

Alice Walker's Novels The Color Purple and Possessing the Secret of Joy: A Study of Intersectional Feminism and Cultural Identity

”روايات أليس والكر: اللون البنفسجي وامتلاك سر الفرح: دراسة في النسوية التقاطعية والهوية الثقافية“

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Abstract

The paper is examining how race, gender, and cultural heritage influence the experiences and resistance of the female protagonists in Alice Walker's *The Color Purple* and *Possessing the Secret of Joy*, this paper examines the relationship between feminism and cultural identity. Walker's book *The Color Purple* centers on the struggles of African American women in the South in the early 20th century, emphasizing their fight against racism, patriarchy, and generational trauma. The story of Celie, from victimization to empowerment, shows how sexual autonomy, sisterhood, and a reassertion of cultural identity may lead to both individual and group recovery. The subject of female genital mutilation in the context of African cultural customs and the global conflict between tradition and individual autonomy are two topics Walker explores further in *Possessing the Secret of Joy*, her book about the suffering and resiliency of women. In both books, it is made clear how race, gender, and cultural background determine identity and how it becomes essential to feminist resistance and the pursuit of individual liberty. This research paper is divided into several subdivisions; introduction, meaning of Intersectional Feminism, then analyzing Alice Walker's *The Color Purple* and *Possessing the Secret of Joy* according to Spivak's point of view towards intersectional feminism. **Key Words; Intersectional Feminism, Cultural Identity, Alice Walker, The Color Purple, and Possessing the Secret of Joy.**

الملخص

تتناول هذه الورقة البحثية كيفية تأثير العرق، والجنس، والتراث الثقافي على تجارب ومقاومة البطلات في روايتي أليس والكر "اللون البنفسجي" و"امتلاك سر الفرح". تدرس الورقة العلاقة بين النسوية والهوية الثقافية. تركز رواية "اللون البنفسجي" على نضال النساء الأمريكيات من أصل أفريقي في الجنوب الأمريكي في أوائل القرن العشرين، مع تسليط الضوء على معركتهن ضد العنصرية، والنظام الأبوي، والصدمات الجيلية. تظهر قصة سيلبي، من التهميش إلى التمكين، كيف أن الاستقلال الجنسي، والأخوة النسائية، وإعادة التأكيد على الهوية الثقافية قد تؤدي إلى الشفاء الفردي والجماعي. تتناول رواية "امتلاك سر الفرح" موضوع تشويه الأعضاء التناسلية الأنثوية في سياق العادات الثقافية الإفريقية والصراع العالمي بين التقاليد والاستقلال الشخصي، حيث تركز على معاناة النساء ومرونتهن. في كلا الروايتين، يُظهر كيف أن العرق والجنس والخلفية الثقافية تحدد الهوية وكيف تصبح هذه الهوية أساسية في المقاومة النسوية والسعي نحو الحرية الفردية. تُقسم هذه الورقة البحثية إلى عدة أقسام؛ مقدمة، معنى النسوية التقاطعية، ثم تحليل روايتي أليس والكر "اللون البنفسجي" و"امتلاك سر الفرح" وفقاً لوجهة نظر سيفاك حول النسوية التقاطعية. كلمات مفتاحية للبحث عربي: النسوية التقاطعية، الهوية الثقافية، أليس وكر، "اللون الأرجواني"، و"امتلاك سر الفرح".

1.1 Introduction

Alice Walker's books *Possessing the Secret of Joy* (1992) and *The Color Purple* (1982) are moving examinations of the intersectional character of feminism, particularly as it relates to the experiences of women of color. Walker examines the ways that race, gender, class, and culture intersect to oppress her female characters in both pieces. Walker demonstrates the tenacity of women who, in spite of being excluded by patriarchal norms, manage to recover their agency and sense of self via evocative stories set in various cultural situations. Walker offers a sophisticated feminist perspective that challenges both Western feminist ideas and conventional cultural standards by exploring the intersection of race and gender. This reveals the complicated realities that women experience at the convergence of various oppressive institutions (Andrews, 2014: 49) Simmons (2013: 395) states

that *The Color Purple* centers on the life of Celie, an African American woman in the early 20th century in the rural American South whose personal path of empowerment and self-discovery takes place in the face of gendered and racial violence. Celie's journey from an abused and silent girl to a self-assured, self-reliant woman who regains her voice and sexuality is chronicled in the book. Walker's depiction of Celie's changing identity highlights the larger challenges faced by African American women and shows how their quest for autonomy is closely tied to the struggle for gender and racial justice. Comparably, *Possessing the Secret of Joy* addresses the horrific reality of female genital mutilation in Africa, as Tashi, the main character, attempts to recover her identity and body following the traumatizing operation. Similar to Celie's path, Tashi's challenges balancing cultural customs with individual liberty underscore the conflict between personal autonomy and societal norms.

Cultural identity is not only a background in either book; rather, it plays a major role in influencing the experiences and decisions of the characters. Because repressive gender stereotypes are frequently reinforced by cultural practices and societal expectations, Walker's protagonists struggle with the twin identities of being women and belonging to marginalized cultural communities. Because of this, Walker's feminist perspective is intersectional, recognizing that women of color's issues are specifically influenced by their ethnicity, class, and cultural background. The constraints of a one-dimensional feminist framework are contested by this intersectional approach, which also initiates a discussion about the ways in which internal and external factors influence women's identities and need to be interpreted in light of one another. *Possessing the Secret of Joy* and *The Color Purple*'s examination of the interplay of race, gender, and culture provides a critical prism through which we can examine how women's freedom depends on acknowledging and resolving the complexity of their lived circumstances (Dietrich, 2006: 88).

1.2 Theoretical Background: Intersectional Feminism

Spivak (1999: 109) mentions that a sociological analytical framework known as intersectionality helps people understand how the social and political identities of both people and groups lead to certain combinations of privilege and discrimination. It encompasses height, age, weight, gender, caste, sex, race, ethnicity, class, sexual orientation, religion, and handicap. These overlapping and crossing social identities have the potential to be oppressive as well as empowering. Kimberlé Crenshaw, an American law professor who coined the term in 1989 explained Intersectional feminism as, “**a prism for seeing the way in which various forms of inequality often operate together and exacerbate each other,**” in she mentions that “All inequality is not created equal,” In order to comprehend the extent of the disparities and their connections in any particular setting, intersectional feminism centers the voices of people who are subjected to overlapping, contemporaneous kinds of oppression. The first and second waves of feminism, which mostly concentrated on the experiences of white, middle-class women, are expanded by intersectionality to encompass the various experiences of women of color, the impoverished, immigrant women, and other groups. By recognizing women's many identities and experiences, intersectional feminism seeks to distinguish itself from white feminism (Crenshaw, 1989: 140)The term "intersectionality" was first used in 1989 by Kimberlé Crenshaw. She explains the impact that interconnected power structures have on society's most disenfranchised members. Scholars and activists use the framework to advance political and social equality. Systems of analysis that consider each axis of oppression separately are in opposition to intersectionality. Misogyny and racism alone cannot adequately explain the prejudice against Black women; rather, it is a complex phenomenon. Triple oppression the oppression that comes with being a poor or immigrant woman of color and intersectionality share many of the same topics (ibid: 142).The concept of intersectionality, which has its roots in critical race studies, shows how gender, racism, and other systems collaborate to oppress while also permitting privilege in other domains. Because it illustrates how race, gender, and other factors "intersect" to influence people's experiences, intersectionality is relative. Crenshaw introduced the term "intersectionality" to describe how systems of gender, racism, class, and other factors work together to create privilege and influence the lives of many. The disadvantages brought about by intersecting systems that produce structural, political, and representational dimensions of violence against minorities in the workplace and society were illustrated by Crenshaw using the use of intersectionality (Muhammad, 2013: 290).

1.3 Previous Studies

In Dr Karthikkumar's article “Empowerment through Self-Identity in Alice Walker's *The Temple of My Familiar* and *The Color Purple*” (2019), demonstrated that some books address the human condition in general, and in particular the human condition from the perspectives of the oppressed and the afflicted, the downtrodden and the suffering. Numerous characters live in humiliating circumstances and are seen as victims of economic, sexual, and racial oppression. When faced with such pain, many characters, especially women, try not to lie down and

endure their suffering in silence. However, in an attempt to improve their lives, they attempt to manage the change of their terrible and dire circumstances. They also addressed the various forms of love that provide a path toward healing and regeneration. They also said that there are several forms of love that provide a path to recovery and rejuvenation. It also showed that establishing a connection to one's ancestors' past in order to acknowledge cultural history can be a source of empowerment and resistance. In Ramyasree's article "The Themes of the Temple of my Familiar by Alice Walker" (2021), mentioned that Walker is a well-known author who, in a time when historical contexts did not give them much attention, portrayed "Black Women" as independent individuals. Both a thorough analysis of the author's life and a thorough presentation of African American literature are the main objectives of this study. It also discussed the chosen novel's themes. Racism and the subjugation of women are the principal topics of the chosen work in this study. In Ratna Hasanthi Dhavaleswarapu's article, "Womanism and Women in Alice Walker's The Temple of My Familiar" (2017), maintained that the personality of many Black women concealed under racism, sexism, classism, and various forms of systematic oppression can be exemplified by Walker. Walker made reference to womanism in her essay collection "In Search of Our Mothers' Gardens: Womanist Prose," published in 1984. Womanism showed that there was universal agreement for Black women, beginning with gender and moving on to race, ethnicity, and class. With regard to gendered, historical, geographic, ethnic, racial, and cultural contexts, womanism provides a positive self-definition of the Black woman. The chosen book is regarded as a womanist treatise that emphasizes the value of a womanist attitude and consciousness. The book serves as an example of the resilience, vigor, and tenacity of black womanhood. Three character pairs and their lives were discussed in the book to illustrate the lives of the colored and African American populations in America (ibid). In Dr. T. M. S. Maideen's article, "A Study of Black Women's Life in Alice Walker's The Third Life of Grange Copeland" (2018), mentioned that the chosen novel is regarded as having a strong narrative about three generations of Black family life. The author showed how afraid she was, as well as how black women are afraid. All of the injustices against Black women are depicted by the author. Her representations of female characters in particular novels exhibit ambiguities and ambivalences. Thus, this particular work can be effectively regarded as a representation of the voice of the downtrodden Black women and community in America. Black American women have heard her speak forcefully about the historicism that underlies the infamous racism and sexism.

According to this paper, the focus will be on analyzing how Alice Walker's selected short stories; *The Color Purple* and *Possessing the Secret of Joy*, can be analyzed from different point of view which is intersectional feminism by Gayatri Spivak, and Kimberlé Crenshaw to show how women are marginalized from both black families, and white societies.

1.4 Intersectional Feminism in Walker's *Possessing the Secret of Joy*

The novel *The Color Purple* masterfully captures the slow transformation of Celie, a new black woman, from patriarchal oppression to self-awareness and freedom. Black African American child Celie, who is poor and illiterate, has the power to improve her circumstances. Her tenacity, strength, and faith inspire readers, making her a symbol of hope (Collins, 2000: 150). Women characters portrayed by Walker want liberation from harshness and intricate oppressive structures. The novel is wonderful since it doesn't create a fictional universe; instead, it highlights the true colors of Black women and their way of life in the oppressed community, which further oppresses them! Through Celie, the main character, Walker elevates the voice of the silenced in Black society. *The Color Purple* documents significant tenets of literary critique by feminists. In addition to claiming the voice of women who have been silenced, Walker challenges patriarchal tyranny. The dichotomy between masculine and femininity is one significant issue that she also challenges. In her characterization and story development, Walker shows her concern for gender roles and gender dynamics. However, this paper emphasizes how black women faced sexism in American culture and how their sisterhood helped them overcome their discontent and gain power (Mohanty, 2003: 94). *The Color Purple*'s female characters have experienced sexual assault at various points in time from various males. The mother of Celie is the first woman to experience sexual abuse. Even when she was really ill and nearly dead, Fonso didn't care about her feelings; instead of nursing her, he preferred to engage in sexual activity with her. During her first letter to God, Celie emphasizes it (Dietrich, 2006: 38). The later says:

Dear God, ... Last spring after little Lucious come I heard them fussing. He was pulling on her arm. She say It too soon, Fonso, I ain't well. Finally he leave her alone. A week go by, he pulling on her arm again. She say Naw, I ain'tgonna. Can't you see I'm already half dead, an all of these children (Walker, 1982, p. 11).

Hooks (1981: 10) asserts that the novel's protagonist, Celie, was also sexually abused. Fonso mistreated her stepdaughter when she was unable to engage in sexual activity with her wife. She didn't have her mother. This is incredibly implausible because a father's job is to protect his family members, not to mistreat them. Celie emphasizes that she was sexually assaulted by her stepfather in a letter addressed to God. She says: **She went to visit her sister doctor over Macon. Left me to see after the others. He never had a kine word to say to me. Just say Yougonna do what your mammy wouldn't. First he put his thing up gainst my hip and sort of wiggle it around. Then he grab hold my titties. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it. But I don't never git used to it** (Walker, 1982: 11) Celie wasn't just beaten by Fonso once. Anytime he wanted, he would beat her. He was unable to stop himself from having sex with her, despite the fact that he had beaten her. Celie continued to be abused. They persisted in their abuse of her after she married. An additional instance demonstrating the detrimental effects of sexism is Celie's husband beating her. The notion that women had no rights and that men were free to mistreat their wives is supported by this (Lorde, 1984: 30) There are other female characters in the book that experience physical violence besides Celie. This type of assault was inflicted on Harpo's wife, Sofia. Celie's husband also verbally assaulted her. He insulted Celie after she discovered that he had been concealing her sister's letters and that she had chosen to leave him to live with Shug Avery. Alice Walker informs the readers that men deny women their rights and that women do not have the same rights as men. Fonso's denial of Celie's right to attend school serves as a stark reminder of this. The fact that males could divorce women at any moment, particularly as they grew older, and replace them with younger women is another aspect that exposes the subjugation of women. They had no legal protection. It was forbidden for women in *The Color Purple* to select their partners (Mohanty, 2006: 103) Andrews (2015: 75) claims that these kinds of marriage contracts that didn't let women pick their spouses had a bad effect on women and their families. This is because the interests of their fathers, not love, were what bound women to their husbands. Sofia's story also demonstrates the drawbacks of forced marriages for women. Sofia loved Harpo, and he loved her. But because her father-in-law knew they were in love, Sofia's abuse continued to escalate. After much effort, they were married, but Mr. _____ utilized every resource at his disposal to end their marriage. Following their divorce, Harpo married Squeak, a girl who followed his orders without question. This is what Harpo's father wanted him to do, but the absence of love caused the marriage to fail once more. Despite their divorce, Harpo still preferred Sofia over Squeak. In the story *The Color Purple*, Celie meets a woman who doesn't fit in with society's norms. According to Celie, this woman doesn't seem at all qualified to be a servant or someone who waits on others. The assumptions of who should hold such positions are challenged by the woman's unexpected arrival (ibid:76). The interconnectedness of race and gender is highlighted by Celie's comment that the woman waits on anyone looking like the last person on the world. It implies that based on gender and race, cultural conventions and preconceptions frequently determine who should hold particular positions. The oppressive systems that uphold these distinctions are challenged by the woman's presence, which upends these expectations. Celie's observation that the woman appeared embarrassed just by being spoken to highlights the effects of internalized oppression and social pressures (Dietrich, 2006: 97) The woman's abrupt self-deletion or disappearance figuratively represents her erasure and the invisibility she feels in a culture that rejects people who don't fit into predetermined roles. Celie's comment captures the idea of overlapping experiences, specifically the junction of gender and race, as well as the subjugation of those who defy social standards. It draws attention to how complicated identity is and how difficult it is to be seen and acknowledged in a culture that reinforces divisions and prejudices. Thus, this encapsulates the scene in which Celie meets a woman who questions social conventions and expectations. It highlights how racial and gender experiences interact and the repressive forces that aim to marginalize and erase people. The book brings attention to the necessity of opposing and overthrowing these oppressive structures through this experience. Sofia, a character in the book, has suffered from terrible physical abuse, as illustrated by Alice Walker. It is upsetting to read the detailed account of Sofia's injuries, which emphasizes the severe brutality she endured (Beauvoir, 2011: 251) The viciousness of Sofia's assailants, who have seriously injured her. The severity of the brutality she has experienced is shown by the list of ailments, which includes a fractured rib cage, a damaged nose, blindness in one eye, and a cracked skull. The novel's African-American women's oppressive and degrading experiences are highlighted by the detailed portrayal of Sofia's physical state, which arouses feelings of shock and dread (Hook, 1981: 280).

Another level of vulnerability and helplessness is added when it is mentioned that Sofia's tongue is so big and swollen that she is unable to communicate. It represents the way the abuse has not only caused her bodily hurt

but also taken away her capacity for self-expression and communication of her suffering Walker illuminates the overlapping experiences of race and gender by portraying Sofia's brutalized state, revealing the repressive systems that sustain violence against Black women. The reality that oppressed people must deal with and the necessity of opposing oppressive regimes are starkly brought home by this story. Her tongue emphasizes the oppressive conditions of African-American women in the book as well as the physical anguish perpetrated upon Sofia. It challenges readers to consider how gender and race connect and the pressing need to confront and end the violence and dehumanization experienced by marginalized African women (Collins, 2000: 110) However, The Color Purple which is a story by Alice Walker, examines Celie's connection with God and her view of suffering. Believing that "this life soon be over, Heaven last all ways" (44), Celie, in spite of her great agony, does not speak. The fact that she can spell "G-o-d" gives her comfort, and she feels that she has someone by her side as long as she can (Beauvoir, 1981: 179).

1.5 Intersectional Feminism in Walker's Possessing the Secret of Joy

However, Pierre presents a viewpoint on gender and power relations in Possessing the Secret of Joy. According to Pierre, males could be jealous of women who are able to enjoy life on their own, without the assistance of a man. He also considers how a guy can think that only his penis can access a woman's inner areas and satisfy her wants when her external genitalia are removed through circumcision, leaving only a tiny, stiff hole for sexual pleasure (Dietrich, 2006: 100). **Pierre remarks after a time that a guy feels envious of a woman's joy since she does not need him to attain it. When her outer sex is severed, leaving just the shortest, inelastic entrance through which to receive pleasure, he might imagine that only his penis can reach her inner regions and provide her with what she desires** (Walker, 1992: 172) The issue of identity and enslavement is emphasized in this section, which particularly examines how women are oppressed in patriarchal society. A patriarchal attitude that equates a woman's contentment and pleasure with male sexual domination is reflected in Pierre's comments. Pierre's reduction of a woman's sexual experience to that of a passive receiver perpetuates the idea that males are necessary for women's happiness and fulfillment (Dietrich, 2006: 42). Furthermore, the practice of female genital mutilation a form of gender-oriented violence and dominance is alluded to in Pierre's comment. By removing or changing a woman's genitalia, these practices confine women to social standards and expectations while also strengthening patriarchal power systems. This clarifies how women are objectified in some cultural situations and how power is unequally distributed (Eze, 280). **Everyone realized that if a woman did not have her dirty parts circumcised as well they would grow so long that they would soon touch her thighs, turning her male and causing her pleasure. No man could enter her because her erection would prevent him from doing so** (Walker, 1992: 112-113) There is a belief that a woman's genitalia will develop out of control and result in physical and sexual abnormalities if she is not circumcised. As a belief system that links female circumcision to ideas of cleanliness, femininity, and sexual pleasure, the story implies that this concept was common among the Olinka tribe. The book highlights the repressive nature of the common practice of female genital cutting by illustrating the interwoven experiences of race, sex, and subjection. It perpetuates the idea that a woman's natural, untrimmed body is seen as dirty, ugly, and potentially harmful. This belief serves as a tool for controlling women's bodies and sexuality in addition to reinforcing gender-related clichés (Andrews, 2010: 75) The text emphasizes how race, sex, and oppression are intertwined realities, highlighting how repressive female genital cutting is as a common practice. It reinforces the notion that the natural, unhacked body of a woman is unclean, unwanted, and potentially dangerous. In addition to promoting gender stereotypes, this idea is used to restrict women's bodies and sexuality. It also suggested that a woman who is not circumcised would have such intense sexual pleasure that it would interfere with sexual activity (Hook, 2014: 99) This concept aligns with the patriarchal perspective that prioritizes male gratification and views women's bodies as tools for male satisfaction. By asserting that a woman's own sexual pleasure would impede male penetration, the text highlights the idea of male sexual superiority and control over female bodies. In order to shed light on the ways that gender, sexuality, and power interact to influence societal norms and expectations, this paragraph highlights cultural beliefs and behaviors related to female circumcision. It promotes critical analysis of the detrimental effects of such actions as well as the necessity of challenging and dismantling repressive ideologies that uphold gender inequality and subordination (Eze, 2010: 285) The emotions bring up a challenging issue regarding empathy and comprehension of women's experiences of physical oppression. It implies that males may better understand the anguish that women go through as a result of cultural norms and practices like female circumcision if they had a similar bodily change, namely the removal of their penises (Gubar, 2000: 201) The story questions current power structures and gender disparities by putting

forward this hypothetical situation. The physical limitations placed on women's bodies and the widespread prevalence of gender-based oppression are both brought up for readers' consideration. The quotation **"Unnatural constrictions of flesh"** (89) are mentioned, implying the injury produced by social standards that promote practices such as female circumcision, which cause women to suffer physically and psychologically. By going through a similar physical transformation, the narrative implies that men may become more conscious of the repressive circumstances that women encounter. It emphasizes how critical it is to have empathy, comprehend, and destroy patriarchal systems that uphold damaging behaviors and gender inequality (Andrews, 2014: 40). In essence, this narrative challenges readers to think critically about the significance of empathy, consciousness, and group efforts in challenging and dismantling oppressive systems, while also criticizing the unequal treatment of women and their physiological captivity. It encourages a shift in viewpoint and recognition of the shared humanity and life experiences with which the struggle for gender equality is based (Muhammad, 2013: 72) **A good lady must be cut and sewed to fit only her husband, whose pleasure is dependent on a gap that may take months, if not years, to close. You said that men like and relish the battle. For the lady... but you never mentioned the woman, did you, M'Lissa? Concerning the pleasure she may derive. Or the agony** (Walker , 1992: 208) Simmons (2013: 399) proves that the societal expectations and behaviors surrounding female circumcision are gendered, as "A good lady" emphasizes. It highlights the notion that women undergo bodily changes to adhere to a particular definition of femininity and to satisfy their spouses. The passage challenges the exclusion of women's needs and experiences from conversations about pleasure and suffering. The article highlights how a "good lady" needs to have the surgery in order to be considered fit for her husband, exposing the unequal power relations and the subordination of women's bodies to satisfy male desires. The fundamental presumption that a woman's value and purpose are centered only on her function as a wife and her capacity to provide her husband pleasure is contested. The above passage also poses significant queries regarding the joy and suffering that women themselves go through. It draws attention to the fact that conversations concerning pleasure and the effects of female circumcision frequently ignore the viewpoint of the woman and the possible physical and emotional suffering she experiences (Andrews, 2014: 48) By doing this, Gubar (2000: 61) argues that the previous mentioned passage challenges readers to think about the patriarchal systems that support these behaviors as well as the necessity of taking into account women's agency, wants, and welfare when talking about sexuality and bodily autonomy. It calls for a critical analysis of social norms and the need to acknowledge and treat the psychological and physical harm that these practices cause to women. Therefore, this paragraph emphasizes how crucial it is to put women's feelings, wants, and agency front and center while talking about pleasure, suffering, and the subordination of their bodies. It asks readers to think about the wider effects of these behaviors on women's life and questions the gendered standards that are already in place.

Conclusion

To sum up, Alice Walker deftly combines the nuances of intersectional feminism in *The Color Purple* and *Possessing the Secret of Joy*, examining the ways in which race, gender, and cultural identity interact to influence the lives of her female characters. The stories of Celie and Tashi demonstrate the complexity of oppression and resistance, emphasizing that women of color must navigate and confront long-standing systems of racism, sexism, and cultural tradition in order to achieve empowerment. Walker demonstrates through these characters that women's liberation entails facing the deeply ingrained cultural norms and histories that sustain inequality in addition to conquering gendered oppression. Their survival and self-discovery tales show that reclaiming one's voice, body, and cultural heritage all of which have frequently been suppressed or controlled by outside forces is the only way to truly empower oneself. Therefore, Walker's writings make a significant contribution to feminist theory by highlighting the significance of intersectionality in comprehending the particular challenges faced by women of color. Walker critiques the shortcomings of mainstream feminist movements that frequently ignore the unique difficulties faced by women at the intersection of multiple identities by placing the characters' experiences within both local and global contexts, whether the racially oppressive African societies or the racialized American South. In the end, *Possessing the Secret of Joy* and *The Color Purple* support a more complex, inclusive feminist framework that acknowledges how race, gender, and culture are interconnected in

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