical concepts, namely "Feminism" and "Womanism." It seeks to demonstrate how Walker progresses from a limited theory of feminism to a more comprehensive approach to women's issues through womanism. To achieve this goal, the researcher analyzes the behavior and experiences of the dark-skinned women characters in *The Colour Purple*. Through this exploration, the paper ultimately sheds light on Walker's powerful message, inspiring women of all backgrounds to embrace their strength, freedom, and individuality within the broader

spectrum of womanism.

**Keywords:** Alice Walker, *Colour Purple*, Struggle, Feminism, Womanism.

## 1. Introduction

Alice Walker, the author who printed her novel *The Color Purple* in 1982, stands among those novelists whose literary endeavors primarily delve into the historical narratives of civil rights, with a special emphasis on the experiences of women with dark skin colors. The concepts of "self-awareness" and "self-development" have been central themes that have attracted the attention of many researchers in their examination of this novel. Nonetheless, as far as the researcher's awareness extends, female characters in the narrative have not been given the adequate consideration they should have received. The story in *The Color Purple* is narrated by Celie a fourteen-year-old girl, black, ugly, and illiterate. She sends letters to God when her father told Celia "You better not never tell nobody but God. If 'd kill your". Mammy proceeds to engage in letter correspondence with her sister, Nettie. These letters serve as a platform through which she endeavors to articulate her pain and elaborate on every detail of her experiences (Walker, 1982, p.3). Her stepfather rapes and bruises her and pressures her to marry Mr.\_ so that he can raise his children.

The novel focuses on how a woman values herself, how others respect her, and what it takes for a dark-skinned woman to succeed in battling oppression and breaking free from dark-skinned men's control.

The tale has four main female characters with dark skin, Celia, Nettie, Squeak, and Sofia. Every female character is uniquely subjected to oppression. In this novel, the conventional practice among African- American writers of depicting dark-skinned women as victims of powerful dark-skinned males is broken. Walker, on the other hand, creates a complex new character for Celie, who has spent her life serving

others while forgetting herself, and how she improves herself and overcomes all of society's limitations.

The novel examines the social conflict in society between people of color on the one hand and women on the other. On the one hand, implying that there is conflict and racial discrimination based on gender on the other. It also addresses specific family difficulties such as how to develop a strong foundation through cooperation as well as gender equality. The main obstacle that ladies face in this novel is compounded because they are women first, and dark-skinned second. This scenario causes women to lose their "self-awareness" and their human rights. As a result, because the concept of "Womanism" concentrates on women, Walker presents the people and events in a way that promotes this concept as a solution to all of these Man's problems. Furthermore, this research will look at how the female personality develops in the black community, as well as the role of the concept of femininity in this context.

### **1.2. Literature Review**

Many studies, research, and essays have been written about *The Colour Purple*, but all of them approached the novel's events and characters from a single point of view: feminism. Alice Walker worked hard in her novels, particularly *The Colour Purple*, to express the concept of womanism to make it an alternate or developed case of feminism. Cynthia Hamilton points out in her book, *Alice Walker's Politics or the Politics of The Color Purple* (1988), that this work is not about black women, but rather about a universal concept that concerns all of humanity. It is a novel about slavery in all of its manifestations, particularly slavery within the family, in which the female is a slave to the needs of the man and a way to fulfill his demonic ambitions. Cynthia Hamilton points out in her book, *Alice Walker's Politics or the Politics of the Color Purple* (1988), that this work is not about black women, but rather about a universal concept that concerns all of humanity. It is a novel about slavery in all of its manifestations, particularly slavery within the family, in which the female is a slave to the needs of the man and a way to fulfill his demonic ambitions "The only

way to escape that victimization is through Transformation” (Hamilton, 1988. p.382). So, it is clear how black women become more self-sufficient and gain employment, whereas a white woman relies on a black woman while teaching her to drive. Nothing is impossible in this life. This novel's black women were created to be universal figures.

In her work, *Race and Domesticity in The Color Purple (1995)*, Linda Selzer asserts the distinction between feminism and womanism. She emphasizes Celie's character, describing her as "a person who knows nothing about life" (Selzer, 1995, p.23). She is either unaware of herself or her female body. Her stepfather rapes her and commands her to remain silent, which she does. However, towards the end of the novel, Celie's character has evolved into an independent, powerful woman, as any woman should be. This metamorphosis is a requirement of womanism.

In his article *The Gift of Loneliness: Alice Walker's The Color Purple (1985)*, P.H. Abrams observes that Walker emphasizes the necessity of change and its impact on humans. "Walker believes deeply in the ability of people to change and grow," he utters, "attributing this belief to her work in registering black voters in Mississippi during the Civil Rights Movement, when she witnessed a great deal of change." (Abrams, 1985, p.30). Catthuan L. Nguyen (2010) discusses how female characters overcome "racial traumas," which is a womanist concern, rather than focusing on "class struggle," which is a feminist concern. Also, Nguyen (2010) describes *The Color Purple* as two storylines in one. In the first, Celie is a character who is silenced and oppressed; in the second, she is a rebellious character. Her personality has changed thanks to her increased self-awareness. Walker agrees with Signr that socialization is a key factor in the development of silencing among black women since silencing is not only the act of not speaking but rather an ingrained social behavior. Alice Walker thinks that working together and starting their enterprises is the greatest way for women of color to tackle their issues.

## **2. What is the Difference between Feminism and Womanism?**

Feminism is a set of views aiming at defending women's political, economic, and social rights by promoting equal opportunities for women in education and employment. It went through three waves. Estelle B. Freedman relates to feminism's origins. She claims that the first phase of feminism was formed in 1792 by an English philosopher named Mary Wollstonecraft, who wrote her book *A Vindication of the Rights of Woman*. In 1848, several American intellectual women portrayed her ideas, sparking a feminist movement in the United States. The second wave of feminism began after WWII, when women replaced men in military manufacturing and kept the economy stable during the war, giving them the confidence to work the same jobs that men did. Many outstanding literary works, such as Germaine Greer's *The Female Eunuch* (1971) and Kate Millet's *Sexual Politics* (1971), aided this period. The third wave of feminism began with the publication of a book by a well-known feminist named Rebecca Walker entitled "To Be Real: Telling the Truth and Changing the Face of Feminism." These three waves of feminism, on the other hand, examine how male-run organizations, values, and ideas oriented at them have survived over females for so long that they have become ingrained in communities. Furthermore, Feminism emphasizes that all cultures and communities throughout history have considered women to be subordinate to males, as mothers, wives, or daughters, and that their mental and physical qualities are insufficient to do challenging responsibilities in society. As a result, feminists concentrate their efforts on combating these antiquated views. Many feminists, particularly persons of color, have opposed the notion of feminism, stating that it is insufficient for them. Walker's point of view, according to Lois Tyson, is that feminism is aimed at the white race and excludes dark-skinned women from its program, hence Walker ignores it. Tyson explains Alice Walker's feminist perspective by saying:

“Some black women feel that feminism is a divisive force in the black community. As a result, some have either abandoned feminism or sought ways to reconcile it with the concerns of the black community, as Alice

Walker did when she called herself a “womanist” because she works for the survival and wholeness of her people, men, and women both, and for the promotion of dialogue and community as well as for the valorization of women and of all the varieties of work women perform (Tyson, p, 103)”

Alice Walker feels that feminism no longer satisfies the needs of black women because it focuses on the lives of white women while overlooking the problems that black women face. As a result, she strove to broaden the concept of womanism through her novels and creative works. Layli Phillips defines womanism as:

“Womanism is a social change perspective rooted in Black women’s and other women of color’s everyday experiences and everyday methods of problem-solving in everyday spaces, extended to the problem of ending all forms of oppression for all people, restoring the balance between people and the environment/nature, and reconciling human life with the spiritual dimension.” (2006, p. xx)

Womanism is not feminism, according to Phillip’s definition. Womanism does not focus on sex or gender discrimination; rather, it elevates all forms of oppression, whether based on gender, race, or class, to equal status. As a result, experts from the United States, Australia, China, Europe, and India sought to investigate the connotations of womanism.

In her book, Don Weems argues that feminism is very different from womanism because The Africana woman did not see the man as her primary enemy, as does the White feminist, who is engaged in an age-old battle with her White male counterpart for subjugating her as his property. African-American men have never had the same institutionalized authority to oppress African-American women that White men have had to oppress White women (Weems, 2019, p. 54).

However, many doubts have been raised regarding the relationship between feminism and womanism. Some historians agree that womanism is a synonym for

black feminism, according to Weems (2019, 55) "womanism was simply a synonym for Black feminism". But according to Phillips, this point of view is insufficient because "(1) it is anti-oppression, (2) it is vernacular, (3) it is nonideological, (4) it is communitarian, and (5) it is spiritualized." (Phillip, 2006, p. xxiv). Finally, Womanism is a concept that focuses on social change, emphasizes harmony and consistency among different groups of society, advocates the abolition of all forms of oppression, advocates addressing everything that deprives people of their humanity, and advocates the promotion of welfare and public interests regardless of identity, social status, or ethnic origins.

The phrase "anti-oppression" implies that womanism seeks and supports the emancipation of all humanity (male and female) from all types of oppression. Womanism aims at encouraging people to entirely overcome dominance and tyranny. In terms of the other phrase, "vernacular" refers to ordinary people's everyday speech. Philips describes this phrase as " a womanist."

there is no need to be "perfect"; personhood is enough to qualify" (Philip, 2006, p.xxv). Furthermore, the word "non-ideological" suggests that womanism is not decentralized. And it rejects words like "you're either inside or outside" and "you're either with us or against us." "Womanism" attempts to foster good interdependence from any location. The alternative term, "Communitarian," refers to a womanist's belief that the job of social transformation is motivated by the good of the community. As a result, the obsession with womanism is not black women; rather, the black woman is the source of this particular style of thinking about the common good. Finally, spirituality refers to the belief in the existence of a spiritual dimension in which human life is interwoven with the corporeal world held by womanism. Womanists are staunch believers in the presence of the spiritual world; however, they are unconcerned about how it is viewed.

### **3. A Womanist Study in Alice Walker's *The Colour Purple***

The term "Womanism" started to catch on in literary circles after the release of *The Color Purple*. The modern idea of womanism has been the subject of numerous papers and research, Walker believes that as a woman first, a black woman second, and a black woman novelist third "As apologist and chronicler for black women" (Elesabeth, 2008. p.39). She views herself as an advocate and historian for black people. She also thinks that not all of the suffering of black women is expressed by feminism.

*The Color Purple* was published in 1982. Its moniker comes from a dialogue between Celie and Shug. The quote "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it" (Walker, 1982, p.196). To meet the demands of the womanist movement, the novel was written in an epistolary manner. The conditions of womanism were met by writing the novel in this manner and using the local language. The heroine Celie's journey toward freedom is discussed in the book. She first admitted to Shag that her stepfather had raped her, and then she found her sister's letters to Nettie, which her husband had been hiding for years. She then fled from him and went to her stepfather's house to steal it. Celie wanted to alter her life and get rid of all the depression, as evidenced by these two instances. On the other hand, the work not only tells the tale of a single black woman who experienced prejudice and humiliation but also serves as a metaphor for the experiences of countless women all over the world. In a society where women care for one another and each other's children, the story also depicts the situation of black women.

Additionally, Celie never replies or rejects; either she is quiet or she chooses to be silent since she was unsure of how to act or react. She feels ashamed and finds it difficult to write what she wants to express to God when her sister advises her to do so. "I remember one time you said your life made you feel so ashamed you couldn't even talk about it to God, you had to write it," she recalls telling her sister (Walker, 1982, p. 117). Gates, H. L. claims that " Walker represents Celie's growth of self-



consciousness as an act of writing ... Celie, in her letters, writes herself into being” (Gates, 1995, p. 243). Celie began to reflect on her existence as she sent letters to God; this catalyzed her transmission. Celie's transmission began when she began to consider her existence as she was writing letters to God. To help Celie let go of her unfavorable beliefs and set her on the path to liberation, womanist Alice Walker constructs a spiritual realm for her and allows her to live in that world.

Shug is a strong, attractive, and self-assured character in contrast to Celie “Shug Avery standing upside a piano, elbow crook, hand on her hip. She wearing a hat like Indian chiefs. Her mouth open showing all her teeth and don’t nothing seem to be troubling her mind” (Walker, 1982, p.7). She is still mute, though, just like Celie. She couldn't speak, and locals used her as a commodity. Even though she was socially marginalized, she fought for her freedom by adopting a man's behavior and immersing herself in his society. Celie explains how self-confidence:

Shug says, girl, you look like a good time, you do. That is when I notice how Shug talks and act sometimes like a man. Men say stuff like that to women, Girl you look like a good time. Women always talk about hair and health. How many babies living or dead, or got the? Not about how some woman they hugging looks like a good time (Walker, 1982, p.72)

Since Shug is searching for her own unique identity and is aware that to be independent in such a society, she must demonstrate that she has mannish qualities, this is what sets her apart from Celie. Celie's younger sister Nettie is also mute, and she appears to be in a similar condition to Celie. She constantly eludes capture in her quest for freedom to be safe. She first flees from her stepfather, who wants to treat her the same way he did Celie. Second, when Celie's husband tries to seduce her, she flees. Contrary to Celie, Nettie is educated in some way and a beautiful girl, therefore she can achieve her liberation more quickly than others.

Sofia is the most resilient black woman in the cast. She stands apart from other fictional black women. She keeps talking. and what she will do if someone annoys

her or perhaps just attacks her. In one of her letters, Celie describes her mom as saying, "Look across the yard. I observe Sofia pushing a ladder against the house and then leaning it against it. Her pants are an old pair from Harpo. a headband was used to tie up her head. She slowly climbs the ladder to the roof and starts to drive nails. "Like shots, the sound echoes through the yard" (Walker, 1982, p. 58). Sofia has a masculine appearance. She acts, dresses, behaves, and fights like a man. She quotes herself as having said "All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles" (Walker, 1982, p. 39). She is not a silent figure, but because she is nonviolent, she returns to being silent. She assaulted the mayor and refused to do the maid's task for his wife, for which she was sentenced to prison. She agreed to work as a maid years later and was let go in a horrible position. When she was liberated, Celie describes her as claiming:

"When I see Sofia I don't know why she is alive. They crack her skull, they crack her ribs. They tear her nose loose on one side. They blind her in one eye. She swole from head to foot. Her tongue is the size of my arm, it sticks out tween her teeth like a piece of rubber. She can't talk and she just about the color of an eggplant" (Walker, 1982, p.92).

When Sofia is released from jail, she comes back as a different version of Celie. She never talks or fights. She is abused and broken. In this book, all black women experience oppression. Their subjugation is a long-standing feature of their culture. They're accustomed to it. Additionally, men are already oppressors in this book for the same reason. The issue is not that they are happy with how things are in this society; instead, it is that they are always in terror. As a result, the author of the novel suggests escaping to freedom and accepting the outcomes as they are. No matter how horrible the outcomes are, they will never be as bad as the conditions that black women live in. Harris makes a point about silence and stereotypes. (1984) Black American Literature Forum "What Celie records – the degradation, abuse, dehumanization – is not only morally repulsive, but it invites spectator readers to generalize about black people in the same negative ways that have gone on for

centuries" (Harris. 1984, p.156). She is correct; however, the problem does not only affect black women. It is more inclusive. According to Alice Walker, the book is not specifically about black women; rather, it is intended for all women in general, including white women and women of color, and it has implications for both black and white civilizations. She wants everyone to be able to see these figures as they float to the surface. Both black and white communities have individuals like Celie's stepfather and her husband. She wants everyone to put an end to all forms of oppression, allowing women to speak up about sexism and racism around the world.

Furthermore, Celie associates a white guy with the idea of God. They both possess authority over others and are white. God appears to her as "Big, Old, Tall, Grey Bearded, and White." He walks around barefoot and wears white robes. green eyes? As she. Grayish-bluish in a nice way. however large. I say, "White lashes" (Walker, 1982, p. 195). She begins to understand what god means when she meets Shug, who explains to her as follows:

God is inside you and everybody else. You come into the world with God ... Don't look like anything, she says. It ain't no picture show. It ain't<sup>51</sup> something you can look at apart from anything else, including yourself. I believe God is everything, says Shug. Everything that is or ever was or ever will be. And when you can feel that, and be happy to feel that, you've found it. She says, My first step from the old white man was trees. Then air. Then other people. But one day when I was feeling like a motherless child, which I was, it come to me: that feeling of being part of everything, not separate at all. (Walker, 1982, p. 176)

Celie also makes a connection between God's image and the trees. She believes that the strength she possesses and all of her speech originates from a tree. "Until you do right by me, I say, everything you even dream about will fail," she warns her husband. I deliver it to him in its whole, exactly as it has come to me. And it appears to come from the trees to me" (Walker, 1982, p. 187). Then Shug broadens Celie's

understanding of God by informing her that everyone is treated equally by God, regardless of their gender, race, or physical characteristics.

As a feminist, Alice Walker presents an opposing viewpoint on issues of gender, race, culture, and sexuality. She also articulately discusses universal issues, such as those that affect all people, regardless of race or color, to close the gap between opposing cultures and nations. As a result, "Feminism" does not present a values perspective similar to "Womanism". Walker seeks to make the point that race is more significant than gender, class, culture, and nationality and less complicated and varied than personality. The fact that "Feminism" is predicated on the idea of class is one of the elements that cast doubt on its veracity.

Walker emphasizes the idea of beauty. She attempts to express the message that a dark-skinned woman's beauty comes from a different perspective and that they should appreciate their appearance and beauty by depicting a dark-skinned woman as ugly and a white lady as a symbol of beauty. She strives to strike a balance between the two. As a result, Celie asks Sofia, a black woman, to work alongside a white guy in the store she acquired from her husband. She thinks that by collaborating, comprehending, and accepting one another, ethnic separatism may be overcome as a social problem. We encounter a new Celie at the book's conclusion. She believes that she is not ugly or weak since she embraces herself. She is relocated. Feminist theory holds that a man's ability to make money makes him superior to a woman since males believe they can produce while women are still consumers. When the novel forces women to take their free work out of men's custody, it presents a different idea. Shug starts singing, and Celie launches her own company. Thus, In this story, the woman is depicted as improving from one condition to another, growing stronger and more independent. The shift from feminism to womanism is taking place. Walker is a "Womanist" who believes in the "power of change" and the liberation of women. All of the black women characters in the book transform and overcome the old roles that feminism had assigned to them.

A womanist holds that to combat the male dominance that threatens them, women should assist one another. The transition from feminism to womanism includes this. When her husband informs Celie “You black, you pore, you ugly, you a woman. Goddam, he says, you nothing at all” (Walker, 1982, p, 46), She had the support of Shug, Nettie, and Sofia, who pushed her to be resilient and take action. Telling Celie, Nettie “You’ve got to fight and get away from Albert. He ain’t no good” (Walker, 1982, p, 119). Education is also seen as the foundation of womanism. Celie lacks formal schooling, but Nettie assists her and instructs her in reading and writing. The two pillars of womanism—education and mutual support—are combined in this process. All populations with dark complexion experience an education challenge, according to Walker, who adds:

The African male order, like its American counterpart, disapproves of feminine expression; girl children are forbidden from attending the missionaries' educational programs and are regarded as the property of their fathers before their husbands. They go through a rite of scarification as a mark of their transition into femininity, which identifies their place in society (Walker, 1983, P.62).

When Celie informs her spouse at the book's conclusion that she has changed, “I'm pore, I'm black, I may be ugly and can't cook...But I'm here” (Walker, 1982, p.205). She is a strong, dark-skinned woman who can defend herself and live.

#### **4. Conclusion:**

“Womanism”, “Feminism”, “Sexism”, “Racism”, “traditional gender norms”, and race are the main themes of *The Color Purple*. Walker claims that “Womanism” is the best approach for making the world a better place to live because she believes in the distinctions that exist amongst individuals and these differences should not lead to the oppression and degradation of humans.

While feminists turn to this book for established stereotypes, Walker believes in the power to create our lives and ourselves. She exhorts ladies with dark skin to

embrace their black skin and be self-assured. She also motivates them to challenge stereotypes of black women. She desires the abolition of a patriarchal society and the rejection of all established gender norms. Walker works to rouse women from their slumber and encourage them to start forming their identities as independent women because she believes that women have inner strength. She uses Celie as a role model for all the uneducated and unexposed ladies, leading them to the conclusion that she should assign it to a womanist.

Womanists fight for equality for the sexes. According to Walker, racism is more significant than sexism and has a greater impact on humanity. In addition, womanism does not include class and racism in its agenda the way feminism does, not because it shares the concerns of black women, but rather because it also focuses on the problems facing white women. Womanism is primarily concerned with how the patriarchal system weakens, oppresses, and suppresses white women. Women's rights activists struggle for gender parity. Walker contends that racism is more important and detrimental to mankind than sexism. Womanism also does not prioritize issues of race and class in the same manner as feminism does, not because it does not share the concerns of black women, but rather because it also emphasizes issues that affect white women. The main focus of womanism is how white women are weakened, oppressed, and suppressed by the patriarchal society. She chose to use the term "woman" rather than "female" because she thinks "woman" has a greater meaning than "female." Walker also urges fraternity, a priority on the family, fighting for justice, spirituality, and self-realization. "Womanism" focuses on the culture that influences society as a whole. The idea of "Womanism" aims to bring black people together regardless of their nationality and holds that the home is where change for liberation begins and that the value of women is revealed.

"Womanism" and "Feminism" work together to combat sexism and patriarchy in society, but womanism advocates stepping up the fight against sexism within the black community. Undoubtedly, some white people experience patriarchy in the

family, but black people experience more severe issues with gender discrimination in the family. For instance, in addition to the racism inflicted on them by white people, individuals of dark skin also engage in internal racism inside their community, which is a form of racism among black people. Those who have light black skin believe it to be more attractive than dark black skin. Walker encourages women to embrace themselves because she feels that all women are beautiful, making them stand out in their beauty regardless of whether they are white or colored. Skin tone is not a valid indicator of beauty. Celie initially believed she was ugly at the start of the novel, but by the conclusion, after regaining her confidence, she started to appreciate the beauty of her complexion and realized that her body color is different. After painting their lives by themselves and without the assistance of any other people, the black female figures all began new lives, though collectively.

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## لێکۆڵینهوهیهکی ژنناسی له کهلەر پیریلێ ئالس وۆلکەر

پوخته

ئەلیس وۆلکەر چەمکی ژنناسی وەک داکۆکیکاریکی بەهیز بۆ مافهکانی ژنانی پێست پەش داھینا. سروشتی کۆمەڵایەتی سەرسوڕهینەر و حەسرەتی بێ وێنە وای لیکرد کەسایەتییهکی بەهرەمەند بێت. ئەم هەستە بۆ تیگەیشتن له هەموو کەسیک و هەموو شتیکی له پۆمانەکهیدا به ناوی "که‌لەر پیریل" ناسکرا بوو، که له چەندین بابەتدا تیکەڵ بوو. پۆمانەکه به شیوهیهکی کاریگەر پەگەزیه‌رستی، سیکسیزم، پیاوسالاری و هەژاری وەک بابەتی بەرچاو تیشک دەخاتە سەر. له سەرەتای دەستپیکردنی ژنناسییهوه، به‌کارهینانی بۆ کاره ئه‌ده‌بیه‌کان به‌ربلاوتر بووه له‌وهی که به شیوهیهکی به‌رفراوان تۆمارکراوه. ئامانجی ئەم توێژینه‌وهیه ئه‌وه‌یه که وێنه‌ی ژنانی پێستی پەش بدۆزیتەوه، به‌تایبه‌تی سیلیه، کەسایه‌تی سەرەکی "که‌لەر پیریل"، له‌نیو هەردوو کۆمەڵگه‌ی پەش و سێ. ئەو کیشانه‌ی رووبەرۆوی ژنانی پەش پێست دەبنه‌وه له کۆمه‌لگا.



به شیوهیه کی بهرچاو، بوون به ژن و پیستیکی رهش به بارگرانی داده نرین، و ئەم تووژینه وهیه بای له کیشیه که دهکات و جهخت دهکاته وه له سه ره ئه وهی چوون ئه لیس و الکره پښگایه که دروست دهکات بو ئازادی و سه ره خوویی بو هه موو که سایه تیبیه کانی ئافره تی پیست رهش. له گه ل ئه وه شدا، ئەم لیکۆلینه وهیه ده چیته نیو جیاوازی نیوان دوو چه مکی ره خه نی، که ئه وانیش "فیمینیزم" و "ژنیمانیزم" بوون. هه ولده دات ئه وه نیشان بدات که چوون ئه لیس و الکره له تیورییه کی سنووردار له فیمینیزم به ره و پښگایه کی گشتگیرتر بو کیشیه کانی ژنان له پښگایه ژنانه وه به ره و پښ ده چیت. بو به دیه یانی ئەم ئامانجه، تووژینه وه که شیکردنه وهی هه لسوکه وت و ئەزموونی که سایه تیبیه کانی ژنانی پیست رهش له رۆمانه که دا ده کات. له پښگایه ئەم لیکۆلینه وهیه وه، له کو تاییدا تووژینه وه که تیشک ده خاته سه ره په یامه به هیزه کهی ئه لیس و الکره که ئیلهام به ژنان ده به خشیت له هه موو باکراوندیکه وه بو ئه وهی هیز و ئازادی و تاکه که سی خو یان له نیو پانتاییه کی فراوانتری ژنخوازیدا له خو بگرن.

### دراسة نسوية كلر بيربل لأليس ووكر

#### المخلص

صاغت أليس ووكر مفهوم النسوية كمناصرة قوية لحقوق النساء ذوات البشرة الداكنة. طبيعتها الاجتماعية الرائعة وفضولها الذي لا يشبع جعلها شخصية متعددة المواهب. كان هذا الشغف بفهم الجميع وكل شيء واضحا في روايتها "اللون الأرجواني"، التي بحثت في مواضيع متعددة. سلطت الرواية الضوء بشكل فعال على العنصرية والتمييز على أساس الجنس والنظام الأبوي والفقر كمواضيع بارزة. منذ نشأة النسوية، كان تطبيقها على الأعمال الأدبية أكثر انتشارا مما تم توثيقه على نطاق واسع. تهدف هذه الورقة إلى استكشاف تصوير النساء ذوات البشرة الداكنة، وتحديد سيلي، الشخصية الرئيسية في "اللون الأرجواني"، داخل كل من المجتمعات السوداء والبيضاء. إنه يلفت الانتباه إلى التحديات التي تواجهها النساء ذوات البشرة الداكنة. والجدير بالذكر أن كونك امرأة وكونها ذات بشرة داكنة كانا يعتبران عينا، وتعمق هذه الورقة في هذه القضية، مؤكدة كيف ترسم أليس ووكر طريقا إلى التحرر والاستقلال لجميع الشخصيات النسائية ذات البشرة الداكنة. علاوة على ذلك، تتعمق هذه الدراسة في التمييز بين مفهومين نقديين، وهما "النسوية" و"النسوية". يسعى إلى إظهار كيفية تقدم أليس ووكر من نظرية محدودة للنسوية إلى نهج أكثر شمولاً لقضايا المرأة من خلال النسوية. لتحقيق هذا الهدف، يحلل البحث سلوك وتجارب شخصيات النساء ذوات البشرة الداكنة في الرواية. من خلال هذا الاستكشاف، تسلط الورقة الضوء في النهاية على رسالة أليس ووكر القوية، وتلهم النساء من جميع الخلفيات لاحتضان قوتهم وحريروتهم النساء من جميع الخلفيات لاحتضان قوتهم وحريرتتهن وتفردهن ضمن الطيف الأوسع للنسوية.