



PEOPLE'S DEMOCRATIC REPUBLIC OF
ALGERIA



Ministry of Higher Education and Scientific
Research

Dr Moulay Tahar University – Saida
Faculty of Letters, Languages and Arts
Department of English

The Post-colonial Reading of Alice Walker's The Color Purple

Dissertation Submitted in Partial Fulfilment of the Requirement for a Master Degree in
Literature and Civilisation

Submitted by :

Miss.Rabiâa HAMDINI

Supervised by:

Mr. Maachou KADDOUR

Board of Examiners:

-President: Dr. S.BESSADAT Dr.Moulay Tahar University of Saida.

-Supervisor: Mr. M.KADDOUR Dr.Moulay Tahar University of Saida.

-Examiner: Dr.H. BERREZOU Dr.Moulay Tahar University of Saida.

Academic Year: 2019/2020

Dedication

I thank Allah for the strength and patience that he has given me to accomplish this work.

To my caring, generous parents N.Hamdini and F.Bendida.

To my loving sister and brothers Hanane,Naime and Nouh.

To my dearest Freinds and my supportive friends Ikram Aziz, Djamila Belkacem, Amina Daheur, AminaSetti, Wahiba senouci and Afaf Zouari and their families.

Aknowledgements

This dissertation could not have been completed without the help of Allah, and my supervisor Mr Maachou Kaddour to whom I would express my sincere thanks. I am grateful for his encouragement, I am utterly grateful to the examining members of the jury, Dr Bessadat and Dr Berrezoug for reading this work at a particularly difficult time of the year and for their priceless comments and observations that will surely help me enormously to polish this work. For their kindness, patience and insightful advice throughout the completion of this work. In addition, I extend my deepest gratitude to all my teachers in the Department of English and to my teachers who taught me during my first year in master especially Dr Nadia Ghounane for their invaluable help and support.

Abstract

This research work is based on the study of postcolonial reading of the novel entitled *The Color Purple* of Alice Walker in order to shed light on Racism that affected Afro-American community. Post-colonial reading is an important concept in postcolonial studies and literature since it deals with issues related to oppressed communities in general and women in particular. The exploration of such postcolonial issues may allow us to discover how communities and people were affected by the imposition of different cultures, religions and belief systems. Through the novel of Alice Walker *The Color Purple* we shall try to depict how she deals with postcolonial issues from personal perspectives to discover the real reasons behind physical and cultural oppression. It is obvious that that racism had tremendous effect on African American communities in general and women in particular through the attempt to suppress their native cultural identity.

Table of contents

Dedication.....	IAckno
wledgements.....	II
Abstract.....	III
Table of contents.....	IV
General introduction	1
<u>Chapter One: Historical Background.....</u>	6
1.1. Introduction	7
1.2. Post-colonialism.....	7
1.3. Literature and Post colonialism:.....	16
1.4. Post-colonial Literature.....	18
1.5. Postcolonial Authors.....	18
1.6. African-American literature.....	21
1.7.Conclusion	22
<u>Chapter Two: : Theoretical Background.....</u>	23
2.1. Introduction	24
2.2.Racism Theory.....	24
2.3. North American Slavery and the Legacy of Racism.....	24
2.4. Post-colonial Theory.....	25
2.5. Positioning of Alice Walker in African American literature	26

2.6. Post-Colonial Reading of The Color Purple	27
2.7. Conclusion.....	28
<u>Chapter Three: The Exploration of the novel the Color Purple.....</u>	29
3.1. Introduction	30
3.2.Summary of the Color Purple.....	30
3.3. The Effect of Racism on Identity.....	35
3.4. Cultural Identity VS Colonial Oppression.....	35
3.5. Hybrid Cultural identity.....	35
3.6. The Double Burden of being black and women.....	36
3.7. The Main Themes of The Color Purple.....	37
3.7.1. Violence.....	37
3.7.2. Religion.....	37
3.7.3.Race	38
3.7.4.Women and Femininity.....	38
3.7.5. Identity.....	38
3.8. Conclusion	39
General Conclusion.....	40
Bibliography.....	43
Appendices.....	49
Résumé.....	53
مخلص.....	54

General Introduction

After a long suffering from colonization and racism , the African American writers were playing an important role in society as a communist . Those accomplishments developed by creating a term of post-colonialism which allowed to authors to express their voices and to get their people's rights.

Colonialism transforms and displaces everything; traditions, beliefs and cultural standards of the imperial canon which were imposed upon the colonized communities who found no choice but to accept these new ways of life. This is where the displacement of their traditional culture begins. And as a beginning and to create a channel of communication between the colonizer and the colonized; the colonized societies started learning how to speak the settler's language, and bit by bit, they found themselves mixing their native language with that of the colonizer because of the brutal encounter with the colonizer who introduces his language either through education or through subverting the colonized and forcing him to learn his language in order to communicate with him.

After a very long time of experiencing suffering and a brutal contact with the colonizer, the colonized found themselves unconsciously incorporating aspects of the colonial ways in their original identity. Furthermore, one of the ways which the colonizers used to control their colonies, and change their national identities is education; they controlled the thoughts and ideas of the colonized. In this case, the post-colonial writers decided to change their situations, to prove their identities, and show the reality of the colonisers to the world.

Postcolonial literature comes from the broadest term post-colonialism which deals basically with the period of colonialism and its aftermath. Postcolonial literature deals with the cultural that occurred in the postcolonial societies and led to a cross-cultural state in literature and society. It is obvious that characters and mainly protagonists in postcolonial

novels are often pictured as struggling to figure out who they are, and attempting to find their place.

African American culture has been excluded from the postcolonial discourse dominated by major Western European colonial powers (France, Great Britain) and the Third World countries were colonized by them. But while African Americans did not experience territorial colonization (like Native Americans, Africans, Southeast Asian and Australian aborigines), they still can be claimed as victims of internal colonization, including forced migration, dispossession, slavery, economic exploitation, cultural repression, political disenfranchisement, and genocide. (Cotten 14).

They were influenced by colonizing nations after a long tradition of extensive and traumatic resistance to the legacies of colonial domination and an aspiration to rediscover cultural practices and values that existed prior to colonial conquest as well as to reinvent their cultural identities.

The novel of Alice Walker the *Color Purple* is in fact a very striking example of postcolonial literature since it explores how racism destroys the personality and the identity of persons. Through her writings, she explores the features that forge the postcolonial African American racism such as identity.

Alice Walker and her follows were opposed by many other African American writers. many authors, mainly Alice Walker, strived to produce writings that speak to African American black people especially the black females and help them to determine their status in their society and in the world because each person holds his own traditions and beliefs, and fights to find his personal and national identities.

Some scholars also postulate that each author speaks his own voice but these writers do not write only to express their own feelings of race and displacement. They also express that of their own societies through the depiction of their realities. That is why a discussion of the works of a postcolonial reading of the color Purple would be of a great importance in

understanding post-colonialism in general and the sufferance of black people from racism in particular.

African American people lost their native languages, enforced conversion to Christianity, and imposition of the Western system of education. All this introduced numerous changes and distortions to the traditional ways of this community and, thus, evoked a number of strategies of resistance to the colonizing power.

An analysis of literary text of Alice Walker will help us to understand the post-colonial reading. It is obvious that the field of post-colonial reading is a very wide and controversial notion that concerns mainly postcolonial nations who had suffered from the process of colonization and who felt displaced because of it and are striving to define their status in society. For this, what brings about the motivation to deal with this topic is postcolonial literature which is the best way to find out how postcolonial nations and their subjects try to redefine or rebuild their new identities through their pre-colonial past and their colonial experiences.

The choice of Alice Walker is due to many factors among them racism. She wants to send a message through her writings that she is the centre of her own world and that everyone else is another to her; she wants to create a place to show how post-colonial affected her society in different domains.

So, the post-colonial reading is an important concept in postcolonial literature and it is explored at a wide range by postcolonial writers in their works. It is also a fertile ground of debate concerning the attempt of postcolonial writers to reconstruct or restore their original identity and that of their peoples through literature. Elements that either construct racism in a society or affect and reshape it like ethnicity, identity, religion, violence, otherness, and so on are always present in the works of postcolonial writers, and this is the fruit of their personal experience as well as the experience of their society, and their attempt either to decolonize their literature and culture to free themselves from the chains of the imperial powers. The

post-colonial reading of an African American writer Alice Walker through her novel *The Color Purple* is a true opportunity to explore features such as language, identity, racism, feminism, violence and religion.

In this work we will focus on this specific subject in relation to postcolonial literature and writers. However, most of these writers create their own personal identities as related to their own experiences. For that, the main questions that we will try to grapple with are:

What can Alice Walker by her novel *The Color Purple* tell us about various aspects of colonial oppression?

How does the novel highlight the ways in which race, religion, cultural beliefs and customs shape perceptions of American African black people?

Furthermore, does a postcolonial writer like Alice Walker adopt the post-colonial reading for herself and her writings or does she adapt it to her own culture and beliefs?

The questions asked in the present research work aim to find if post-colonial reading helps the post-colonial authors to express their voice, their feeling against the colonisers' powers and racism. The research hypotheses that may rise in this context are as follow: Racism has many negative aspects that can destroy persons'existence in society especially the African American black people because of the color of their skins .Black women suffer from double oppression firstly as women then as black people.

This work deals with an analysis of novel of the *Color Purple* based on the postcolonial reading. Therefore, it holds a three chapter's structure; a general introduction, the body in three chapters, and a general conclusion. It deals with the postcolonial African American writer Alice Walker's attitude towards postcolonial reading at a personal level, and in her novel.

The first chapter is devoted to historical background of post-colonialism, definitions and key concepts. We will discuss concepts related to postcolonial literature to better understand its deep relation with cultural and national identity and African American literature. One

needs to have a clear idea about this field to better understand the mechanisms by which postcolonial writers build up their works. And in order to better understand how the theme of post-colonial reading is explored in postcolonial literature, we need to determine the way we perceive this field. We need to know the core of this field, how it works and what the components of this field are. For that, one has to take into consideration that understanding post colonialism with all its components (theory, literature and criticism) will certainly facilitate the understanding of the way postcolonial writers explore the theme of post-colonial reading in their work.

The second chapter will move to the theoretical background, dealing with theories that are used by Alice Walker in relation to postcolonial literature in general and to post-colonial reading in particular.

The third chapter will be devoted to analysis of Alice Walker's *the Color Purple*. This chapter will discuss about the important themes in the novel like Racism, Religion, feminism, identity, and Violence through the way her characters live and behave.

Key Words:

Post-colonial reading, Post-colonialism, post-colonial literature, post-colonial writers, African-American literature, language, racism, feminism, religion, violence.

Chapter One:

Historical Background

1.1. Introduction

The field of postcolonial literature has been a very wide. It is controversial not only to the core subjects that it deals with, but also regarding the value of the term post-colonial reading of the texts and its relation to African American literature especially with Alice Walker as a Post-colonial writer. To understand the term of postcolonial reading we will deal in this chapter with the historical background of post-colonialism and the post-colonial literature itself.

1.2. Post-Colonialism

Neil Lazarus by his introduction to *The Cambridge Companion to Postcolonial Literary Studies*, pointed out that before the 1970s; postcolonial studies did not exist as academic study field. Nowadays, this field has its place all over the world and in different universities. Many centres concerning postcolonial studies have been established not only in the literary field, but also in other fields such as: culture, history, and so on. Many journals began to see light under the broad term “post-colonialism” dealing with postcolonial theory, literature ... etc. In addition to the considerable publications, articles, books, criticism... etc which concern postcolonial studies.

Nevertheless, this does not mean that works on the postcolonial question did not exist before the 1970s. There have existed records on anti-colonial movements and leaders. Many journals were devoted to this issue such as: *African Literature Today* (1986). The term “postcolonial” was mainly used to point at the period following colonialism. As Neil Lazarus emphasizes in the book:

“Post-colonial” (or “postcolonial”- the American variant), in these usages from the early 1970s, was a periodising term, historical and not an ideological concept. It bespoke no political desire or aspiration, looked forward to no particular social or political order. Erstwhile colonial territories that had been decolonized were “postcolonial” states. It was as simple as that”(Lazarus 02).

Even for writers who were described as being postcolonial, the reference was historical. For instance, Chinua Achebe was recurrently described as: “*an Igbo writer, a Nigerian writer, an African writer, a Commonwealth writer, a Third-World writer, but seldom if ever as a “postcolonial”one*”(Lazarus 03). Leela Gandhi said that it is due to the link between post-structuralism and postmodernism to Marxism that we have post-colonialism. She said in her book *Postcolonial Theory: A critical Introduction*:

“Some hostile critics have been quick to attribute the links between postcolonialism and poststructuralism to temporal contingency and, therefore, to academic fashion alone. And in truth the alliance with poststructuralism has indeed enabled postcolonialism to gain a privileged foothold within the metropolitan academic mainstream [...] thus, in a shift from the predominantly economic paradigms of Marxist thought, postcolonialism has learnt-through its poststructuralist parentage- to diagnose the material effects and implications of colonialism as an epistemological malaise at the heart of Western rationality”(Gandhi25-26).

In fact, if we look at the definition of this term we would find that they refer to it as a postmodern idea. They say: “*Post-colonialism (postcolonial theory, post-colonial theory) is a specifically postmodern intellectual discourse that consists of reactions to, and analysis of, the cultural legacy of colonialism*”(Wikipedia).

According to Depika Bahri, Associate Professor in the English department at Emory University, in her article *Introduction to Postcolonial Studies* (1996), she thinks that post-colonialism is a reaction against colonialism which exercises power on natives to abuse their wealth. However, many say that post-colonialism is about the social and cultural changes which take place after colonialism, especially after the publication of Edward Said’s *Orientalism* in 1978. This ongoing interest in post-colonialism was reinforced by the publication of *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* by Ashcroft, Griffiths and Tiffin (1989), which diminished the use of such terms, as: Third World, Commonwealth...etc.

In this context, and according to *The Blackwell Companion to Postcolonial Studies*, there has been a hesitation to use the term Third World. The writers of this Companion think that:

“this hesitation reflects the decline of the national movements of the “Bandung Era” [...], leaving us with the question of why and with what effect this decline has occurred, but helping to explain in the meantime the currency of “post-colonial” as [...] a euphemism for third world” (Larsen 49).

Another factor that helped in the spread of postcolonial literature is the wide expansion of the European Empire and its fall after WWII when many countries got their independence. The culture and society of colonized countries before colonization help historians to understand more the colonial mechanisms and the new culture and society of the post-colony. Thus, the term postcolonial may also include colonized countries or minorities belonging to the First World countries. However, the term “Commonwealth literature” presupposes that only literature written in English or belonging to the “Empire” has got an importance.

In *Post colonialism: Introduction*, Marie Rose Napierkowski says that post-colonialism refers to the representation of culture, race, ethnicity, and identity in the modern world where many countries became independent. While many critics refer to it as the:

“culture and cultural products influenced by imperialism from the moment of colonization until today” (Napierkowski).

In the first half of the twentieth century, according to Napierkowski, the European power held control over most of the countries of the world. Britain, as an example, ruled over half of the world; meanwhile, many countries like India, Nigeria, Canada, Sri Lanka, Australia...etc gained independence from the imperial powers. Postcolonial studies had as a subject the literary productions of these independent countries. According to her, this term was coined in and for academia, mainly in British universities.

George P. Landow, a professor at Brown University, assumed that many debates around the use of the term postcolonial has been held, but all the stylistic terms have weaknesses, and neglect many aspects.

Landow thinks that all postcolonial countries have actually nothing to do with their former colonizers. The postcolonial governments in fact have changed and completely split from the colonizer. Still, the new situation under the new governments, which may or may not go along with what postcolonial peoples expect, forms a topic to be discussed by postcolonial studies altogether with the issue of the relationship between the pre-colonial, the colonial, and the postcolonial periods.

The Empire Writes Back uses the term “post-colonial” to refer to “*all the culture affected by imperial process from the moment of colonization to the present day*”(Ashcroft et al.2). But obviously, this definition seems to be too vast and not precise for many people who want to make the term more precise and accurate. To illuminate this point, the writers have argued with what Ngugi has written:

“the purpose of post-colonial studies is to assist the total and absolute decolonization of societies in psychological as well as political terms, involving massive and powerful recuperations of the pre-colonial cultures (Ngugi 1986)” (Ashcroft et al. 194).

They also say that there are other people who think that we cannot presume that a country could be completely independent without being affected by the process of colonization, and they give us the proof that modern issues like “globalization” “are the evidence of the continuing control of the “west” over the “rest”(Ashcroft et al. 194); In fact, it is this debate over the meaning and connotation of the term “postcolonial” which gives it its importance. For this purpose, the editors of the second edition of The Empire Writes Back sought to “refine” the definition of “post-colonial” so that it refers to:

“All that cultural production which engages [...] with the enduring reality of colonial power [...] “post-colonial” is still best employed, as it was in the first edition, to refer to post-

colonization. This is process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule.” (Ashcroft et al. 195)

From another perspective, Ashcroft et al in their Post-colonial Studies Reader claimed in the preface that no document could ever cover all the views and theories related to post-colonialism. There are two main differing views: The first view says that post-colonialism is a set of “amorphous set of discursive practices”, similar or relating to postmodernism. The second view postulates that this term is merely historical; it points at a certain historical period to which a certain type of writings belongs. But this latter view is in fact further divided into different views. Some say that “postcolonial” designates only the era after colonialism, or the era from independence till now, and the ones who according to The Postcolonial Studies Reader argue that:

“ it is best used to designate the totality of practices [...] which characterize the societies of the postcolonial world from the moment of colonization to the present day, since colonialism does not cease with the mere colonial mode to be active in many societies”(Ashcroft et al. 105).

Imperial powers, under the excuse of civilizing the uncivilized, exported their literatures and powers to the colonies and tried to eliminate indigenous cultures. But, after the two World Wars the situation changed, the colonizers became weaker and independence movements spread all over the world. However, the dismantling of the empire with all the political changes which accompany it did not instantly affect the imperial cultural control, but we cannot deny the fact that the intellectual awakening sprang in the postcolonial world.

Imperialism occurred through different ways and procedures which depended on certain situations, a thing that led to the unexpected. The colonizers tried to take control over, not only the land and the wealth of the colonized, but also the culture of these peoples. But with the emergence of the process of decolonization, these peoples regained not only their lands

but they also got rid of the imperial cultural control. In addition, the newly decolonized people used their culture and language together to challenge and replace the colonizer's culture. So, post colonialism began within the beginning of colonialism, "*it is the discourse of oppositionality which colonialism brings into being*" (Ashcroft et al. 117). Nevertheless, this ongoing interest in postcolonialism grew up with the emergence of postmodernism a fact that made people confuse between the two concepts.

Kwame.A.Appiah in his essay *The Postcolonial and the Postmodern* says that:

"Postcoloniality is the condition of what we might ungenerously call a comprador intelligentsia: of a relatively small, western-style, western-trained, group of writers and thinkers, who mediate the trade in cultural commodities of world capitalism of the periphery. In the west they are known through the Africa they offer; their compatriots know them both through the west they present to Africa and through an Africa they have invented for the world, for each other and for Africa." (Ashcroft et al. 119)

To support his view he argues that African postcolonial intellectuals rely on the African university and the Euro- American publisher and reader. He also gives the example of Ngugi wa Thiong'o who used Kikuyu in some of his writings to "escape the west" like many other African writers whose theories are influenced by their Euro American formation, but this does not deny the fact that they are national.

In the introduction of *Colonialism-Post colonialism*, the writer Ania Loomba proclaims that the term post colonialism is so heterogeneous and it is almost impossible to define and describe it in a satisfactory way due to, according to her, the interdisciplinary nature of post colonialism. Meanwhile, the term post colonialism has certainly some drawbacks, for that, Loomba has classified these problems as follows: The first one lies in the fact that in English departments it is accepted to discuss cultural differences but it is not allowed to talk about economic exploitation. A second problem that presents itself is that the postcolonial is presented as footnotes in the syllabi. A third problem seems to relate to what she calls "*The*

race for theory”, this wide range of theories and theorists may confuse students in terms of understanding the term itself.

According to historians when it consider to the world history, the children of the formerly colonized countries live in different parts of the world which may insinuate that “*the whole world is postcolonial.*” (Loomba 07). According to Loomba this term has two implications: a temporal implication which denotes history (after colonialism), and an ideological implication which is the most likely to be studied by critics. But if we take foreexample the temporal implication, and if we admit that post colonialism began with the process of decolonization which has taken three centuries: the eighteenth, the nineteenth, till the 1970’s, so we might ask ourselves the same question as Ella Shohat : “ *when exactly, then, does the “postcolonial* begin?” (Loomba 08). Furthermore, if the postcolonial societies did not begin the process of decolonization at the same time, so they are of different backgrounds and of different conditions, then, can we call them all postcolonial? The writer of this book also proclaims that anticolonialism does not represent the different kinds of peoples who live in their countries. She argues that:

“African novelists since the 1960’s can [...] be regarded as —no longer committed to the nation. The newly independent nation-state makes available the fruits of liberation only selectively and unevenly: the dismantling of colonial rule did not automatically bring about changes for the better in the status of women, the working class or the peasantry in most colonized countries.” (Loomba 11-12)

Loomba thinks that we have to consider post-colonialism as the opposition to colonial rule so that we can include within the postcolonial studies the peoples who were displaced by colonialism such as African-American or people of Asian or Caribbean origin in Britain as postcolonial subjects despite the fact that they belong to the metropolitan centers, we can also include modern opposition to Western and imperial cultures.

Moreover, in the view of George Alva, post-colonialism should be strongly linked to the view of poststructuralism which says that: “*there is no single history but a multiplicity of histories*” (Loomba 13). This is argued by Appiah that postcolonial societies had a history and culture before colonialism, a thing that people always neglect so that we have the feeling that these societies had no culture or history, they are always delimited with the day of their colonization.

To fully understand the postcolonial, though, one has to understand first the process of decolonization and thus, colonialism itself. Loomba says that: “*Most Marxist thinkers tended to regard colonialism[...] as an exploitative yet necessary phase of human social development*” (Loomba 21). They argue with what Marx said: “*England [...] in causing a social revolution in Hindustan [...] was stupid in her manner of enforcing them [...] whatever may have been the crimes of England she was the unconscious tool of history in bringing about that revolution*”(Loomba 21). So Marx here thinks that the colonizer is the triggering tool for the liberation of these countries.

The colonized countries have fought against colonialism each in his own way and according to the conditions and situations of colonialism in each place. Aimé Césaire thinks that the colonizers legitimized their colonization by claiming that they wanted to “*civilize*” some countries. He disclaims this belief in the civilizing mission.

According to Rothermund a decolonization operation took place in the twentieth century in the period between 1947 and 1960, and by decolonization he means like that defined in the Oxford dictionary as: the process of a colony or colonies becoming independent.

Senghor once said that: “*the Africans wanted to assimilate and not be assimilated*” (Rothermund 2), while he himself couldn’t interact with some of his own people in their native language, so he had to use the French language to address them. This could be a strong sign that decolonization should not occur only in the limited scope that we find in dictionaries

and other sources. So, the notion of “*decolonizing the mind*” gained ground and the term postcolonialism appeared to discuss this notion, as Rothermund points out: “there have been lively debates on “*hybrid culture*” and on the relation between power and knowledge as exemplified by “*Orientalism*”. (Rothermund 2). He also thinks that the works about the transfer of power which glorify nationalism are not of a real importance for nowadays readers, that’s why a social and cultural aspect of decolonization is rather needed to more understand the reasons and effects of this phenomenon. That’s why the field “subaltern studies” emerged to speak up for the oppressed people.

But this did not satisfy scholars at that time, so the field of postcolonialism emerged within “*writers who expressed the quest for an identity which had been submerged by the colonial impact*”(Rothermund 51). This notion had been strengthened by the work of Edward Said: “*Orientalism*” which added a new meaning to the “*decolonization process*” meaning. That is, people fought for their political independence, but after the emergence of postcolonialism, and under the influence of Said, postcolonialists as Rothermund pointed out fought for their intellectual and spiritual self-determination.

On this idea, and according to Dirlik, colonialism refers to “*the political control by one nation of another nation or of a society striving to become a nation*”(Dirlik 430). Neo-colonialism is “*where a colony had already achieved formal political independence but still could not claim full autonomy due primarily to economic but also ideological reasons*”(Dirlik 430). While post colonialism might be interested in the national and cultural identity that resulted from the clash between colonizers and colonized.

The colonizer studied the colonized to put him under control exploring the idea of knowing the natives, as Joanne Sharp states in *Geographies of Postcolonialism*. So, the colonizers wanted to establish native elite to control the lower and middle level governance of their country. By doing this, the colonizer needed to build new values, new cultures and to introduce some notions to these elites such as civil services, education, and unified language

for the country. This fact never led the pre-colonial culture to completely disappear; it could have been ignored or underestimated, but not totally destroyed.

However, the colonized society could not prevent itself from being affected or somehow changed by the colonizer's ideologies. But this led them to think of a substitutive rule, and this "*alternative*" was, as Joanne Sharp insisted, a postcolonial national identity. So, as the editors of *The Empire Writes Back* think, postcolonialists are in no way continuing or adapting "*European models*". Indeed, "*decolonization has involved a radical dismantling of European codes and a post-colonial subversion and appropriation of the dominant European discourses*" (Ashcroft et al. 220).

1.3. Literature and Post colonialism

Whenever you hear the names: Chinua Achebe, Homi Bhabha, Ngugi wa Thiong'o, Wole Soyinka, Gayatri Spivak, Franz Fanon, Buchi Emecheta ... etc, you directly think of postcolonial literature. Mark Stein, in his book, *Black British Literatures: Novels of Transformation*, said: "*Post-colonial literatures can be defined as those Europhone literatures that have arisen in the wake of European colonialism*" (Stein 201).

In the Oxford dictionary of literary terms, you find this definition: "*postcolonial literature, a category devised to replace and expand upon what was once called Commonwealth Literature. As a label, it thus covers a very wide range of writings from countries that were once colonies or dependencies of the European powers.*"(Oxford Dictionary). Another distinct definition is that of Marie Rose Napierkowski who said that "*postcolonial literature seeks to describe the interactions between European nations and the peoples they colonized*". (Postcolonialism: Introduction)

However, according to Paul Briens, the problems with these definitions is that the process of colonization in itself is not the core of postcolonial studies, and that many postcolonial works were written during colonization so it would not be correct to say that it is the set of works written after the independence of these countries. Besides, most of the

independent countries are still dependent on their former colonizers in a way or another. Another fact is that saying that postcolonial writers were influenced by western studies is not exactly how these writers wanted to be remembered.

History has become a crucial issue in literature thanks to postcolonial literature through its definition. Cultural and ideological implications of a literary text also have become important since the emergence of postcolonial studies. The postcolonial text serves as a vehicle to transmit the identity and national interest of a society. Besides, postcolonial literature attempts to get rid of the fact that it has no history or literature, a quality which was attributed to it by many imperial texts. These facts make the themes in postcolonial literatures widely varying: place and displacement, language, racism, ethnicity, religion, hybridity, identity, colonialism, resistance.

On the relationship of postcolonial literature with the western literary canon, John Marx in *The Cambridge Companion to Postcolonial Literary Studies* says that he identifies three sorts of relationships but he deals only with two of them which he thinks are familiar to everybody else.

The first one is that postcolonial literature repudiates the canon. According to him, the universal audience has become experienced and well trained in considering the colonized literature as the “antithesis” of the literature of the canon and as an effective way to restore the traditional literature and culture that the colonizer tried to erase.

The second point is that postcolonial literature is trying to make a revision of texts and concepts belonging to the canon. And here Marx explains that the audience considers that postcolonial literatures criticize Western literatures by using many techniques like rewriting some works, or appropriating some genres ... etc. He adds: *“the fact that a writer’s capacity to represent a place and its people is widely considered relevant to determining canonicity suggests how dramatically postcolonial literature has changed what we mean when we say “the canon””* (Lazarus 85)

1.4. Post-Colonial Literature:

Scholars have tried to refine the definition of postcolonial literature, such as the following:

“Postcolonial literature (or Post-colonial literature, sometimes called New English literature(s)), is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. It is also a literary critique to texts that carry racist or colonial undertones. Postcolonial literature, finally in its most recent form, also attempts to critique the contemporary postcolonial discourse that has been shaped over recent times. It attempts to reread this very emergence of post colonialism and its literary expression itself”(Online Encyclopaedia).

In the MA English-Literature essays, they say that postcolonial literature represents any writings after independence which tackle one of these subjects: the new cultural identity of the colonized (that is to deal with the occurring cultural and social changes within postcolonial societies), the notion of independence in itself (whether these postcolonial societies are really fully independent or not), and the issue of marginalization and alienation (within the western society, or their own postcolonial society). So, no matters how variant are the ways scholars perceive postcolonial literature, they always get close around the same perspectives.

1.5. Postcolonial Authors

According historians, Postcolonial writers emerged from Africa, South Asia, the Caribbean, South America and other places "wrote back" to the empire. They decided that the massive men, like Britain and France had been hogging the microphone for too long. Now it absolutely was time for postcolonial writers to inform their own stories, from their own perspectives. They challenged a number of the essential assumptions (like "white people are

better") that had justified colonialism within the first place. In other words, the writers' battlefield was the mind, while the liberty fighters' battlefield was the battlefield. While the sector of postcolonial studies only began taking shape within the late 1970s and early 1980s, numerous fiction writers began publishing works within the decades immediately following war II. One in every of the foremost significant postcolonial novels to emerge during this period was Chinua Achebe's *Things fall aside* (1958).

Published within the late 1950s, Achebe wrote the book at the tip of Brits colonial period in Nigeria but depicted an earlier moment in Nigerian history. A South African writer of Eastern European origin, Gordimer didn't personally experience the favouritism and violence that arose from decolonization and therefore the institution of apartheid, but she nonetheless spent her career advocating for equal rights in her country. A number of her most notable works that pander to postcolonial politics and therefore the stark harms of apartheid include *The Conservationist* (1974), *Burger's Daughter* (1979), and *July's People* (1981). A signed of one copy of Gordimer's works would make an incredible edition to any postcolonial literature collection. Tayeb Salih's *Season of Migration to the North* (1966) is another significant and early work of postcolonial fiction. A bildungsroman of sorts, Salih's novel follows an unnamed protagonist as he returns to his Sudanese village after years of education abroad in England only to find out of the devastating effects of imperialism. The novel was originally written in Arabic, and it had been published in English for the primary time in 1969.

When it involves plays, Derek Walcott's *Dream on Monkey Mountain* (1970) helped to line the planet stage for postcolonial dramatists. A writer from Saint Lucia, Walcott's works frequently depict the colonial harms of the archipelago. Indeed, his plays, likewise as his poems, encourage his readers to question the history and politics of the Caribbean.

One of the foremost influential novels of Postcolonialism is *'Things Fall Apart'* (1958) by Chinua Achebe, exploring the interaction between traditional African society and British colonizers. He conveyed through his novels how British people legacies still weaken possibility of uniting the country. Achebe got the person Booker International Prize in 2007 for his literary merit.

South African novelist and Booker lottery winner J. M. Coetzee explores the themes of crime, revenge, land rights and racial justice post-apartheid Republic of South Africa. In most of his novels, he represented his own alienation from his fellow Africans. Coetzee received his second Booker Prize for his novel, *'Disgrace'* (1999).

In addition, Michael Ondaatje may be a novelist, critic, poet born in country, is best known for his Booker Prize winning novel *'The English Patient'* (1992) which features the interactions of characters of assorted nationalities during the last days of WWII.

Some significant writers in postcolonial literature are like Ngugi wa Thiongo, Edwidge Danticat, Leslie Marmon Silko, Jamaica Kincaid including Li-Young Lee contributed considerably. Ngugi's *'Decolonizing the Mind'* (1986) may be a quite multiple type genre and it describes various traditions of his people. It also presents how British education system tried to destroy the local culture and its language Gikuyu. Silko in his novel *'Ceremony'* (1977) celebrates various traditions and myths of the Laguna Pueblo and influence of white relation on local culture. It also shows how Native Americans hold a special position in postcolonial discourse.

On par with male writers in postcolonial literature, there are renowned female novelists, who have contributed during a greater extent. Jamaica Kincaid mostly wrote about women's experiences additionally to the results of patriarchy and colonialism. Her famous novel *'A Small Place'* (1988) is one in all the postcolonial discourse with which she draws on her personal experience of living in British colony of Antigua.

Another novelist Edwidge Danticat from Haiti is that the writer of the novel '*Breath, Eyes, Memory*' (1994). Her novel presents many themes like migration, sexuality, gender and history as they're the foremost common postcolonial themes.

1.6. African-American literature

African-American literature is the body of literature that's produced within the U.S by African descent writers. It starts with the works of the late 18th-century writers like Wheatley and Olaudah Equiano, then arriving to the primary top stages of the nineteenth century with narratives. Then the stage of historic period which starts at 1920s was flourishing times for literature and humanities. Many writers of African-American literature prove their ability to win the most effective awards.

Before the American warfare, the literature basically consisted of diaries that had written by those who had run off from slavery; the slave narratives were called genres, including sketches of life under slavery and thus the way of justice and Access to freedom.

The 20th century shows a spanking new turn which was non-fictions works. They appear certainly reasons wish to face or appease racist issues within the U.S.A

Many issues like separatism and Black Nationalism had been written during the American civil rights movement, by authors like author Gwendolyn Brooks. Now days, African-American literature has become accepted as a legal part of yankee literature.

The general focus of African-American literature is on the role of African Americans within the larger American society and what is the worth of being an American.

1.7. Conclusion

We notice that the term post-colonialism came to replace such as the term Third-World. It was a reaction of colonized people toward colonizer and colonisation. It determine the historical period of colonialism that many postcolonial writers covered through their works. This term identify what is meant by Post-colonial literature and delimits what kind of writers should be called as postcolonial authors, and what literature to be categorized under it. So this term does not only denote the reaction to the colonial process and its aftermath, it also examines the social and cultural change that occurred during and after colonialism and which affected the identity of the colonized.

Chapter Two:

Theoretical Background

2.1. Introduction

As mentioned in the previous chapter, among the most prominent subject matters is the post-colonial reading of Alice Walker's *The Color Purple*. This chapter is devoted to theories that are associated with her famous novel to understand how post-colonial writers view and treat the post-colonial period. Then we will deal with the post-colonial reading for a better understanding of the circumstances of that period.

2.2. Racism Theory

Racism takes different shapes and can happen in numerous places. It is characterized as the conviction that individuals of one race is fundamentally predominant than individuals of other races. It incorporates separation or contempt coordinated at somebody since of their color, ethnicity or national origin.

Racism can be uncovered through people's activities as well as their states of mind. It can be reflected in frameworks and educate. America's racism is synonymous with its history of human tragedies since the kidnap of the territory of the Native Americans by force, killing them with the ugliest images of the greatest crimes of history.

Then, after they finished, the Americans turned to Africa to seek slaves who would reconcile their lands and history. This history is full of racist incidents, and black anger against white racism, after dozens of decades of racial segregation racism against African-Americans: numerous of the Africans brought to America beginning within the 17th century arrived as slaves, kidnapped from their countries in different parts of Africa. A number of them were known to be royalty and proficient.

2.3. North American Slavery and the Legacy of Racism

North America was colonised primarily by European settlers in the seventeenth and eighteenth centuries. The early colonies were run as private business enterprises, producing

large amounts of indigo, tobacco, sugar, cotton and other crops that were sold back to England. By 1700, a planter could buy an African slave for life for the same price that he could purchase a white servant for ten years, so there was a massive increase in the importing of slaves from Africa to cultivate major cash crops in the North American colonies. Over the next two centuries, white colonists and their descendants, especially in the rural South, established the institutions and ideas that would come to be known as ‘white supremacy’, an ideology that was based on a belief that black people were ‘subhuman’ and naturally inferior to whites; thus racism was born. Although the American civil war secured the abolition of slavery, racism itself was not abolished. On the contrary, the ideology was reconstructed to create second-class status for black Americans, dividing the United States into superior and inferior races, according to their origins.

2.4. Postcolonial Theory

Professor John Lye, in his essay *Some Issues in Postcolonial Theory*, said that postcolonial theory depends mostly on the notion of otherness and resistance. He says: “*Post-colonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples*”. The main concerns of this theory are how the literature produced by the colonizers changes the reality of the colonized and immortalizes the sense of inferiority within them; and how the literature of the colonized tries to express their identity and tries to regain their lost past exterminated by the new past which put them in the column of “otherness”. If we look for the definition of postcolonial theory in any encyclopedia, we would find this definition: “*Post-colonialism (postcolonial theory, post-colonial theory) is a specifically post-modern intellectual discourse that consists of reactions to, and analysis of, the cultural legacy of colonialism*”(Wikipedia).

Many postcolonial theorists think that the colonizer still exercises control over the colonized even after independence, so, as Cotey Binns points out: *“by exposing a culture’s colonial history, postcolonial theory empowers a society with the ability to value itself”*. Postcolonial theory emerged from the writings of counter-colonial resistance writers such as Frantz Fanon, Edward Said and Gayatri Spivak. As stated in the Oxford dictionary of literary terms:

“Postcolonial theory considers vexed cultural political questions of national and ethnic identity, otherness’, race, imperialism, and language, during and after the colonial periods. It draws upon post structuralist theories such as those of deconstruction in order to unravel the complex relations between imperial centre’and colonial periphery’, often in ways that have been criticized for being excessively abstruse” (Oxford Dictionary).

According to Neil Lazarus, some critics want the postcolonial theory to talk about two aspects: the environment of colonization and the way it has functioned, and the role of decolonization as a specific narrative of liberation. But they say that postcolonial theory has failed to do so because of its close relation to post-structuralism, and thus, because it has separated literature from politics and economy. Other critics however, think that the relation of postcolonial theory to post-structuralism and postmodernism strengthened its position in the modern world system.

2.5. Positioning of Alice Walker in African American Literature

Alice Walker is a critically acclaimed and best selling writer, feminist, poet and a political activist. She is especially known for novels, poems, and short stories that offer great insight into African American culture and often concentrate on women by giving a strong voice to women, particularly women of color. For the novel *The Color Purple*, she became the first African American woman to win the Pulitzer Prize.

2.6. The Post-colonial Reading of the Color Purple

Another fundamental concept embraced by post-colonialism is postcolonial reading. A postcolonial critic reads and rereads texts produced in colonial and metropolitan spaces. Bill Ashcroft defines postcolonial reading to be "*a way of reading and rereading texts of both metropolitan and colonial cultures to draw deliberate attention to the profound and inescapable effects of colonization on literary production*" (p.173).

Post-colonial readings of texts examine the ways in which communities and the people within them were affected by different cultures, religions and belief systems, imposed upon them by colonising powers.

Postcolonial reading of texts provides a critical lens to judge cultural, economic, political and spiritual issues with relevance power, hegemony and exploitation (Brizee et al.). The colonizers not only exploited, plundered and destroyed the colonized but also presented them as vicious, wicked, brutal and violent (Said and Tyson). Furthermore, Loomba (2005) posits that a number of the many writings within the area of post-colonialism are very complex and difficult to know which makes it very difficult to know what post-colonialism must embrace as a field of study. The explanation behind its difficult outlook is its interdisciplinary nature because the areas of debate in postcolonial studies may range from literary studies to historical archives, from analysis of medical texts to economic studies.

The language and expression utilized in the postcolonial texts need to be easier to know in order that the intellectuals fascinated by post-colonialism may come to terms with recent developments happening within the area (Loomba). The masters of the postcolonial narrative Edward Said, Homi Bhabha, and Gayatri Spivak have produced such Qualitative and Quantitative Methods in Libraries (QQML) in 2018 (205 – 229), strong vibes within the area that they need become more important than the sphere of post-colonialism itself.

2.7. Conclusion

As a conclusion, we understand that the reality of postcolonial literature cannot be separated from the postcolonial society. We notice behind Alice Walker how the post-colonial writers tried hard to resist the influence of colonisation to find their original identities by using the characters. In this chapter, we also determine that the post-colonial reading is a fundamental concept of the post-colonial literature that examines the ways of communities that were affected by different cultures, religions and belief systems by coloniser's powers. The postcolonial authors think that each person have to figure out his position in his society to show his real identity to the world.

Chapter Three:

The Exploration of the novel

The Color Purple

3.1. Introduction

Much has been said about Alice Walker's epistolary novel, *The Color Purple*. In this final chapter, we will discuss who is exactly Alice Walker as one of the famous post-colonial and African American writers and provide a clear analysis of her novel *The Color Purple* to certain extent.

3.2. The Summary of the Color Purple

The Color Purple is an epistolary novel, made of letters written by Celie to God and by Nettie to Celie. At the beginning of the novel, Celie could be a fourteen-year-old, vulnerable, abused black girl who addresses her letters to "Dear God." Thirty years later, at the top of the novel, she has forged her own life despite a male-dominated and racially prejudiced society. She fights her way through life and questions everything she has been taught. Her most ambitious challenge is to remake her idea of God as an old, white, bearded male, her antithesis into a God who encompasses everything and lives within her.

Celie gets separated from her sister Nettie, by being married off and Nettie ran off to measure some place else. She is faced with many challenges through because she doesn't have her own voice, to inform anyone how she feels, the sole person she will be able to write to is god. A bit later within the story she gets to satisfy a woman that slowly teaches her a way to be strong and rise for herself, this can be Shug Avery.

Shug Avery and Celie become great friends, in the future Shug Avery finds a letter from Nettie, and realizes that Celie's husband has been hiding them from her.

Celie decides to depart and put up Shug Avery, that's when she got a letter from her sister about coming home soon. Around a year after she got that letter she was reunited together with her sister after a few years of fighting to determine one another.

In Celie's first letter to God, we knew that she has been raped by her father, Alfonso. He told her that she must not tell anybody what happens, except God. She falls pregnant twice and is taken out of faculty. Alfonso puts the children up for adoption, and that they are taken

in by a reverend living within the town. After her mother dies, Celie's father marries her by force to Mr. Albert.

Married life is additionally quite painful for Celie. She must raise Albert's children, take full control of any house responsibilities, endure unenjoyable intimate nights along with her husband, and undergo regular, unnecessary beatings from him. Things improve for Celie for a brief while after her sister Nettie involves put up her. Unfortunately, Albert (who always preferred Nettie to Celie and asked Nettie to marry him first) refuses to permit Nettie to remain in his house unless she rewards him. When Nettie leaves, he follows her and tries to rape her, but she escapes and seeks out the Reverend, who is raising Celie's children.

Nettie gets employment as a maid with the family. The Reverend whose name is Samuel and his wife Corrine are both missionaries preparing to travel to Africa. After they find that one among their partner missionaries is unable to travel, they provide Nettie the prospect to hitch them in Africa. Nettie is delighted and accepts.

When Nettie arrives in Africa she begins to put in writing frequently to Celie. She is continually worried that her letters won't reach her sister and voices her concern, telling Celie that Albert had promised that she would never hear from her again. Celie accordingly isn't given one letter from her for years.

Albert's eldest son Harpo falls in love with a fifteen-year-old girl named Sofia. She is soon pregnant, and that they married. Harpo tries to dominate Sofia the way his father dominates Celie, but she is stronger and fights back. Eventually Sofia gets jaded with Harpo and leaves him to travel put up her sister Odessa.

Albert finds out that his mistress of the many years, Shug Avery is ill. He drives off and brings her home, where Celie is required to take care of her. Celie is happy to try to so; she remembers the primary time she saw Shug Avery in an exceedingly photograph before she got married, and she thinks that Shug Avery is even more beautiful within the flesh.

Shug Avery is ill-tempered and nasty to Celie initially, but she soon starts to love her.

Harpo converts his house into a juke house when Sofia leaves, but nobody comes. He decides to ask Shug Avery, who could be a well-known jazz singer, if she's going to sing at his place. She agrees.

Albert doesn't want Celie to travel on the primary night, but Shug Avery insists that she goes. Shug draws an outsized crowd and dedicates one among her songs to Celie.

Shug plans to depart but, in a trial to stay her from going, Celie tells her that Albert beats her. Shug promises to not leave until he stops. Shug also learns that Celie has never enjoyed sex. Shug tries to teach Celie about the way to get pleasure from sex, but it's soon clear that Celie feels nothing for Albert because she is drawn to women. Later, Celie experiences her first pleasance with Shug.

One day Sofia turns up at Harpo's place with a replacement boyfriend named Buster. She sees Harpo, they begin chatting, and he asks her to bounce. His new girlfriend Squeak is extremely jealous and slaps Sofia. Sofia immediately punches Squeak back, knocking out several of her teeth. Soon after, get in town, Sofia meets the key and his wife Miss Millie. Quite dotty the kids and impressed by their cleanliness, Miss Millie asks Sofia to figure as her nanny. When Sophia refuses, the Mayor slaps her and, in response, Sofia knocks him down. She is arrested and given twelve years in jail. Squeak is shipped on a mission to urge Sofia out of jail and move her into the Major's house to figure as a maid. Squeak goes to go to the warden and is raped by him. The visit isn't fruitless, however, and Sofia is moved into the Major's house as a maid. Following her rape, Squeak tells Harpo to call her by her real name, Mary Agnes.

Shug returns to Celie and Albert, bringing along with her a replacement husband named Grady. Shug warns Celie that Albert is hiding something from her, and that they soon discover that he has been hiding Nettie's letters all years. Celie is furious, but Shug keeps her calm. Together they find all of the letters and begin to read them.

Nettie's early letters explain the start of her missionary trip to Africa with the Reverend and his family. The Olinka tribe there worships the roof leaf the people use for his or her roofs without it their homes would be destroyed within the season. The natives view Nettie as a second wife of Samuel, which makes Corrine very jealous. Soon she stops Nettie from meeting with Samuel privately or from borrowing her clothes. After some years, Corrine comes down with a fever and dies, but she learns the reality about Nettie and her adopted children beforehand: Olivia and Adam don't seem to be really Nettie's children by Samuel. Soon after, on a visit to England, Samuel and Nettie are married.

A road is made throughout the village of the Olinka by a rubber manufacturing company, and it destroys the whole village. They are forced to relocate to a more barren area with poor water. The new owners of the land charge them for water and for the new tin roofs which the Olinka are forced to use. Many of the people leave to hitch the mbeles, a gaggle of natives deep within the jungle who are struggling against the adult male.

Since arriving in Africa, Adam and Olivia became superb friends with a young Olinka girl named Tashi.

Tashi decides that she must undergo the ritual Olinka scarring ceremony on her face furthermore because the cutting out initiation so as to honor her culture. But she becomes so ashamed of the marks that she soon leaves to hitch the mbeles. Adam goes after her and brings her home, but she refuses to marry him because she is afraid she is going to not be accepted. Initially scathing about Tashi's decision to become scarred, Adam now gets his face marked furthermore in order that they appear alike then that she's going to not feel ashamed. Tashi and Adam are married, and therefore the whole family then makes plans to return home.

After finding her sister's letters, Celie decides to depart home with Shug. She tells Albert she is leaving. When he tries to prevent her, she stabs his hand with a fork. Before she

leaves, she curses him for the way he has treated her and tells him until he modifies his ways. In response he refuses to send her any of Nettie's letters as they keep arriving.

Celie goes to Memphis with Shug, where she starts making lots of pants. Eventually she gets so good at designing them that she receives regular orders.

Shug helps Celie turn the work into a business. Soon after, Celie learns that Alfonso, known to her as Pa, isn't her real father in spite of everything, just the person who married her mother after her real father (who was a successful businessman) had been killed. After Alfonso dies, Celie receives a telephone call telling her that her family home now belongs to Nettie and herself.

Celie fixes up her new house while Shug elopes along with her new love interest, a nineteen-year-old flutist named Germaine.

Celie is heartbroken, but she meets up with Albert occasionally when she visits Sofia's daughter Henrietta, and that they become good friends. He has changed lots since the old days. Apparently, after Celie left he let everything go and almost died of malnourishment. Harpo finally forced him to send Nettie's letters to Celie, and from that time he began to alter his life around.

Shug returns and decides to retire, for her flutist has gone to varsity. Celie is now financially comfortable. She has her new house and her father's dry goods store (which she also inherited) furthermore as her business.

Nettie finally returns home with Samuel and with Celie's grown children. Celie and Nettie be each other's arms and lie on the bottom hugging. Celie writes that she has never felt so young before in her life.

3.3. The Effect of Racism on Identity

Alice Walker used the character of Celie as a symbol to recreate the slave-journey of every colonized African-American, from being sold into slavery to liberation and

independence. She undertakes this journey in the company of strong independent black women like Sofia and her lover Shug Avery. She explores the individual identity of the African-American women and how their bonding with other women affects the health of their community at large. This was a major theme of her novel that is the harm inflicted on the Black community, both by their own cycle of violence and the racially motivated hatred of Negroes in the south. Her novel deals with the struggle, both in American and in Africa, of women to gain recognition as individuals who deserve fair and equal treatment.

3.4. Cultural Identity VS Colonial Oppression

The letters written to Celie by her sister Nettie describe the effects of British colonial rule on the members of the African Olinka tribe. Some of the Olinka attempt to resist colonisation directly through resistance groups called mbeles, who move back into the forest away from the colonisers so that they can harass the European plantations.

Other villagers choose to maintain their tribal and cultural identities by embracing rituals and customs such as scarification and female genital mutilation. The young woman Tashi, for example, chooses both to demonstrate that Olinka customs are still important, even though the white Europeans have taken away 'everything else'. Nettie is revolted by the act, calling it a 'mistake' (Letter 81).

3.5. Hybrid Cultural Identity

Although Alice Walker uses Nettie's character as a means of criticising the theme of colonialism, Nettie has herself absorbed white cultural values. Her use of English is, for example, very European, unlike Celie's African-American 'folk language' and some of her opinions about the Olinka seem at times to convey a similar patronising attitude to that shown by Doris Baines.

In addition, Nettie is not always sure of her missionary ambitions and how useful her and Samuel's work is to the Olinka people, which could indicate that her position is actually ambivalent and that she shifts between cultures. Although an African-American herself, Nettie's role is at times more similar to the role of the white colonisers than to the Africans she is trying to help.

3.6. The Double Burden of being Black and Women

The story of Sofia explores racial issues in the rural South of the United States and the effects of racism on one character and her friends and family. Sofia is beaten and sentenced to twelve years in jail for attacking the town's white Mayor after he hits her for impertinence to his wife, Miss Millie.

Sofia never fully recovers from the physical and psychological effects of the beating (Letter 37). Although she copes with prison life by behaving submissively, she dreams of murdering the white supremacists who have abused her. However, she is forced to accept the job as a prisoner-maid to Miss Millie's family and to endure an enforced separation from her own children which lasts for many years.

She is a strong and independent woman, but her independence is only recognised within the African-American community and only then by other females such as her sisters and friends, Celie, Squeak and Shug Avery. When Sofia tells the Mayor's daughter, Eleanor Jane, that neither she nor any black female servant loves the white children they care for (Letter 87) the reader is made sharply aware of the gap that exists between white and black understanding of the nature of love itself.

Whereas Celie represents a submissive African-American woman who is oppressed by the world, Sofia is the exact opposite. When she wishes to make a statement, she does so,

even if the consequences are violent. If she is physically threatened, she retaliates in kind and the key to her character is that she is unafraid to fight. Walker's description of Sofia and her sisters as 'Amazons' illustrates the place of women like Sofia in a racist world and their need to fight against the injustice and tyranny that is shown not only by white supremacists, but also by the men in their own community.

3.7. The Main Themes of The Color Purple

3.7.1. Violence

There is a whole lot of it in the novel. Most of the black female characters tend to be victims of violence, and men attempt to exert their dominance over women, particularly their wives by beating and raping them.

The way female characters react to violence varies dramatically. Celie suffers repeated violence from both her father and husband and reacts by shutting down emotionally and being very submissive. Other female characters, however, prove their strength in the face of violence. After suffering so much abuse, many women prove that they will not be dragged down. Eventually, when Celie realizes the extent of the emotional violence committed against her, she finds the strength and the willpower to leave her husband and start a new life.

3.7.2. Religion

Celie narrates *The Color Purple* through a series of letters, most of which are addressed to God. She initially imagines God as an old white man, something like Dumbledore or Gandalf. But as a black woman who's been abused by men all her life, Celie eventually begins to rebel against this image of God. She begins to see God as genderless and raceless, a more universal being who wants humans to enjoy all aspects of life.

3.7.3. Race

The Color Purple has a lot to say about race in America. At the beginning of the novel, Celie is extremely downtrodden almost to the point of being defeated. As an African-American female living in the pre-civil rights south, she sees nothing in her race to be particularly proud of. These were the days of legal segregation and Jim Crow laws; African-Americans were frequently the targets of bitter discrimination. Black women are far too often victims of violent crimes committed by white men. However, as Celie learns about the rich cultures and civilizations that existed in Africa and remains her own vision of God, she gains some pride in her ethnic heritage.

3.7.4. Women and Femininity

In The novel, many female characters are faced with a tough choice: fiercely fight against men's attempts to oppress them, or completely submit and get trampled all over. How's that for a cruddy situation? The only women able to stand up for themselves without severe repercussions are the ones who are economically independent, and they're few and far between. Women's situations can improve, however, when women band together and support each other.

3.7.5. Identity

Celie does not think much of herself at all. She was raped by her stepfather, her two children were taken away. She is passed to Mr Albert as a piece of property, she is no longer able to have children, and her sister Nettie is sent away from her. Throughout all of this, Celie tries to maintain some sort of connection with a higher power by writing to God each day. When Celie finally gets to meet Shug, she feels unworthy; however, her friendship with both Shug Avery and Sofia begin to build her up into someone who is eventually able to stand up

to Albert, walk away, find her true talent in sewing, and a sense of content even away from Shug Avery.

3.8. Conclusion

As a conclusion, we notice that Alice Walker portrays sufferings of African American people from coloniser's power, oppression and rape in different domains and particularly on black women. The most important reason that causes their pains is racism. They are discriminated by the white society because of their colors. They are seen as the objects that do not have any minds or feelings. In her novel, some black female have the opportunity to find their identity and survive in the hard atmosphere of racial society. However, some black women characters do not dare to object the discrimination and prepare get rid of it from their lives.

General Conclusion

As a general conclusion, we understand that postcolonial societies were living in harmony without bothering themselves about striving to find an individual or a collective identity. They had their lands to identify with, they had their traditions and beliefs; they knew exactly who they are. But with the coming of the colonizer everything fell apart. This colonial power started by disrupting their beliefs through introducing Christianity to gain their support. After that this power deprived them from their lands so they lost their sense of belonging because of the process of displacement; In addition to the process of educating an élite and importing the colonial ways to these peoples. All these processes together contributed in alienating the postcolonial subjects from their own people and from the world.

Some scholars declared that Post-colonialism did exist before postcolonial countries regained their independence; others assert that it deals with all that concerns the postcolonial societies since the moment of colonization until the present day.

Post-Colonialism literature has been discussed, in its historical backgrounds, its features and its writers which are stated according to the eras that the African American literature has been experienced. Throughout the Post-Colonial literature we conclude that it has the same importance as the African American literature has.

The post-colonial literature is classified under the broad term post colonialism which is the literature produced by writers who come from postcolonial backgrounds and who write against the notions of imperialism and marginality. They oppose them not only because they oppress their societies, but because these elements distort their Identity. That is why these writers have a common background throughout their writings.

The Post-colonial reading appeared to be a great use and interest for the postcolonial writers. Many postcolonial authors wrote about their experience of postcoloniality in foreign languages, mainly language of their colonizers to demonstrate through their writings that they are a hybrid and multicultural person together with their own society.

That is why the post-colonial reading is a fundamental concept in the post-colonial literature that explored by postcolonial writers. These writers portray their characters as different way they embrace and mix cultures, but they portray them also as similar to each other since no one of them has completely maintained his original identity. They portrayed their characters as hybrids through their way of dressing, communicating, and so on. The majority of these authors admit in a way or another that the identity of postcolonial societies is hybrid; the fact that they are multicultural people is inevitable, and their struggle to regain the purity of their identity is quasi impossible. Alice Walker strongly thinks that since literature is the bearer of culture, it should express experiences and feelings of the writer and his society.

Alice Walker as one of the post-colonial writers who used the post-colonial reading through her essays and novels even in her fiction works. Specifically, in her famous novel *The Color Purple* which defends the idea that postcolonial writers and subjects struggle to find out their place in the world. And this is due to the effect of imperialism on their societies, the rejection of any kind of cultural or literary oppression by colonial powers.

In her writing, she developed the postcolonial features of African American cultures especially in literature. Despite the fact that culture have been excluded from the postcolonial discourse because her experiences of postcoloniality significantly diverge from those of traditionally colonized nations, her shared history of extensive and traumatic resistance to the legacies of colonial domination and shared aspiration to rediscover her traditional cultural practices and values should not be neglected.

In Alice Walker's *The Color Purple*, the themes that we mentioned exemplify the shared strategies of hybridization and subversion used by those subjugated nations to resist the policy of cultural assimilation and absorption from the side of the colonizing power. Under the guise of the seemingly benevolent goals of education and civilization, Christianity, whether in the form of Catholicism or Protestantism, was utilized as a tool of cultural

colonization. Vigorously imposed upon African American people with an attempt to eliminate their traditional life ways and replace them with the culture of the colonizer, also we find that Christianity was only partially adopted by colonial black. Predominantly, the imposed white religious tradition was reinterpreted under the considerable influences of traditional spirituality. All this contributed to the formation of new concept that used by post-colonial writers in their works which is the post-colonial reading.

The Color Purple shows us the inability of the characters to stay within a single spiritual framework. Even those of them who strive to commit themselves are not able to completely exclude impacts of the other. The characters in Alice Walker's novel display the transition from colonial to postcolonial form of spirituality by complementing their images of the Christian God with the elements of traditional African religious traditions. African American community was unable to support the private, nuclear family households held up to them as a model for emulation. So, Alice walker described in her novel how Post-colonial writers and Africans Americans authors suffered from colonization, racism violence especially women.

In her novel we look deeply to many sides within the most important themes .She also made it clear that her work is the outcome of her own experience and her people's experience too. It is a result of her true feelings to the condition of her country and of similar postcolonial states also.

In this research work we attempted to investigate the postcolonial field of study, specifically in literature, and how it is shaped by the colonial and postcolonial experiences of postcolonial societies and how it is influenced on thoughts and feelings of the post-colonial authors in their writing. More precisely, how post-colonial reading explored in works of the post-colonial writers.

Throughout this study, we tried to answer questions that are related to our theme the post-colonial reading of the Color Purple of One of Alice Walker as one of the Famous writers in the African American literature and the post-colonial literature.

Bibliography:

-Walker,Alice.“*The Color Purple*.”pocket books,pdf ,new York,1982. 17 Dec 2019.

Theses and Dissertations

-Bendjelloul,Yasmine & Selseleb, Sara.”Black Feminism in Alice Walker’s *The Color*

Purple.” Master theses.Belhadj Bouchaib University Centre - Ain Temouchent, 2018,

<http://pmb-int.cuniv-aintemouchent.dz/memoire/-4289/2018/قاعدة بيانات الانجليزية>

4290/.06Apr 2020.

- Cheriet, Asma.”Postcolonial African Literature and the Identity Question- A Special

Reference to Ngugi wa Thiong’o’s Ideological Pronouncement.”Magister

theses.Mohamed Khider University– Biskra, 2015,

http://thesis.univ-biskra.dz/1606/1/Ang_m3_2015.pdf.05 May2020.

- Chornokur, Kateryna .”Postcolonial Religion and Motherhood in the Novels by Louise

Erdrich and Alice Walker.” University of South Florida,

2012.[http://scholarcommons.usf.edu/etd/40Graduate Theses&Dissertations](http://scholarcommons.usf.edu/etd/40Graduate%20Theses&Dissertations). 05 Apr

2020.

- Ouarti,Safia.“Womanism and the Reconstruction of the Self in Alice Walker’s *The Color*

Purple” Master theses.University of 8 Mai 1945/Guelma, 2017,[http://dspace.univguel-](http://dspace.univguelma.dz:8080/xmlui/bitstream/handle/123456789/2386/M821.141.pdf?sequence=1&showed=y)

[ma.dz:8080/xmlui/bitstream/handle/123456789/2386/M821.141.pdf?sequence=1&showed=y](http://dspace.univguelma.dz:8080/xmlui/bitstream/handle/123456789/2386/M821.141.pdf?sequence=1&showed=y).04 Apr 2020.

Online Source

-Adigun ,Babatunde E.”Postcolonial Theory and African Literature.” University of Uyo,

2019,[https://www.researchgate.net/publication/334226797_Postcolonial_Theory_and_](https://www.researchgate.net/publication/334226797_Postcolonial_Theory_and_African_Literature/link/5d1de194458515c11c0feedd/download)

[African_Literature/link/5d1de194458515c11c0feedd/download](https://www.researchgate.net/publication/334226797_Postcolonial_Theory_and_African_Literature/link/5d1de194458515c11c0feedd/download)

10.13140/RG.2.2.33873.15204. 07 May 2020.

-"African American Literature: An Overview." *Gale Library of Daily Life: Slavery in*

America, Encyclopedia.com. 31 Mar. 2017,<http://www.encyclopedia.com>. 12 jan 2020.

- Alice Walker Topic Overview "Walker, Alice (1944-), An Introduction to." *Contemporary Literary Criticism* 319. (2012), <https://www.gale.com/open-access/alice-walker>. 12 Jan 2020.
- Anderson, William. "Alice Walker's *The Color Purple*: Summary & Analysis." <https://schoolworkhelper.net/alice-walkers-the-color-purple-summary-analysis/>. 05 May 20.
- Bourn, Jennifer. bourncreative.com, 5 Jan .2011, <https://www.bourncreative.com/meaning-of-the-color-purple/>. 30 May 2020.
- Eder, Katharina. "The Color Purple" by Alice Walker - an Analysis. "University of Vienna: Munich, GRIN Verlag, 2007, <https://www.grin.com/document/171964> . 31 May 2020.
- Elam, J Daniel. "Postcolonial Theory." *Literary and Critical Theory*, Oxford Bibliographie, 15 Jan. 2019, <https://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0069.xml>. 25 May 2020.
- Foca, Anna . "The Color Purple by Alice Walker." Encyclopædia Britannica, inc, 2019. Encyclopædia Britannica, <https://www.britannica.com/topic/The-Color-Purple>. 8 May 2020.
- Jocelyn, Lyles. "Novel Analysis: *The Color Purple* (Alice Walker)." bulbapp.com, 6 Oct. 2017, <https://www.bulbapp.com/u/novel-analysis-the-color-purple-alice-walker~2>. 05 May 2020.
- Kelly, Erica. "Themes of *The Color Purple*." Prezi, <https://prezi.com/wgthlopv9dye/themes-of-the-color-purple/>. 10 May 2020.
- Middleton, Clare. "The color purple: a post-colonial reading: Clare Middleton explores the relevance of a post-colonial reading to Alice Walker's novel of African-American identity." *Gale Literature Ressource*, The English Review, Philip Allan Updates 13.4

- (2003):24,<https://go.gale.com/ps/anonymous?id=GALE%7CA99908889&sid=googleScholar&v=2.1&it=r&linkaccess=abs&issn=09558950&p=LitRC&sw=w>. 29 May 2020.
- “The Color Purple”.Encyclopedia.com.<https://www.encyclopedia.com/arts/educational-magazines/color-purple>.16 Avr 2020.
- “The Color Purple as a postcolonial text. ”crossref.<https://crossref-it.info/textguide/the-color-purple/42/3311>. 27 May 2020.
- “The Color Purple: StudyGuide.”SparkNotes.<https://www.sparknotes.com/lit/purple/>. 5 May 2020.
- “The Color Purple.”Wikipedia.https://en.wikipedia.org/wiki/The_Color_Purple.05 May 2020.
- “Study Guide The Color Purple Themes by Alice Walker.”*Shmoop*,
<https://www.shmoop.com/study-guides/literature/color-purple/themes>. 31 May 2020.
- Postcolonialism .Wikipedia.<https://en.wikipedia.org/wiki/Postcolonialism>. 15 Jan 2020.
- Postcolonial literature - Wikipedia.https://en.wikipedia.org/wiki/Postcolonial_literature.
- Rose, Gloria. CliffsNotes on The Color Purple.</literature/c/the-color-purple/book-summary> ,17 Nov. 2015,<https://www.cliffsnotes.com/literature/c/the-color-purple/character-list>. 20 Avr 2020.
- Walters, Zara. Kissel, Adam ed. "The Color Purple Section 1 Summary and Analysis". GradeSaver, 30 Sept 2008,<https://www.gradesaver.com/the-color-purple/study-guide/summary-section-1>. 8 Jun 2020.
- Walters, Zara. Kissel, Adam ed. "The Color Purple Study Guide". GradeSaver, 30 Sept 2008,<https://www.gradesaver.com/the-color-purple>. 8 Jun 2020.

-Walters, Zara. Kissel, Adam ed. "The Color Purple Summary". GradeSaver, 30 Sept 2008.<https://www.gradesaver.com/the-color-purple/study-guide/summary>. 24 Avr 2020.

Books and Published Articles

-Appiah, Kwame Anthony. "The Postcolonial and the Postmodern." *The Postcolonial Studies Reader*. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds., London: Routledge, 1995.

-Aravind, Rajamanickam. "The Quest for Identity and Racism in Alice Walker's "The Color Purple". Voice of African-American Women, 2019. <https://my.justfiction-edition.com/catalog/details/store/gb/book/978-613-9-42279-1/the-quest-for-identity-and-racism-in-alice-walker-39;s-quot;the-color-purple-quot;>

- Ashcroft, Bill. "constitutive Graphomony." *The Postcolonial Studies Reader*. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds., London: Routledge, 1995.

- Ashcroft, Bill, et al. "The Empire Writes Back: Theory and practice in post-colonial literatures." 2nd ed, London: Routledge, 2002.

- Ashcroft, Bill, et al. "The Postcolonial Studies Reader." eds, London: Routledge, 1995.

-Bhabha, Homi. "The Location of Culture." Oxon: Routledge, 2004.

-Ashcroft, Bill et al. "The Empire Writes Back: Theory and practice in post-colonial literatures." London: Routledge, 1989.

- Brizee, A., Tompkins, C.J., Chernouski, L. & Boyle, E. "Post-colonial criticism (1990s-present)." 2015, <https://owl.english.purdue.edu/owl/resource/722/10/> -.

- Caton, Lou.F. "Feeling Romantic/ Thinking Postmodern: Notes on Postcolonial Identity." Ann Arbor, University of Michigan Library. 2.2(1999).

-Crehan, Stewart. "The Politics of the Signifier: Ngugi wa Thiong'o's, Petals of Blood." *Postcolonial Literature: Achebe, Ngugi, Desai, Walcott. Parker, Micheal, and Roger Starkey*, eds, New York: St. Martins, 1995.

- Dirlik, Arif. "Rethinking colonialism: Globalization, Postcolonialism, and the Nation." *Interventions: International Journal of Postcolonial Studies*. 4. 3 (2002): 428-448.
- Docker, John. "The Neocolonial Assumption in University Teaching of English." *The Postcolonial Studies Reader*. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. London: Routledge, 1995.
- Figueira, Dorothy.M. *Otherwise Occupied: Pedagogies of Alterity and the Brahminization of Theory*. Albany: State University of New York, 2008.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. St. Leonards, N.S.W, Allen and Unwin, 1998.
- Hammad, Mushtaq et al. "Analysis of Postcolonialism Literature: A Bibliometric Study from 1900 to 2017" *Qualitative and Quantitative Methods in Libraries*, 01 jan 2018:205-229, https://www.researchgate.net/publication/331477731_Analysis_of_Postcolonialism_Literature_A_Bibliometric_Study_from_1900_to_2017.
- Higginbotham, Evelyn. B. "African-American Women's History and the Metalanguage of Race." *Signs* 17. 2(1992): 251–274.
- Kamada, Roy Osamu. "Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance." New York: Peter Lang, 2010.
- Larsen, Niel. "Imperialism, Colonialism, Postcolonialism". *A Companion to Postcolonial Studies*, Ed, Schwarz, Henry, and Sangeeta Ray, Oxford: Blackwell, 2000.
- Lazarus, Neil. "Nationalism and Cultural Practice in the Postcolonial World." Cambridge: Cambridge UP, 1999.
- Lazarus, Neil, ed. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004.

- Landow, George P. "Why I use the term "Postcolonial"; or some words from your webmaster". *Political Discourse: Theories of Colonialism and Postcolonialism*. Last modified 13 February 2006. <http://www.postcolonialweb.org/poldiscourse/themes/1.html>.
11 May 2020.
- Loomba, Ania. "Colonialism/Postcolonialism." London: Routledge, 1998.
- Loomba, A."Colonialism/postcolonialism."London: Routledge, 2005.
- Mugdad, Abdulimam et al. "Racism in Alice Walker's "The Color Purple."" International Journal of Social Science and Humanities Research 3.2(2019): 465-469, <https://www.researchgate.net/publication/335967108> Racism in Alice Walker's "The Color Purple".
- Napierkowski, Marie.R."Postcolonialism: Introduction." *Literary Movements for Students*, Ed., Vol. 1, Detroit: Gale, 1998. eNotes.com, January 2006, <http://www.enotes.com/topics/postcolonialism> #biography-biographybiography-introduction> Rey-Martí, A., Ribeiro-Soriano, D., & Palacios-Marqués, D.
- Smith, Andrew." Migrancy, Hybridity, and Postcolonial Literary Studies." *The Cambridge Companion to Postcolonial Studies* , Cambridge: Cambridge University Press, 2004.
- Sofield, Heather. "Who I Am? Negotiation of Identity in a Postcolonial State." English 119, Brown University, 1999.
- Spivak , Gayatri Chakravorty. "Resident Alien." *Relocating Postcolonialism*, eds., Oxford: Blackwell, 2002
- Tiffin, Helen. "Australian Literature and the British Tradition." *Encyclopedia of Literature and Criticism*, Eds., Martin Coyle, et al, London: Routledge, 1991.
- Dawn, Morgan. "Alice Walker, Luminary of American Literature." 10 Feb 2014. <https://www.google.com/amp/s/blog.books>.

Appendices

Appendix 01

Psychological Factors that cause Celie to become a Lesbian

Data No.	Quotation	Page Number
1	You too dumb to keep going to school, Pa say. Nettie the clever one in this bunch.	9
2	But I don't know how to fight. All I know how to do is stay alive.	18
3	It's worse than that, I think. If I was buried, I wouldn't have to work. But I just say, Never mine, never mine, long as I can spell G-o-d I got somebody along	18
4	He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git the belt. The children be 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. That's how come I know trees fear man.	23
5	You'll be back, he say. Nothing up North for nobody like you. Shug got talent, he say. She can sing. She got spunk, he say. She can talk to anybody. Shug got looks, he say. She can stand up and be notice. But what you got? You ugly. You skinny. You shape funny. You too scared to open your mouth to people. All you fit to do in Memphis is be Shug's maid. Take out her slop-jar and maybe cook her food. You not that good a cook either. And this house ain't been dean good since my first wife died. And nobody crazy or backward enough to want to marry you, neither. What you gon do? Hire yourself out to farm?	208
6	He laugh. Who you think you is? he say. You can't curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all.	209

Appendix 02

Social/Environmental Factors that Cause Celie to become a Lesbian

Data No	Quotations	Page Number
1	I can let you have Celie. She the oldest anyway. She ought to marry first. She ain't fresh tho, but I spect you know that. She spoiled. Twice. But you don't need a fresh woman no how.	7
2	She ugly. He say. But she ain't no stranger to hard work. And she clean. And God done fixed her. You can do everything just like you want to and she ain't gonna make you feed it or clothe it.	7
3	Fact is, he say, I got to git rid of her. She too old to be living here at home. And she a bad influence on my other girls. She'd come with her own linen. She can take that cow she raise down there back of the crib. But Nettie you flat out can't have. Not now. Not never.	7
4	Well, next time you come you can look at her. She ugly. Don't even look like she kin to Nettie. But she'll make the better wife. She ain't smart either, and I'll just be fair, you have to watch her or she'll give away everything you own. But she can work like a man.	7
5	Pa call me. Celie, he say. Like it wasn't nothing. Mr. ___ want another look at you. I go stand in the door. The sun shine in my eyes. He's still up on his horse. He look me up and down.	10
6	don't say nothing. I think bout Nettie, dead. She fight, she run away. What good it do? I don't fight, I stay where I'm told. But I'm alive	22

Appendix 03

Alice Walker

Alice (Malsenior) Tallulah-Kate Walker, American by nationality and African American, Cherokee and Scottish-Irish by ethnicity, may be a southern writer. (Bates 23)

Alice Walker was born on February 9, 1944, in Eatonton, Georgia. She was the youngest of eight children. She is an African American writer best known for her fiction and essays that house themes of race and gender. Her novel *The Color Purple* (1982) won the National Book Award, and she has also published volumes of poetry, criticism, and nonfiction. She was the primary African American woman to win the Pulitzer Prize for Fiction and was inducted into the California Hall of Fame within the California Museum for History, Women, and therefore the Arts in 2007. Her books are translated into quite large integer languages.

Major Works of Alice Walker

Alice Walker introduced the themes of gender and racial inequality that she would still explore throughout her career along with her first novel, *The Third Lifetime of Grange Copeland*. The novel, which follows the Copelands, a family of sharecroppers, from the 1920s to the 1950s, is structured in brief sections, and themes and motifs are repeated similarly to the cycle of poverty, abuse, and racism that they describe. Upon publication, *The Third Lifetime of Grange Copeland* was criticized for its portrayal of African American men, but she defended her views and continued to target the plight of ladies.

Her next novel, *Meridian*, is ready within the fundamental measure following *The Third Lifetime of Grange Copeland*, because the civil rights movement is gaining momentum. Like her previous book, *Meridian* also follows a Southern black family. Instead of target the family patriarchs; however, she examines the consequences of racism on black mothers.

Alice Walker's best-known novel is *The Color Purple*. Told in an epistolary form, the novel's first section consists of letters written by the central character, Celie, to God; letters

from Nettie her sister, conjure the second section; and therefore the third section may be a correspondence between Celie and Nettie, during the amount where Nettie has gone to Africa.

After the success of the color Purple. Alice Walker continued to explore the struggles of African Americans, especially women, in her stories, novels, and poetry. Her novels *The Temple of My Familiar* (1989) and *Possessing the Key of Joy* (1992) feature characters from the color Purple. *Possessing the key of Joy* is set in an exceedingly fictional country where female genital mutilation is practiced. She touched briefly on the topic within the *Color Purple*, but, with *Joy*, brings it to the fore, together with the minor character Tashi from *Purple*.

The concept of God and spirit that figured prominently within *the Color Purple* was re-examined in Alice Walker's 2004 novel.

The Color Purple

The novel of the *Color Purple* is a feminist work that presents a struggle of an abused and uneducated African American girl for empowerment. The novel was praised for the depth of its female characters and for its eloquent use of American Vernacular. The novel also addresses gender equality.

Alice Walker wrote the novel in 1982 and Celie's story takes place within the early 1900s (probably 1909–1947).

This tradition of novels tends to accommodate the oppression of African-American women, not only by means of white domination but also by specific white and black males. This novel shows us women who fight against all odds for their survival and for the survival of their family. In their dislocated communities, these women are often mothers who seek to shield and convey together their families for the sake of future generations.

Résumé

Ce travail de recherche est basé sur l'étude de la lecture postcoloniale du roman intitulé *The Color Purple* of Alice Walker afin de faire la lumière sur le racisme qui a affecté la communauté afro-américaine en raison de l'oppression des colonisateurs européens. La lecture post-colonial est un concept important dans les études et la littérature postcoloniales. L'exploration de ces questions postcoloniales peut nous permettre de découvrir comment les communautés et les personnes ont été affectées par l'imposition de différentes cultures, religions et systèmes de croyances. Alice Walker est l'une des écrivaines afro-américaines qui a exploré des thèmes importants tels que le racisme, l'ethnicité, le féminisme, la religion et l'identité en raison de son origine coloniale. À travers son roman *The Color Purple*, nous essaierons de décrire comment elle traite les thèmes postcoloniaux d'un point de vue personnel et d'aborder le sujet du post-colonialisme et sa relation avec la littérature en général et avec la littérature afro-américaine en particulier pour découvrir les vraies raisons. derrière chaque thème.

ملخص :

يعتمد هذا البحث على دراسة قراءة ما بعد الاستعمار للرواية المعنونة "اللون الأرجواني لأليس ووكر" من أجل تسليط الضوء على العنصرية التي أثرت على المجتمع الأمريكي الأفريقي بسبب قمع المستعمرين الأوروبيين. قراءة ما بعد الاستعمار هي مفهوم مهم في دراسات وأدب ما بعد الاستعمار. قد يسمح لنا استكشاف مثل هذه القضايا ما بعد الاستعمارية باكتشاف كيف تأثرت المجتمعات والأشخاص بفرض مختلف الثقافات والأديان ونظم المعتقدات. أليس ووكر هي واحدة من الكاتبات الأمريكيات من أصل أفريقي استكشفت موضوعات مهمة مثل العنصرية والعرقية والمرأة والدين والهوية بسبب خلفيتها الاستعمارية. من خلال روايتها "اللون الأرجواني" ، سنحاول تصوير كيفية تعاملها مع موضوعات ما بعد الاستعمار من وجهات نظر شخصية والتقدم أولاً بموضوع ما بعد الاستعمار وعلاقته بالأدب بشكل عام والأدب الأمريكي الأفريقي بشكل خاص لاكتشاف الأسباب الحقيقية وراء كل موضوع.

