

THE QUEST FOR SELF-DETERMINATION AND INDIVIDUALITY: A BLACK FEMINIST ANALYSIS OF WALKER'S *THE COLOR PURPLE*

Sheema

*Department of English and Applied Linguistics, University of Lakki Marwat,
Khyber Pakhtunkhwa, Pakistan.*

Email: sheemamarwat40@gmail.com

Dr. Kiramat Ullah

*Chairperson, Department of English and Applied Linguistics, University of Lakki
Marwat, Khyber Pakhtunkhwa, Pakistan.*

Email: kiramatazad86@gmail.com

Aziz Ullah

*Department of English and Applied Linguistics, University of Lakki Marwat,
Khyber Pakhtunkhwa, Pakistan.*

Email: azizullahozhaki@gmail.com

Muqaddas Gull

*Department of English and Applied Linguistics, University of Lakki Marwat,
Khyber Pakhtunkhwa, Pakistan.*

Email: muqaddasgull094@gmail.com

Zemal Alam

*Department of English and Applied Linguistics, University of Lakki Marwat,
Khyber Pakhtunkhwa, Pakistan.*

Email: zemalalam737@gmail.com

Abstract

*This study explores women's emancipation in Alice Walker's *The Color Purple* through the analytical framework of Black feminist theory. Central to the novel is the journey of Celie, a Black woman navigating the intersecting oppressions of racism, patriarchy, poverty, and illiteracy in the early twentieth-century American South. Utilizing the theoretical insights of Patricia Hill Collins, bell hooks, Angela Davis, and Kimberlé Crenshaw, the research critically examines how these layered structures of domination shape and constrain Celie's identity, voice, and agency. The study identifies key challenges faced by Celie—sexual and domestic violence, psychological silencing, and economic exploitation—suggesting that these are systemic manifestations of a “matrix of domination.” Her eventual resistance and empowerment are catalyzed by pivotal relationships with women such as Shug Avery and Nettie, underscoring the role of sisterhood and solidarity in the Black feminist traditions. The current study emphasizes the transformative role of literacy, narrative, and creative expression in Celie's self-actualization. It contributes to ongoing discourses on Black women's liberation by illustrating how personal transformation and collective solidarity challenge systemic injustice.*

Keywords: *Feminism, Patriarchy, Racism, Domestic Violence, Self-actualization, Womanism, Identity*

Introduction

*In *The Color Purple* (1982), a groundbreaking novel by Alice Walker, the narrative centers on African-American women who resist domination of white supremacy and patriarchy. This study*

concerns the liberation of women in the story using Black feminist theory as the analytical lens for understanding the shaping and resistant relationship between Black female identity, the oppressions of race and gender. *The Color Purple* (1982) is a landmark in literary history for its profound portrayal of the African-American female experience, shedding light on the plight of Black women in racially divided society while paying path through system of oppression. Black feminism, as expressed by prominent scholars such as Patricia Hill Collins (1990) and bell hooks (1981), provides vital tools for unraveling the layered experience of Black women who are frequently left out of both feminist and anti-racist agendas. Black feminism recognizes the dual oppression experienced by Black women-both the outright racism of wider society and the ingrained misogyny within their own circles. This doubleness of oppression, or “double jeopardy,” is a primary concern of Black feminist thought, and Walker’s novel captures it in the experience of the protagonist, Celie, whose voice is used as a means of questioning the state and the church.

Walker’s work shows how Celie, the protagonist, breaks the cycle of violence and submission and gains her identity and agency. Her path through life is a shift in insight to her own value and a fierce resistance to patriarchal control that is a moving example of how Black feminist thought operates. The vesting of power in Celie is not only the sole effect of her personal metamorphosis, but the very preservation and encouragement of other powerful Black women like Shug Avery and Nettie. These relationships bring to the fore a cardinal principle of the Black feminist theory: In the end, it becomes necessary to have sisterhood and solidarity on the way to emancipation (Lorde, 1984). The support and pooled wisdom of other women in Celie’s life deliver strength to Celie for her to reclaim her voice, showing what community amongst women can do in defying oppressive systems.

The examination of women’s emancipation in *The Color Purple* (1982) through the eyes of Black feminism challenges readers to read the novel not as a story of survival but as a story of active resistance and self-realization. It highlights the novel’s role in challenging and overturning traditional gender roles and adding to the growing conversation over the complexities of the identity and liberation of the Black women. This study attempts to develop this discourse by exploring how characters in the novel can rise above oppressive forces and assert their own voices and independence, not in the world that oppresses them, but in a world invented to keep them on the margins.

While many studies have explored oppression, racism, and female empowerment in *The Color Purple*, limited attention has been given to how Black feminist theory specifically articulates Celie’s journey toward self-determination through literacy, sisterhood, and resistance. This study addresses this gap by examining Walker’s narrative as a site of Black women’s collective empowerment and identity reconstruction.

Research Objectives:

This research aims to achieve the following objectives.

- i. To explore the role of Black feminist theory in understanding Celie’s self-determination.
- ii. To analyze the relationship between patriarchy, racism, and female agency.
- iii. To examine how solidarity and literacy contribute to Black women’s liberation in Walker’s narrative.

Research Questions:

The present study seeks the following questions.

- i. How does Alice Walker's *The Color Purple* represent Black women's resistance to intersecting oppressions of race, gender, and class?
- ii. In what ways does Celie's personal transformation reflect the core principles of Black feminist theory?
- iii. How do sisterhood and literacy function as tools of empowerment in the novel?

Literature Review

This section is a scholarly overview, an extensive and in-depth critical analysis of the existing studies related to our research. It provides the foundation for summarizing, evaluating, and synthesizing the collected data according to the particular central theme of the study. Essentially, it provides a context for new research by demonstrating an understanding of the existing studies, highlighting key findings, gaps, and future research areas.

Simparinka (2022) states that female characters in *The Color Purple* have been sexually exploited in a male-dominated society. Gender discrimination is a major theme, highlighting how women, particularly Black women, are troubled and marginalized due to their gender and race. The novel portrays many forms of gender discrimination, including physical and mental abuse, and the suppression of female agency. The characters, especially Celie, Sofia, and Squeak, experience the influence of a patriarchal society that reinforces outdated gender roles and limits women's opportunities.

Padhi (2015) critically explores Alice Walker's most acclaimed work, *The Color Purple* (1982), and categorizes it as one of the best novels in showcasing the troubles, sufferings, and agonies of African-American women from marginalization, patriarchy, misogyny, sexism, and racism. Through the journey of the principal character, Celie, Alice Walker not only gives voice to Black women against systematic oppression but also offers the guidelines and way to seek freedom and liberation from societal constraints. The novel portrays the transformation of Celie from an abused, sexually ill-treated child to a voiceless wife and her final evolution into an empowered, self-affirmed, and liberated woman. Celie represents the realities of African-American women-their suffering, pain, and struggles-arising from being both women and Black.

Lakshmi (2022) states, "*The Color Purple* vividly depicts the reality that Black women experience both racial and sexual oppression. Black women must first look out for themselves and their status if they are to survive the dual oppression" (p.38). The adverse conditions in the novel lead to psychological issues, and the major characters are stuck in anxiety and complexities. These characters know the existential issues, and their courage and determination are matchless. The spirit of determination sets an example for the rest of the black community because the victims of segregation never lose courage. The major characters believe that they can overcome the difficult situation with courage and bravery. The study reveals the complexities and agonies of the deprived characters who are not awarded their due rights. Alice Walker's writings vividly portray the intense and emotional experiences of women, including rape, physical and verbal abuse, and various forms of oppression.

In *Female Consciousness in Alice Walker's The Color Purple*, Udoette (2014) states, "Alice Walker's novels have shown a combination of the struggle for civil rights of Black citizens and the struggle for women's rights in the African-American community and family" (p.75). Walker is conscious of the troubles and issues of Black women, and she highlights the

core issues of the major characters in her novel. The author has successfully depicted the adversities and complexities of these characters who are marginalized in the crowded world. The novelist exposes the hypocrisy of the developed and capitalist country. Generally, developed countries like the US are considered civilized, but the author proves this perception wrong.

Wani and Gupta (2019) state that through 'The Color Purple' Alice Walker brought the agonies of black women into reality. In *The Color Purple* (1982), black women suffer deeply due to a combination of racism, sexism, and poverty. Alice Walker presents their pain as both physical and emotional, highlighting how they are doubly oppressed by white society and by black men within their communities. In *The Color Purple* (1982), black women suffer deeply under the weight of both racism and sexism. Celie endures sexual abuse, forced marriage, and constant physical and emotional violence, which strip her of self-worth and identity. Other women, like Sofia, face brutal consequences for resisting male control or white authority, including imprisonment and physical assault. Squeak is also a victim of sexual violence and initially lacks agency. These women are silenced, oppressed, and treated as inferior both within their families and by society at large. However, despite their suffering, they gradually find strength through solidarity, self-expression, and personal growth, ultimately reclaiming their voices and identities in a world that once sought to erase them.

Wani and Gupta (2019) are of the view that Alice Walker portrays women as icons of optimism and renaissance for mankind and civilization. *The Color Purple* (1982) carries a strong message of optimism through Celie's journey from oppression to self-empowerment. Despite the pain and abuse, the novel shows that healing, love, and spiritual growth are possible. Female solidarity and inner strength help the characters reclaim their identities. By the end, Celie finds peace, independence, and happiness in life.

Research Methodology

This study adopts qualitative and descriptive nature of research design grounded in philosophical conceptualization of Black feminist theory to explore the experiences and efforts of self-determination of Black women. The primary source of investigation is *The Color Purple* (1982), while works by Patricia Hill Collins, bell hooks, Angela Davis, and Kimberlé Crenshaw and other related studies serve as secondary sources. Thematic and textual analysis is used to unravel the key themes of gender, oppression, race, patriarchy, self-determination, and empowerment. The study examines the narrative structure of the novel to analyze how class, race, and gender contribute in identity formation of Black women. This approach enables us to critically perceive Walker's feminist vision.

Results and Discussion

This section presents the main findings of the study and then interprets them in detail.

Major Challenges Faced by Celie

Alice Walker's *The Color Purple* (1982) vividly portrays Celie as a Black woman burdened by multiple forms of oppression from a very early age. The novel begins with Celie recounting the sexual violence inflicted upon her by the man she refers to as her father, a traumatic experience that shapes the trajectory of her entire life and deeply impacts her sense of self-worth and identity. Celie's narration exposes the raw cruelty of her abuse: "He never had a kind word to say to me. Just say You gonna do what your mammy wouldn't. First, he put his thing up against my hip and sort of wiggle it around. Then the grab holds my titties. Then he pushes his thing inside my pussy" (Walker, 1982, p.1). This passage is striking in its bluntness

and immediacy, placing the reader directly within Celie's experience of violation. The repeated use of "he" without naming the abuser depersonalizes him and reflects Celie's psychological distancing from her trauma. This sexual violence is not only a physical violation but also a form of psychological control that enforces silence and submission. Walker highlights a central theme here: Celie's enforced silence. Her trauma is compounded by the social and familial pressures that forbid her from speaking about the abuse. The abuser explicitly warns: "You better not never tell nobody but God. It would kill your mammy" (Walker, 1982, p.1). This threat reinforces a culture of secrecy, illustrating how Black women's voices are suppressed to protect family honor or social standing, often at the expense of the survivor's well-being. The abuse thus functions on two levels: physical harm and psychological silencing, both equally devastating. It isolates Celie, leaving her unable to seek help or express her pain, deepening her trauma and sense of powerlessness.

Patricia Hill Collins, in her work *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (2000), examines Celie's experience within a broader historical and social context. Collins explains that Black women have historically been seen as the "mule of the world," burdened by the dual oppressions of racism and sexism while being forced into silence and invisibility (p. 70). Celie's silence, therefore, is not a personal failing but a symptom of systemic oppression rooted in history.

The *triple jeopardy* of race, gender, and class oppression is vividly evident throughout Celie's story, set against the backdrop of the rural American South in the 1920s. Her labor as a domestic worker goes unrecognized and unappreciated, her autonomy is severely restricted, and her body becomes a site of control and violence. The brutality she suffers at the hands of her husband, Albert (referred to as Mister), is a daily reminder of the patriarchal power structures dominating her life: "He beat me like he beat the children. He says, Celie, git the belt. The children are outside the room peeking through the cracks. It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree" (Walker, 1982, p.23). The metaphor of becoming "wood" or "a tree" illustrates Celie's psychological coping mechanism for withstanding ongoing abuse. By numbing her emotions, Celie attempts to preserve her dignity and survive. This mental dissociation reveals the profound impact of trauma on victims, showing how abuse diminishes their sense of humanity. As Deborah McDowell in her work *The Changing Same: Black Women's Literature, Criticism, and Theory* (1993) notes, survival often requires Black women to hide their feelings and become invisible to avoid further harm (p. 123).

In addition to abuse and violence, Celie faces severe poverty and illiteracy, which limit her opportunities for personal growth and empowerment. Her lack of education is not due to incapacity but to a deliberate societal denial of resources and rights to Black women. Illiteracy keeps Celie dependent and marginalized, restricting her ability to communicate, access information, or assert her rights. This deprivation symbolizes a broader system designed to keep Black women in subordinate positions.

Celie experiences racism everywhere and in every part of her life. The Jim Crow laws of that period, which divided society by race, made it difficult for Celie to move ahead. Thanks to Kimberlé Crenshaw's idea of intersectionality, it is easy to see that race, gender, and class work together and support each other in Celie's story.

As Crenshaw in her work *Mapping the margins: Intersectionality, identity politics, and violence against women of color* (1991) writes: "Intersectionality reveals how Black women's

experiences are shaped by overlapping systems of oppression based on race, gender, and class” (p. 1244). Celie had to deal with sexual abuse, domestic violence, forced silence, poverty, not being educated, and the racism set by society. All of these acts together influence Coray’s beliefs and influence what she can accomplish. Even so, by the end of the novel, Celie is more aware of herself, makes connections with others, and stands up for herself. This story represents the amazing strength and commitment of Black women who have regularly withstood and opposed many types of oppression.

Racial Oppression and the History of Jim Crow

Although the focus of the novel is on gender and individual trauma, Walker does not forget to remind the readers about the racial framework within which Celie is made to suffer. The color purple world is heavily guided by institutional anti-Black racism, which is based on the historical slavery and entrenched in legal segregation and cultural violence. Less evident than sexual abuse, yet present as a backdrop, is racial oppression, which restrains the horizons of Celie.

The time of the novel is the rural South of the 1910s to 1930s, the era of Jim Crow segregation and lynching. The possibility of racial violence hangs in the air, particularly over the male characters, such as Harpo and Samuel, but also among the women. The marginalization of Celie is incomprehensible without references to this racist construct. When Sofia is jailed after beating the white mayor's wife, she is made a symbolic representation of racial retribution: “She looks like she doesn’t even know what happen... Sofia isn’t the same no more” (Walker, 1982, p. 94). The fact that Sofia was changed, after being bold and independent, to broken and institutionalized, shows the violent price of confronting racial hierarchies. It serves as a reminder to Celie: A Black woman claiming her power is perilous in a white supremacist world.

Kimberle Crenshaw, in her *Mapping the margins: Intersectionality, identity politics, and violence against women of color* (1991), highlights the intersectionality theory that it is once more crucial in this case. Gender violence is aggravated by racial oppression. When feminist theory focuses on the lives of white women, and antiracist theory does not acknowledge sexism, women of color are excluded from both, as Crenshaw puts it (p. 1252). The life of Celie exemplifies this breach; as a Black woman, her pain is marginalized twice.

According to critic Trudier Harris in her work *From Mammies to Militants: Domesticity in Black American Literature* (1984), Walker will not allow gender to be separated or divided by race, and she maintains that the two cannot be separated (p. 45). Being a Black woman places Celie at the intersection of many historical overlapping forces, such as slavery, segregation, misogyny, and economic exploitation. Her strength is indicative of how Black women have long endured what Angela Davis in her *Women, Race & Class* (1991) refers to as a continuum of institutionalized oppression (p. 122).

The oppression facing Celie in *The Color Purple* is extensive, combined, and intersectional. Sexual assault and emotional repression, economic manipulation and racial discrimination; her story is the lived experience of so many Black women who have been silenced by intersecting systems of oppression.

Walker does not hold these sufferings as occasional or unrelated but rather as interconnected structurally. All these types of suffering interdependencies support the other: rape, silence, poverty, illiteracy, and racism. The matrix of domination outlined by Collins can be found in all areas of Celie’s life: family, marriage, work, religion, and society.

But Celie is not only the sum of her misery. Hers is also a tale of incredible survival and subsequent change. She is taught how to read, how to sew, how to love, and above all, how to speak. Although her voice is weak at the start of the novel, it grows to be powerful and commanding towards the end. She transforms into a woman who is a property owner, who fosters friendships, and who creates her personal definition of God.

Celie's Resistance and Empowerment

Celie's journey is a powerful narrative of resistance, resilience, and transformation. Her character arc demonstrates how an individual, subjected to layers of systemic oppression, sexual violence, domestic abuse, racism, and poverty, can reclaim her agency, identity, and power. From a submissive, silenced girl to an empowered, self-reliant woman, Celie's transformation is catalyzed through critical relationships, personal awakening, and active resistance against the forces that have long controlled her life.

Shug Avery plays a crucial role in helping Celie change and grow. Shug stages a challenge to traditional male authority by behaving in ways that challenge society's expectations. Shug does not follow the normal rules for women that Celie accepts, but lives how she chooses. Shug helps Celie to challenge the thoughts she has taken in that have held her down for so long. A pivotal moment in Celie's awakening comes when Shug tells her: "You got to git man off your eyeball, before you can see anything a 'tall'" (Walker, 1982, p.198). This profound line captures a key feminist insight: Celie's worldview has been shaped and distorted by patriarchal dominance. Shug's words illuminate how Celie has seen herself only through the lens of male control, and encourage her to reimagine her identity beyond that imposed perspective. Shug's support and kindness gradually enable Celie to reclaim her body, her emotions, and her desires. What was once a source of pain and shame in her body becomes, through Shug's guidance, a site of strength and self-worth.

Another significant dimension of Celie's transformation is her pursuit of literacy. Early in the novel, Celie is denied formal education, which reinforces her social and psychological imprisonment. Learning to read and write becomes both an act of empowerment and rebellion. Celie reflects: "I start to read. I'm scared at first, but then I get mad and know I got to learn to read and write, so I can tell my own story" (Walker, 1982, p. 122). This moment signals a critical shift in Celie's consciousness. Her fear transforms into anger, a righteous and productive form of resistance. Through writing, Celie begins to claim her voice and agency. Initially addressed to God and later to her sister Nettie, her letters provide her with a private space to narrate her experiences, assert her existence, and begin the healing process. As Patricia Hill Collins notes in *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (2000), storytelling is a powerful method through which Black women resist dominant narratives that seek to marginalize or erase them (p. 84). Celie's writing is not just self-expression; it is an act of survival and resistance, a means to reclaim her narrative from the grip of patriarchal control.

Celie's psychological transformation culminates in her powerful confrontation with Mister, the man who has long abused and controlled her. Her declaration: "You a lowdown dog is what's wrong. It's time to leave you and enter into the Creation. And your dead body just the welcome mat I need" (Walker, 1982, p.207). It is both symbolic and revolutionary. In this statement, Celie asserts her autonomy, signaling that she no longer accepts the abuse or the submissive role imposed upon her. The metaphor of "entering into the Creation" reflects her desire to participate in a life of creativity, joy, and liberation, free from oppression. This act of

resistance signifies a decisive break from her past and a rebirth into a new, empowered existence. Angela Davis, in her work *Women, Race, and Class* (1981), underscores that transformation of consciousness is a vital step in the liberation process, and Celie exemplifies this through her newly awakened self-awareness and refusal to be silent.

Celie's transformation does not remain solely internal. Her empowerment extends into economic and social realms, which are equally essential for full liberation. She establishes a successful sewing business, which marks her move toward self-sufficiency and creative expression: "Now I sew all the time. Harpo laugh at me, but I know he proud too. Me and Shug dress our dolls in the patterns I come up with" (Walker, 1982, p.229). This entrepreneurial venture symbolizes Celie's journey from dependence to independence. The act of sewing becomes more than a livelihood—it becomes a metaphor for crafting her own identity and future. Bell Hooks, in her work *Sisters of the Yam: Black Women and Self-Recovery* (1993), emphasizes that economic independence is critical for breaking cycles of domination and dependency that often entrap Black women in abusive relationships (p. 142). Celie's financial success allows her to live on her own terms, free from the economic coercion of men, and to find joy in her creativity and community.

Celie's relationship with Shug Avery also facilitates a profound sexual and emotional awakening. This aspect of her transformation is grounded in Audre Lorde's conception of the erotic as a powerful source of knowledge and liberation. Lorde argues: "The erotic is a source of power and information within each woman that can help her move toward self-actualization and liberation." Celie's earlier experiences with sexuality were marked by abuse, coercion, and trauma. Through her connection with Shug, she can reframe sexuality as a source of intimacy, love, and empowerment, rather than pain. This awakening is not just physical; it signifies a reclamation of her entire being. By embracing her desires, Celie begins to feel whole, valued, and connected. This aligns with Lorde's vision of the erotic as a deeply spiritual force that drives women toward freedom and authenticity.

By the novel's conclusion, Celie has undergone a profound transformation. She no longer defines herself through the lens of male dominance or societal expectations. Instead, she asserts her voice, nurtures meaningful relationships, and builds a life of dignity, love, and purpose. Her journey is emblematic of the core tenets of Black feminist theory: resistance to intersecting oppressions, affirmation of the self, and the transformative power of community, creativity, and consciousness.

Celie's evolution from silence to speech, from victimhood to agency, demonstrates how resistance is not a singular act but an ongoing process rooted in love, self-awareness, and solidarity. Her story affirms that even the most marginalized individuals can achieve liberation through inner strength, collective support, and unwavering resilience.

Conclusion

To sum up, evaluating Celie's character through the lens of Black feminist theory reveals a compelling narrative of marginalization, resilience, and transformation. As the central protagonist in *The Color Purple*, Celie personifies the lived experience of the "double jeopardy" faced by Black women being subjected to both racial and gendered oppression. Her story reflects what Patricia Hill Collins describes as the "matrix of domination," wherein race, gender, class, and sexuality intersect to produce compounded layers of subjugation. Ultimately, this research thesis presents *The Color Purple* not merely as a novel of survival but as a radical narrative of resistance, healing, and empowerment. It contributes to ongoing discourses on Black women's liberation by illustrating how personal transformation and collective solidarity challenge systemic injustice. It foregrounds the stratified oppressions that Black women live and much more; it highlights the means they employ to combat one, i.e., their literary, emotional, political, and spiritual modes of resistance. The story is written by Walker, who questions and destroys systems of domination and provides a script that reveals how liberation can be envisioned and experienced. By way of Celie, the novel addresses generations of women who have had to suppress their realities and who must stand loud and proud to say, resistance is not granted, but instead, it is made, fought, and walked.

References

- Collins, P. H. (2000). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment* (2nd ed.). Routledge.
- Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stanford Law Review*, 43(6), 1241–1299.
- Davis, A. Y. (1981). *Women, race, and class*. Random House.
- Harris, T. (1984). *From mammies to militants: Domesticity in Black American literature*. Temple University Press.
- Herman, J. (1992). *Trauma and recovery*. Basic Books.
- hooks, b. (1984). *Feminist theory: From margin to center*. South End Press.
- hooks, b. (1989). *Talking back: Thinking feminist, thinking Black*. South End Press.
- hooks, b. (1993). *Sisters of the Yam: Black women and self-recovery*. South End Press.
- Lakshmi, S. P. (2022). Women's issues in Alice Walker's *The Color Purple*. *International Journal of Research Publication and Reviews*, 3(11), 38–39.
- Lorde, A. (1984). *Sister outsider: Essays and speeches*. Crossing Press.
- McDowell, D. E. (1993). *The changing same: Black women's literature, criticism, and theory*. Indiana University Press.
- Morrison, T. (1987). Unspeakable things unspoken: The Afro-American presence in American literature. *The Tanner Lectures on Human Values*. University of Michigan.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18.
- Namhata, R. (2011). Theme of oppression and liberation: Sketches of the female characters by Alice Walker in *The Color Purple*. *The Criterion: An International Journal in English*, 2(1), 1–11.
- Padhi, P. K. (2015). A study of Celie's emancipation in Alice Walker's *The Color Purple*. *International Journal of Humanities and Social Science Invention*, 4(2), 1–5.
- Rani, R. (2022). Black feminism: Treatment of women in Alice Walker's *The Color Purple*. *Innovative Research Thoughts*, 8(3).

- Simparinka, E. (2022). Gender discrimination and female exploitation in Alice Walker's *The Color Purple*. *International Journal of English Literature and Social Sciences*, 7(1), 1–5.
- Singh, A., & Kaur, M. (2022). Empowerment of women in Alice Walker's *The Color Purple*. *International Journal of Applied Research*, 8(6), 596–599.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.
- Talebian Sedehi, K. (2014). *The Color Purple* and women's time. *Journal of Language Teaching and Research*, [volume(issue)], [page range].
- Udoette, M., & Udoette, S. (2014). Female consciousness in Alice Walker's *The Color Purple*. *International Journal on Studies in English Language and Literature (IJSELL)*, 2, 74–80.
- Walker, A. (1982). *The Color Purple*. Harcourt Brace Jovanovich.
- Wani, A. R., & Gupta, A. (2019). Women as marginalized sex in Alice Walker's *The Color Purple*. *Journal of Literature, Languages and Linguistics*, 52, 1–10