

Realization of Feminist Identity in Toni Morrison's "Beloved" and Alice Walker's "The Color Purple": A Perspective Based on Womanism

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Abstract

This paper delves into the significant yet harrowing past of slavery as portrayed in two landmark novels, "Beloved" by Toni Morrison and "The Color Purple" by Alice Walker. These seminal works explore the intimate and subjective narratives that bring to light the profound struggles faced by Black African women, unveiling their vulnerabilities both from external racial oppression and internal community conflicts. The research employs a qualitative methodology, utilizing content and thematic analysis to examine the depth, complexity, and socio-cultural ramifications embedded within these literary texts. This approach enables a nuanced understanding of how these narratives articulate a feminist identity forged through confrontation with a hostile world, culminating in a profound expression of selfhood. The findings highlight how both novels disrupt traditional slave narratives by centering on the individual's traumatic experiences, their journey to liberation, and the subsequent disintegration of familial and marital ties. These stories not only connect to the legacy of slavery but also reimagine the lives of African women post-emancipation, emphasizing psychological over historical time, focusing predominantly on the internal lives of an impoverished black boy and a fugitive slave. The study concludes with suggestions for further research, proposing an examination of the broader implications of these narratives in contemporary feminist and postcolonial discourse.

Keywords: Black-feminism, Realization, Womanism, African Women's Writing, Slavery

Introduction

The Black literature, often known as African-American literature, emerged as a contemporary genre around the 18th century. Early African-American women authors faced the challenge of navigating their dual identities as both black and female while writing spiritual narratives in America. Black women have compounded adversity owing to their race and gender, leading to increased vulnerability in areas such as coerced childbearing, violence, and domestic labor. Patriarchal culture normalizes the abuse of women and children as a sign of manhood for men

of all backgrounds and ethnicities. "Masculinity" is a term for males and the ways they contribute to women's subjugation, frustration, and weakness (Franklin II, 2012).

Toni Morrison (1931-2019) was an acclaimed American novelist, honored with the Pulitzer Prize in 1987 and the Nobel Prize in Literature in 1993. Alice Walker (1944-) is another distinguished American author, who also got the Pulitzer Prize in 1982, examine the experiences that are shared by black women. As a means of praising the compassion, dignity, and generosity inherent in nature, which aids in the healing of humanity's psychological trauma, Morrison and Walker generalize feminine creativity as a result of humans' position in the world. The Native American culture that Morrison and Walker were so immersed in helped them mend fences, face their history, and find peace with nature. Achieving self-relegalization, in their view, requires embracing diversity and overcoming obstacles. Meanwhile, cultivating a harmonious relationship with environment, promoting gender equality, and fostering spiritual growth are effective techniques for attaining personal relegalization. This emancipation is not exclusive to the feminist movement; Morrison and Walker's works feature several individuals that shatter racial, class, and patriarchal norms. It is through the establishment of a rational connection between the various components of existence that the essential aspects of human survival and liberty are awakened. Given the emphasis placed on examining feminist identity in Toni Morrison's "Beloved" and Alice Walker's "The Colour Purple" from a womanist point of view, the research questions are as follow.

- 1- How feminist identity of the black women is manifested in the two novels?
- 2- In what ways do Morrison and Walker utilize womanist principles to explore themes of race, gender, and empowerment in their narratives?

The next section explores the method that was utilized in this study. It includes textual and thematic analysis, applying of theoretical framework (Womanism), contextual analysis and synthesis and interpretation. In fact, the use of this analytical approach makes it possible to conduct a comprehensive investigation of feminist identity in "Beloved" and "The Colour Purple," so exposing the rich and varied depictions of Black femininity through the prism of womanist theory.

Method

The method provides a comprehensive framework for analyzing feminist identity in "Beloved" and "The Color Purple" from a womanist perspective, offering insights into the complexities of African American women's lives as depicted in these seminal works. It begins by outlining the principles of womanism as defined by Alice Walker and other scholars. Emphasize its focus on the lived experiences of Black women, the intersectionality of race, gender, and class, and the importance of community and collective struggle. The method discusses how womanist literary criticism provides the tools to analyze literature in a way that centers Black women's experiences, voices, and cultural expressions.

The other stage in the method is by reviewing existing academic work on "Beloved" and "The Color Purple," focusing on analyses that employ feminist and womanist perspectives. Highlight gaps or areas that require further exploration. Identify studies that compare the two novels, especially those that consider themes of gender, race, and empowerment, to understand the current landscape of scholarly discourse. Then conducting a close reading of both novels, identifying themes, motifs, and narrative strategies that reflect womanist

concerns. Pay attention to depictions of sisterhood, motherhood, sexual autonomy, resistance to oppression, and community support.

Next stage is to examine the development of central characters (e.g., Sethe, Celie, Shug Avery) through a womanist lens, considering how they navigate and resist the limitations imposed by society. Then compare and contrast how "Beloved" and "The Color Purple" approach womanist themes, considering the unique contributions of each novel to the discourse on feminist identity and Black women's empowerment.

Womanism

A social change perspective known as "womanism" has its origins in the lived realities and problem-solving practices of Black and other women of color. Its scope has expanded to include the elimination of all forms of oppression, the restoration of harmony between humans and the natural world, and the integration of spirituality into human existence (Phillips, 2006). The depiction of gender roles and intimate relationships in both of these works is an important topic that should be investigated. Walker investigates the intricate power and control dynamics that exist within heterosexual relationships in his novel "The Colour Purple," namely through the characters of Celie and Mister. It is through Celie's journey to self-discovery and empowerment that the novel highlights the significance of female solidarity and autonomy. Not only does the work question traditional concepts of masculinity and femininity, but it also emphasises female sovereignty. By looking at how gender, race, and socioeconomic status interact in Black women's lives, Collins (2004) acknowledges the connection between Black women's awareness and their experiences as a legacy to reimagine Black feminist thought through the lens of Black women's struggles against sexism and the reconstruction of images of Black women's humiliation. Apart from that, Hooks (1989) looks at how white racism and pervasive sexism in Black communities have contributed to the debasement of Black women. When Hooks describes the operation of a system that is built on racial and sexual discrimination, he goes beyond the assumptions that are made by institutions on racial and sexual discrimination. Her primary objective is to articulate a feminist framework for a society dedicated to eliminating all types of oppression, accurately representing the historical experiences of black individuals, and acknowledging a society where the pursuit of social transformation is prioritized over individual ambitions.

..." human beings, for as long as we have written records of our thoughts and creative output, have always pondered the question "who am I?" However, the degree to which the pondering "I" is perceived as having any specific role in, or responsibility for, creating its own 'selfhood' has changed dramatically over time" (Hall, 2007, p. 6)

According to Hall (2007), subjectivity and identity are closely related in terms of meaning. Each individual has the capacity to own various and unique identities, including those related to race and sexuality: "We may have numerous discrete identities, of race, class, gender, sexual orientation, etc., and a subjectivity that is comprised of all of those facets, as well as our own imperfect awareness of ourselves" (Hall, 2007, p. 134). When analyzing the subjectivity of enslaved individuals, as depicted in the books of Morrison and Walker, it is important to acknowledge that black people were under the complete authority of white masters during their whole lives, from birth until death. The exertion of white authority under slavery is manifested through physical aggression and many methods of domination,

including the use of language (Jones Jr et al., 2016). These notions dehumanize enslaved Black individuals, reducing them to mere commodities for the pleasure of white individuals. This reveals the profound emptiness that ultimately affects the consciousness of the enslaved people.

Identity refers to the unique combination of characteristics, beliefs, and loyalties that shape an individual's consistent personality and social interactions. Subjectivity, on the other hand, involves the level of self-awareness and conscious consideration of one's identity, while acknowledging the numerous limitations and often unknowable constraints that hinder our complete understanding of identity (Hall, 2007, p. 3).

Our civilization has marginalized women historically. They have consistently been oppressed by patriarchy. Throughout history, women have endured subjugation, discrimination, and abuse. In the 1950s, Simon De Beauvoir made a statement, "A woman is not born, but made.". Men no longer feel like monsters due to their innate advantages over women. Women are currently susceptible and marginalized on a global scale. Alice Walker and Toni Morrison are renowned African-American novelists who prominently explore feminist topics in their works. They have addressed the challenges faced by women, including the emotional and psychological trauma experienced by Black women who have been molested by both white individuals and members of their own race. Black women have prioritized highlighting the challenges faced by black Afro-American women in their literature, recognizing that black men were unable to successfully challenge white dominance. Walker and Toni Morrison's writings are classified as "womanist" (Phillips 23) literature. The *Colour Purple* by Walker intertwines elements of racism and misogyny. The story revolves around an African American woman who confronts oppression in a predominantly male-dominated setting. Walker's essay asserts that Black women epitomize the role of mules in society, as we shoulder the burdens that others are unwilling to bear (Kharbe, 2022).

The nature of black women is such that they are born and raised to be brave, fearless, and painless. The fact that they have been able to remain silent in the face of abuse is, nevertheless, the source of their power. In their works of literature, Alice Walker and Toni Morrison depict black female heroines who have been victims of sexual violence and domestic violence by their partners. Within the scope of this investigation, Julia Kristeva's theory of subjectivity is tasked with the responsibility of elucidating the manner in which women recapture their genuine and natural position within the cultural and political language through active engagement (Kristeva, 1980). The masculine subject is saved from emptiness, instability, and immobility as a result of their actions, in addition to the fact that they liberate themselves from oppression. The black community, on the other hand, did not warmly accept the sheer honesty that was depicted inside the pages of *The Colour Purple* and *The Beloved*. This was mostly due to the fact that these books deviated from the norm and depicted the challenges that black women faced at the hands of other black males. According to Toni Morrison and Alice Walker, silence is not the solution to the problem of female subjectivity that is caused by the superstructure of participation. They argue that Kristeva's remedies are something that should be considered. As a result, this study draws attention to instances of realization of feminist identity in the novels "*The Colour Purple*" by Alice Walker and "*The Bluest Eye*" by Toni Morrison by analyzing how the characters' subjectivity is lost and struggled to realized their selves in the stories. The comparisons involve black-feminist authors who do not engage in competition with other women or their mothers, but instead produce significant competition within the academic sphere, are brought to light by Walker, Morrison, and other feminist critics. This provides an ingenious sense of human nature. They

see how American society mirrors the unspoken realities of black individuals who articulate their experiences of hardship to the global community. These factors, including economic challenges, racial terrors, and cultural history, are universally applicable to African-Americans. Within the context of Walker and Morrison, being a global and well-known person enables them to express the issues of African-American society and to reflect the culture and identity of that society (Hashemipour & Dushime, 2023).

The Feminist Identity in Toni Morrison's *Beloved* Novel

Beloved is a novel written by Toni Morrison that was published between 1981 and 1985 and is about women. The story is based on the actual events that occurred in the life of Margret Garner, an African-American woman who was enslaved in Kentucky and managed to escape by moving to Ohio in the year 1856. Instead of allowing her daughter, who was only two years old, to be found, she took her own life. As soon as a Posse arrives in Ohio with the intention of transporting Sethe and her four children to the plantation in Kentucky, she makes her escape to Sweet Home.

In fact, "Feminist identity" in Toni Morrison's novel "*Beloved*" is a complex and multi-faceted theme. Morrison's work often explores the lives and experiences of African American women, and "*Beloved*" is no exception. The novel delves into the various aspects of womanhood and motherhood, especially within the context of slavery and its aftermath. Indeed, the theme of "feminist identity" in Toni Morrison's novel "*Beloved*" is intricate and multi-layered. Morrison, through her narrative, intricately weaves the experiences of African American women, highlighting the intersectionality of race, gender, and historical context (Keiser & Haider-Markel, 2022).

In "*Beloved*," the main characters - Sethe, Denver, and Beloved - each represent unique facets of female experience and identity. Sethe's character is central to understanding the feminist nuances in the novel. She embodies the struggles of a mother within a society that neither values her autonomy nor her motherhood. Her actions, particularly the heartbreaking decision to take the life of her own child, can be interpreted as a radical assertion of agency in an oppressive environment where her body and choices are constantly controlled. Denver's character development is a significant representation of the search for individual identity within the constraints of both family legacy and societal expectations. Her journey from a state of dependency and fear to one of self-reliance and initiative underscores a feminist narrative of self-discovery and empowerment.

Beloved's character is symbolic, representing the past's omnipresence and its haunting effects. She personifies the collective trauma of slavery, especially the unique suffering of women who were subjected to the forcible separation from their children and the violation of their bodies. Through Beloved, Morrison confronts the legacy of trauma that continues to impact descendants of slavery. Morrison's narrative approach in "*Beloved*" also reflects a feminist ethos. By centering the experiences and voices of Black women, she challenges the traditional historical narratives that often marginalize or silence these perspectives. The novel's focus on the emotional and psychological inner lives of its female characters is a statement on the importance of these stories in understanding the broader historical context. In essence, "*Beloved*" serves not only as a historical account of the horrors of slavery but also as a profound exploration of feminist identity, particularly in the context of Black womanhood. Morrison's portrayal of her female characters offers a powerful commentary on resilience, agency, and the unbreakable bonds of community and maternal love in the face of systemic oppression and trauma.

The novel "Beloved" by Toni Morrison explores the effects that slavery had on the bodies and minds of African American women (Mohammed, 2018). The novel, which takes place in the aftermath of slavery, investigates the manner in which pain is absorbed and passed down from one generation to all subsequent generations. The author, Toni Morrison, investigates the deep effect that institutionalised oppression has on motherhood and the relationships that exist within families by means of the character of Sethe and her relationship with her daughter Beloved (Winters, 2020).

The characters in "Beloved," particularly Sethe, Denver, and Beloved herself, embody different aspects of feminist identity. Sethe, as a mother, represents the struggles of women in a society that does not value them or their children. Her act of infanticide, while extreme, is a manifestation of the extreme conditions under which she lives. It is a desperate, tragic assertion of agency in a world where she has little control over her life or body. Denver's journey in the novel is one of growing up and finding her own identity separate from her mother and the haunting legacy of her sister. Denver's development is a testament to resilience and the pursuit of self in a world that constantly tries to define women in limited ways.

Beloved, as both a ghost and a physical manifestation, represents the past that haunts these characters. She embodies the unspoken and unresolved traumas of slavery, especially for women whose children were taken from them. Her presence forces the characters, and the readers, to confront the horrors that were inflicted upon women during slavery. Through these characters and their experiences, Morrison explores themes of motherhood, autonomy, and the legacy of trauma. She highlights the strength and resilience of her female characters in the face of unimaginable hardship and the importance of community and connection among women. "Beloved" thus offers a rich and nuanced exploration of feminist identity in the context of African American history and culture.

The Feminist Identity in Color Purple by Alice Walker

"The Color Purple" by Alice Walker, published in 1982, is a significant work in American literature, particularly noted for its powerful representation of women. The novel presents a detailed, poignant exploration of the lives of African American women in the early 20th century. The novel depicts the intense struggles faced by women, including racial discrimination, gender inequality, and domestic violence. It portrays their resilience in the face of these challenges, highlighting their strength and endurance. "The Color Purple" emphasizes the power of relationships between women, whether it's through friendship, sisterhood, or mother-daughter relationships. The solidarity among women serves as a source of support and empowerment. A central theme is the journey of self-discovery for the female characters, particularly the protagonist, Celie. The novel chronicles their path to finding their voices, self-worth, and independence.

Walker doesn't shy away from portraying the harsh realities of their experiences, but also shows their journey towards healing. Celie The protagonist's journey from a passive, oppressed individual to a confident, independent woman is central to the narrative. As a strong, independent woman Shug Avery plays a pivotal role in Celie's transformation. Sofia on the other hand, represents defiance and strength; she refuses to succumb to racial and gender stereotypes.

Regarding to Nettie Celie's sister, whose experiences in Africa provides a contrast to the lives of African American women in the U.S. The novel is written in the form of letters, primarily from Celie, allowing for an intimate portrayal of her thoughts and emotions. "The Color

Purple" has been celebrated for its unflinching portrayal of the hardships faced by African American women, but also critiqued by some for its depiction of black men.

The novel won the Pulitzer Prize for Fiction and the National Book Award for Fiction, underscoring its critical acclaim and importance in American literature. "The Color Purple" is not only a story about the struggles faced by women but also a celebration of their journey towards empowerment and liberation. It offers a profound commentary on issues of race, gender, and identity through the lens of women's experiences.

In terms of race, both novels confront the realities of racism and its pervasive effects on African American communities. "The Color Purple" exposes the intersections of racism and sexism through its portrayal of Celie's experiences as a Black woman in the early 20th century South (Zeyneb, 2023). Walker highlights the ways in which Black women navigate systemic oppression and find strength in their resilience and solidarity (Wallace et al., 2020).

Both of these novels include compelling narratives of defiance and tenacity, which are essential to the process of empowerment (Serrano-Gordo, 2017). In spite of the fact that the odds are stacked against them, Celie and the other characters in "The Colour Purple" find the ability to exercise agency and self-determination, which is a celebration of the triumph of the human spirit in the face of adverse circumstances. While this is going on, "Beloved" investigates the challenges of regaining one's agency and identity in the aftermath of traumatic experiences (Daniel, 2010). It suggests that in order to truly empower oneself, one must address and accept the most negative aspects of one's past.

"The Color Purple" by Alice Walker and "Beloved" by Toni Morrison are two seminal works in American literature, both offering profound and complex representations of women, particularly African American women. These novels, while distinct in their narrative styles and themes, provide deep insights into the lives, struggles, and resilience of their female characters. The Color Purple employs an epistolary narrative structure, with first-person narrators that collectively form a harmonious blend of voices. Due to the abundance of narratives in the book, it remains ambiguous if Celie's story stands alone or is part of a broader context. This deliberate undermining of a prevailing storyline demonstrates how an individual's sense of self is formed by assimilating into a collective identity, and how it is impossible to comprehend an individual without considering their interconnected relationships. The personalities are intricately intertwined, forming a cohesive entity of strength and radiance that relies on each individual's bond with and differentiation from others, akin to Celie's patchwork quilt. According to Priscilla Leder, quilts represent Walker's idea of combining different elements into a cohesive whole. The characters suffer from injustice, brutality, and cruelty. Celie's challenges and development of her identity rely on her inclusion in a supportive social circle that provides personal stories that validate the individuality of pain and serve as bonds that unite fragmented lives into a cohesive entity. Walker explores the detrimental impact of Black males on their female counterparts in her novel, The Color Purple. Sofia, Celie's daughter-in-law, asserts, "A girl child isn't safe with men." (23). Celie's animosity against males commences around the age of fourteen, a trait she shares with women who came before her. She is likened to a one-eyed mule being sold to a buyer who mistakenly believes he has acquired quality meat. Mr. Albert violates Celie's spirit, while her father, Pa, sexually assaults her. Nettie, Celie's sister, with sufficient intelligence to save herself from experiencing a calamity. Albert brought her home to fulfil the role of his wife and mother in the practice of mail-order brides. Her responsibilities included managing his household and taking care of their children. Additionally, she was

expected to be sexually accessible to him and seen primarily as an object of sexual gratification, rather than having a voice or opinions of her own. He is troubled by her presence in the juke joint as it violates the rule that prohibits wives from entering.

Celie's indifference leads her to passively embrace her subordinate position and acquiesce to physical abuse. She disregards Albert's abuse due to her referring to him as her spouse. I am indifferent. Eternity is the enduring nature of heaven, while the transience of this earthly existence is undeniable. In the book, Celie is the subject of contention among multiple suitors. Celie is the sole diligent worker on the farm, which is why Pa marries her, as she possesses the ability to toil with the strength typically associated with males. Celie embodies the convergence of several forms of oppression, including sexual, physical, societal, and economic, as well as emotional and spiritual. Although she is married to Mr. Albert, she remains untouched by his passionate efforts towards Shug, his former lover who is currently staying with them. She conceals her emotional and spiritual fragility. The concept of a woman's role as envisioned by Celie has long been present within the context of Black women in America. She is deeply immersed in traditional gender roles that favour men. Celie endures silently and makes sacrifices for the adherence to the ideals of genuine femininity. The *Color Purple* explores themes of race, capitalism, gender inequity, and spirituality. Celie, the protagonist grappling with existentialism, endures the greatest amount of suffering. There is no miraculous intervention to alleviate her challenges or suffering. She effectively resolves interpersonal disputes. Celie inquires, "What has God done for me?" (78) He presented me with a deceased father who had been unlawfully executed, an emotionally unstable mother, and a stepfather of low social standing. The deity I worship is of the male gender. Similar to all the other males I am acquainted with. Consistently discreet and inconsiderate.

The concept of victimization takes on various levels within the framework of Alice Walker's writing, particularly in "*The Colour Purple*," which reflects the overlapping oppressions that Black women in the South experienced throughout the early 20th century. Generally, victimization refers to the process or experience of being harmed, injured, or disadvantaged, often as a result of another person's actions, societal structures, or circumstances beyond one's control. It encompasses a wide range of experiences, from physical violence and abuse to discrimination, exploitation, and marginalization (Janoff-Bulman & Frieze, 1983).

When it comes to victimization, Celie's limited network of connections causes her to adopt a passive stance, which further solidifies her acceptance of victimization. This is the case despite the fact that she has a strong desire to share her understandings and rid herself of them. In the book, it is stated that Celie was able to overcome numbness and rediscover a sense of connection to both herself and the environment through the slow absorption that she underwent into a network of female companions. Her ability to discuss her experiences with someone other than "God" arises from her engagement with Sophia, enabling her to sever connections with the wrathful and incomprehensible power associated with Him. Sophia is the one who made it feasible for Celie to talk about her experiences. She starts to doubt her lack of action and comprehends the power of her emotions as she contrasts Sophia's boldness with her own submission and observes Sophia's astonishment at her perspective on life. This causes Celie to become aware of the power that her feelings possess. "You ought to bash Mr. head open, she says, Think about heaven later" (44). Celie has a transformation as a result of Sophia's story, which enables her to view herself as a proactive warrior and survivor. The women take solace in the knowledge that their suffering has been acknowledged and comprehended as they go through the process of sharing their experiences with one another. Celie is able to begin the process of healing from her emotional wounds and "create quilt

pieces out of these messed-up drapes" (44), as mentioned in the conversation between the two ladies.

The importance of quilting as a representation of both suffering and recovery is emphasized by Judith Elsley and other individuals. It is impossible for patchwork quilts to exist without tearing. The patchwork not only provides an explanation for the individuals' suffering but also illustrates their troubled histories. When Celie's letters to God and the events that occur in the lives of other characters are woven together, they become a part of the larger narrative of the novel, similar to how patches are sewed together to become a patchwork. The formal evolution of the novel is a parallel to Celie's maturing sense of agency. It is via Nettie's letters that Celie discovers the truth about her origins. These letters also help Celie feel furious by the unfairness of her stepfather. Celie is able to accept her sexuality with the assistance of Shug Avery's friendship with her, which demonstrates that humans may develop themselves via responsive encounters with other people rather than through supernatural gods. Pain and misery are represented by the color purple. The appearance of Sophia being bruised and swollen is described as "eggplant-colored." (45). The purple privates of Celie represent the location where she was subjected to sexual abuse. Nettie's use of the term "blue-black" (49) to describe Africans demonstrates that the persecution they have endured has resulted in bodily wounds. Scars and bruises on the bodies of the characters are markers of their experiences and serve to bring them together. In his analysis, Thaddaeus Davis makes the observation that these traumatic experiences can be regarded as badges of courage for each character to tell her story. In the work written by Walker, suffering is also a form of artistic survival. It is stated in the book that although suffering is unavoidable, the act of expressing and accepting it might assist the individual in transcending themselves. Celie discloses to Shug, Albert's mistress, that she has never encountered sexual gratification while expressing her dissatisfaction with Albert's aloof and impassive demeanor. Celie resides inside a patriarchal framework that enforces a division between women and their physical and spiritual selves.

Through her love for herself and the natural world, Celie makes an effort to flee the masculine god. The concept of God that Celie has developed from that of a white male deity to that of self-love, self-expression, and spiritual knowledge as a result of her appreciation for her feminine sexuality and body. When Celie writes to her sister about her husband, stepfather, and the challenges she faces in life, rather than writing to a distant "masculine god" (277), she is able to recall her creativity. She longs for a life unrestricted by the constraints that men-dominated society imposes. Celie constructs her subjective identity as an autonomous black woman through the act of writing letters to her sister. In these letters, she expresses her feelings and challenges the limitations and bounds that are expected of her by patriarchal society.

While "The Color Purple" and "Beloved" both take place against the backdrop of African American history, "The Color Purple" focuses on the early 20th century South, dealing with sexism and domestic abuse, whereas "Beloved" delves into the deeper historical context of slavery and its aftermath. Both novels are set against the backdrop of African American history. While "The Colour Purple" focuses more on personal emancipation and progress, "Beloved" deals with the communal trauma and the haunting memories of slavery. Both novels depict the great hardships that their female protagonists face, but "Beloved" is more focused on the transformation of the women themselves. Both of these books deal with the subject of motherhood, but they do it in vastly different ways. Motherhood is examined in the context of familial and societal interactions in "The Color Purple," whereas in "Beloved,"

it is intricately connected with the horrors of slavery. Both of these works are considered to be works of fiction.

Conclusion

Beloved and *The Colour Purple* are subjective and intimate narratives that provide personal accounts of slavery, each with different levels of intimacy to the system. Black women in the eras of slavery and its aftermath are the subjects of works by Toni Morrison and Alice Walker. Both writers linger on the emotional and bodily anguish that Black African women endure. These women are especially susceptible because of the terrible abuse they endure at the hands of White people and within their own communities. Black women's stories after slavery that are self-aware are provided by Toni Morrison and Alice Walker. For the avoidance of doubt, "realization" here means the actual places of sight, not ideas generated by the reader. When the past and the present are mixed together or when memories are inserted into the present, the narrative of *Beloved* is gradually revealed. Celie's experience is recounted in *The Colour Purple* without the benefit of hindsight. The piece was inspired by the letters, reports, and observations that Celie had written. The outcome is a narrative that addresses traumatic experiences in a manner that is both clear and concentrated, relying on history as memory rather than an objective occurrence throughout the narrative. As she puts it, every single human being possesses a divine quality, which includes a connection to the natural world and to other people, as well as a belief in the incarnate force of the cosmos. Walker was of the opinion that a person's state of physical and spiritual health is not considered to be complete until they perceive themselves in relation to other people. `Due to the fact that self-recognition is inextricably linked to other recognition, the only way to achieve subjective identity is through interaction with other people. There does not exist an intermediate state between the current world and the afterlife, where one can encounter spirituality that could potentially rescue us. There is no such thing. After Celie became aware of her own body, nature, and the experiences of other women, she eventually became aware of her spirituality. Celie goes through a spiritual rebirth and a subjective reinvention as a result of her achieving freedom from the repressive patriarchal culture and coming to terms with the fact that her own body is sacrosanct. Changes in her understanding of God occurred along with her growth and increased self-awareness. At the same time that she cultivates divine consciousness via her love of her body, Celie reveals her feminine divine. Both "*The Color Purple*" and "*Beloved*" are utilized in this thesis to illustrate the realization of women's identities, those who struggle with the world but ultimately find a way to express themselves. By centring on a solitary individual whose harrowing encounters result in their detachment and seclusion from familial and marital bonds, these stories violate the typical interpretation of the slave story. Imagining the lives of African women after enslavement is the common thread that binds each of these stories together. Instead of focusing on historical chronology, the stories concentrate on the interior lives of a fugitive slave and a black woman who is living in poverty.

Declaration of Statement

I hereby declare that the paper titled " Realization of feminist identity in Toni Morrison's "*Beloved*" and Alice Walker's "*The Color Purple*": A Perspective Based on Womanism " is my original work and has been written by me. It represents my own ideas and research findings unless otherwise cited. All sources utilised in the creation of this document, including direct quotes, rephrased content, and concepts, have been correctly cited in accordance with the designated citation format.

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