

Identity Crisis in the Light of Du Bois's Double Consciousness A Study of The Color Purple

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Abstract:

The purpose of the research is to analyze an apparently straightforward issue that shows the complexity of the period also known as the New Negro Renaissance, the New Negro Movement, the Negro Renaissance, the Jazz Age, or the Harlem Renaissance. Place the movement into time and space before defining its character in order to respond to the inquiry. This assignment is considerably trickier than it appears. The Harlem Renaissance has traditionally been seen as largely a literary movement that originated in Harlem, grew out of the black migration, and became the leading black city in the United States.

Keywords: Identity, double consciousness, Harlem Renaissance, Black women writers, Feminist theory, Race

1.1 Introduction

The struggle felt by oppressed groups in an environment is referred to as double consciousness. W. E. B. Du Bois used the phrase "double consciousness" to characterize the "double awareness" of Black Americans, including his own. The psychological challenge of "always looking at oneself through the eyes" of a racist, white culture and "judging oneself by the means of a country that stared back in scorn" was originally described by this phrase. The phrase was also used to describe Du Bois' struggles with balancing his European background with African roots. Since then, the phrase has been used to describe a variety of social inequity cases, particularly those involving women in patriarchal nations.

Methodology

The overwhelming success of numerous African American women writers during the last three decades of the 20th century, as well as an increase in the number of authors who have discovered that they can write in more than one genre, are just two of the significant developments in African American literature. These developments show how African Americans deal with the issues in American society. Black authors' books are more commonly bestsellers, and occasionally, many African American authors' books are listed simultaneously. African American writing has gained increased legitimacy in the US, and departments dedicated to the subject have appeared in several institutions around the nation. Many African Americans, including Alice Walker, Charles Johnson, Ai, and Lucille Clifton, received National Book Prizes in the 1980s. Rita Dove, August Wilson, and Alex Haley are just a few of the people who have won the Pulitzer Prize. Two Black American women authors also made history.

1.3 Objectives of the study

A small mention of music and theater was made, more as local backdrop and flavor than as sources of poetry or fiction. The advancements in these disciplines, however, were not examined. Similarly, discussions of art tended to focus on Aaron Douglas' collaboration with young writers like Langston Hughes and others to develop *Fire* in 1926, with little to no attention paid to the art of Black Americans. The work of women in the disciplines of art, music, and theater received even less attention or examination. Thankfully, this constrained viewpoint has evolved. The Harlem Renaissance is gradually being regarded through a larger perspective that acknowledges it as a national movement with ties to global developments in art and culture and that emphasizes the movement's non-literary features more than ever before.

1.4 Research Questions

1. What is "Double Consciousness" as a concept and how did it effect on the modern African American writers?

2. How did Du Bois reconcile his African heritage with his upbringing in a European-dominated society?
3. How the theory of Debois effected on the characters of the novels?
4. how has been describe the horror and fear in the American society?

1.5 Literature Review

Fighting for both women's rights and the rights of people of color was one of the twin responsibilities that feminists had to bear. According to Frances M. Beale, there are many myths and falsehoods about the position of black women. She argued that capitalism was the direct ancestor of racism since the system was used to subtly erode the humanity of black people in her booklet *Double Jeopardy: To Be Black and Female*. Women are less free in any culture where males are not yet free because we [African American women] are further imprisoned by our sex. "It was recognized that African American women were being regarded as second-class citizens within the Civil Rights movement of the 1960s, which led many of them to turn to feminism in their struggle against tyranny. Owing to this, many women felt as though they had to choose a decision "A women's movement that largely served the interests of racist white women and a Black movement that supported the interests of Black male patriachs. Black women did not have the option to choose not to perform their chores because they were slaves and it was their real job to do so in the 18th century, making the history of White and Black women significantly different. Moreover, Black women are more likely than White women to care for their family at home and work for pay, when in the past White women had not encountered this double task. Black women today "have argued that the two groups strive to manage their differences and find common cause, notwithstanding these distinctions. A movement known as feminism works to end the oppression of women. A group of African American women who identify as feminists also work to end oppression, but they feel it is crucial to emphasize the interconnectedness of femininity and race. Black feminism is a term that is frequently used to describe this particular feminist movement.

Men and women of African descent have faced prejudice because of their race, social status, and ethnicity. Race and ethnicity are unique in that whereas ethnicity is decided by cultural factors such as nationality, language, and culture, race is defined by physical attributes such as skin color, facial features, and hair type (Betancourt, 631). Any unfair circumstance in which one group consistently and persistently denies another group access to societal resources is considered to be oppression (Collins, 4).

Black American males have likewise faced discrimination in American culture, but African American women face a higher degree of discrimination since they have also faced gender discrimination, albeit in a different form. Gender, class, race, and ethnicity are all closely intertwined. Since black women and white women experience different forms of oppression in American society as a result of their different races, understanding the relationship between race, ethnicity, class, and gender—a concept known as intersectionality—also implies that there are various feminisms for both groups of women. Womanhood, which includes sexuality, is a component of feminism.

Feminist theory holds that sexuality is the root of all forms of oppression, and that African-American women had a different connection with sexuality than did white women in the 19th and 20th centuries. As sexuality is a primary means of oppressing women, rape and the rape trial are the two most common narrative motifs in feminism. In (Hammonds, 134). The concept of sexual oppression is not limited to feminist thought. Fiction can also use this idea, particularly historical works set in the late 19th and early 20th century. Black women's sexuality is connected to accounts of sexual assault of black women in literature, both non-fiction and fiction, since they reflect the culture of the age in which the tale is set. *The Color Purple* by Alice Walker is one of these novels with sexuality-related topics. African American novelist and feminist Walker discusses topics including sexual assault, which can also be committed by African American males, and how African American women handled it. There was some male prejudice in how Walker's book was received. Walker is a female author, which alone has elicited some

negative responses from the public, both black and white, leave alone the reality that sexual assault by African-American men was portrayed.

Although Walker's *The Color Purple* is a work of fiction and not truth, in addition to being divisive and important, it portrays events that reflect American culture at the time the tale takes place, making it a suitable example for studying how black female sexuality is portrayed in literature. One of the main causes of black feminism's emergence was how Black Americans handled their sexuality, and Walker herself is an expert on the subject. American black feminism recognizes the interconnectedness of race, class, gender, and sexuality, which may be interpreted as a reaction to conventional "white" feminism, in which African-American women do not always feel included. Regardless of how attractive black ladies are. Several additional issues in *The Color Purple* are crucial to black feminism. Fictional works like *The Color Purple*, which explores ideas about sexuality, gender, race, and class, were created to support political and social change. From its first publication in 1982 and especially following the release of the film adaptation, it has grown significantly in popularity and become a significant part of American literature. As a result, it has an impact on American culture.

Chloe Anthony Wofford, who would later become Toni Morrison, was born in Ohio in 1931 and spent her early years there. She finished a master's program at Cornell after earning her undergraduate degree in English from Howard University. She changed her first name to Toni because several of her peers had trouble pronouncing it (a derivative of her middle name). She wed Jamaican architect Harold Morrison in 1958, and the two of them had two kids. Six years later, they were divorced. After pursuing a career in academia and teaching English at Howard, Morrison joined Random House as an editor and focused on Black literature. She also started developing a corpus of creative work that would eventually lead to her being the first African American woman to win the Nobel Prize for Literature in 1993. *The Bluest Eye*, Morrison's debut book, did not find

immediate popularity, but she persisted in her writing. Morrison's character Sula, who taught at Yale and the State University of New York at Albany, returned to the classroom. She currently teaches creative writing as the Rober F. Goheen Professor in the Council of Humanities at Princeto University. Morrison won the Nobel Prize in literature in 1993, becoming the first African-American woman to do so. Morrison previously remarked that she wished to contribute to the development of a Black canon of literature since Black authors frequently had to cater to white readers when they ought to be free to focus on the craft of writing.

The construction of Morrison's envisioned tradition, in the opinion of many readers, is greatly aided by her works. She doesn't cater to anyone with the poetry, refined manner of her writing in *Beloved*. Morrison puts the reader to the test and demands that they embrace her on her terms. Claudia, who is nine years old, and Frieda, who is ten years old, reside with their parents in Lorain, Ohio. It is the end of the Great Depression, and although the girls' parents are more focused on getting by than on spoiling their kids, there is a subdued atmosphere of stability and affection in their house. The MacTeers take in Henry Washington, a boarder, and Pecola, a young infant. Claudia and Frieda feel sorry for Pecola since her father tried to set fire to their house. Shirley Temple is admired by Pecola because she believes Shirley Temple is ugly and that whiteness is beautiful. Pecola returns to live with her family, but her life is difficult.

Her mother is estranged, her father drinks, and the two of them regularly fight. Sammy, her brother, evades arrest on a frequent basis. Pecola believes that if she had blue eyes, everyone would admire her and her life would be transformed. Her unattractiveness is reinforced by the fact that boys mock her, the grocery store clerk sees right through her when she buys chocolates, and Maureen, a light-skinned girl who temporarily befriends her, also mocks her. She is wrongfully accused of murdering a boy's cat and is referred to as a "nasty little black ugly" by his mother.

When Claudia and Frieda find that Pecola's father has pregnant her, they do not want the child to stay in the neighborhood like everyone else. They plant marigold seeds and forego the money they had set up for a bicycle. They believe that if the blossoms survive, so will Pecota's kid. Cholly, who raped Pecola a second time before escaping, had a premature delivery and dies, and the flowers won't bud. Die in a workhouse. Pecola goes insane, certain that her long-held dream of having the bluest eyes has come true. "The Book of Blacks," based on a historical incident, chronicles the narrative of Aminata, an 11-year-old girl stolen from her Mali village in 1755. She is sold to a South Carolina plantation owner who rapes her after a perilous passage on a slave ship during which she sees the savage suppression of a slave insurrection. She is transferred to New York, where she escapes her master and ends up supporting the British by creating a list of all liberated slaves who served for Great Britain during the Revolutionary War in The Book of Blacks, a genuine historical document currently kept in the National Archives at Kew. Aminata is sent to Nova Scotia to start a new life, but she is met with even more persecution, bigotry, and tragedy. After being separated from her one true love and enduring the unimaginable loss of both of her children, she ultimately joins a group of freed slaves on a treacherous voyage back to Africa. She arrives in London as a live symbol of the abolitionists Wilberforce and others. Lawrence Hill is the son of two immigrants from the United States and a white mother who emigrated to Canada the day after their wedding in Washington, D.C. in 1953. "The Book of Negroes" is a page-turning novel that utilizes Aminata's terrible personal experience to bring a horrible moment in our history to life. Hill's great-grandfather and great-great-grandfather were Black Methodist Episcopal Church preachers on his father's side. After graduating from Oberlin College and coming from a Republican home in Oak Park, Illinois, his mother went on to work as a civil rights worker in Washington, D.C.

The human rights activism of his parents had a significant impact on Hill as he grew up in the 1960s in the largely white suburb of Don Mills, Ontario. Identity and belonging are

topics that appear frequently in Hill's literature. Running was Hill's first love, and as a young lad, he had dreams of winning the 5,000-meter gold medal in the Olympics. Yet after years of rigorous training and many miles of running, he was never able to run quickly enough. He made the decision to become a writer as a way to cope with his teenage years, and at the age of 14, he typed his first narrative on his mother's L.C. Smith typewriter. It was a poor narrative, but it had a promising start. Aminata Diallo was kidnapped as a young child from her West African tribe and had to trek months to the sea before being sold into slavery in South Carolina. Yet over time, she manages to free herself, fighting for the British in the American Revolution, adding her name to the illustrious "Book of Negroes," and finally returning to Africa. The Book of Negroes introduces one of the strongest female characters in Canadian fiction, one who cut a swath through a world hostile to her color and her sex. The story takes the reader from a tribal African village to a plantation in the southern United States, from the teeming Halifa docks to the manor houses of London.

1.6 Limitations of the study

This study is limited by the title of the study " Identity Crisis in the Light of Du Bois's Double Consciousness: A Study of The Color Purple".

Identity Crisis in Du Bois's Double Consciousness

Double awareness, as defined by W. E. B. Du Bois, is the feeling of "always seeing oneself through the eyes of others."¹ The interaction between African Americans and the media, or an African American researcher and the area of media studies, may be the best illustration of Du Bois' idea. When I was younger, movies and television served as both amusement and educational tools. When my parents would watch *Gone with the Wind* (Victor Fleming, 1939), they would either compliment Hattie McDaniel on her portrayal of a troublesome "mammy" stereotype or point out its problematic elements. I believe that many other people of color who study media have had comparable media

consumption experiences growing up. I enjoyed the visuals and representations that showed on both large and tiny displays, on the one hand. However, I was never able to divorce my enjoyment from an understanding of how these images functioned in more general social and political contexts.

Although I've subsequently come to value this specific instance of media-specific split awareness, it presented a number of challenges as I started my studies. Even though I was drawn to research mainstream popular culture, I struggled with guilt over not concentrating on more respectable forms of media. I questioned if I was disappointing anyone by studying rap videos like Breakin' (Joel Silberg, 1984) instead of more worthy movies like Daughters of the Dust. (Julie Dash, 1991).

I was still trying to balance these opposing inclinations. When I discovered that I was the only person of color among the prospective graduate students and professors, it was interesting how Du Bois's concept of double consciousness took on a very literal meaning. I pondered the significance my interests would have in this specific situation. The knot in my gut grew as a result when Jeffrey Sconce asked me about my favorite movie, which was a fairly straightforward question. I was in the middle of a personal problem and for a minute was paralyzed. At the same time as I wanted to be genuine and show who I was, I was under a lot of pressure to present myself as a serious applicant for graduate school. I offered hesitantly that I loved Paul Verhoeven's Showgirls and bit the bullet (1995). I was apprehensively waiting for his response as I said something that almost amounted to a confession. I felt as though a burden had been lifted off of my shoulders as he slid a copy of Film Quarterly—the issue containing the roundtable discussion of Showgirls—across his desk.

It came from Du Bois' "Strivings of the African People" piece in the Atlantic Monthly. Later, it was included in his novel *The Color Purple* with a few minor edits under the title "Of Our Spiritual Strivings." According to Du Bois, double awareness is as follows: The experience of continually seeing oneself through the eyes of others and measuring one's

soul by the yardstick of a world that looks at it with amused derision and pity is known as this dual consciousness. It is an unusual feeling. With two souls, two thoughts, and two incompatible desires existing in one dark body, whose stubborn tenacity alone stops it from rupturing, one is always conscious of his dual existence as an American and a Black person. The history of the American Black is one of the fight to become a self-aware man and to merge his two identities into one better and truer self. He opposes the merging of any of the more mature selves in this manner.

The Double Consciousness in The Color Purple

The setting of *The Color Purple* is southern rural Georgia on the eve of World War II. It relates the story of two sisters, one of them is a missionary in Africa and the other a child wife living in the South, who display their love and trust for one another despite time, distance, and silence. They must confront the harsh realities as black women, but they may support one another in doing so. Celie, however, is compelled to wed black man Albert, who despises her and adores Shug. Celie's sister is Nettie. She is forced to travel to Africa after Albert attempts to rape her and pushes her away. Albert loves Shug. She never feels threatened by being a woman. She advises Celie to start a tailor shop after leaving Albert. In the epilogue, Celie and Nettie come back together. It also demonstrates the crucial cultural context for the advancement of women in black African civilization. According to Barbara Christian, "The Color Purple stresses the enslavement of black women by black males" (Harold, 1989, p. 52). Celie represents a beaten and male-dominated woman (Harold, 1989, p. 35).

American writer and civil rights activist Du Bois. He developed the term "veil" to characterize the racial divide between whites and blacks. He also used the term "double consciousness" to describe how white and black Americans experience internal conflict.

" Black was born with a veil and insight, which only allows him to gauge the extent of his own soul on a different global scale. This is a form of no actual

self-consciousness. This dual consciousness, which is a kind of constantly viewing oneself through the eyes of others and others with a different global scale to gauge the feel of one's soul, is a strange sense." (Dubois, 1994, p. 12)

Double consciousness depicts how white people and black people experience two different cultures as a result of psychological tension between them. For aspiring young black intellectuals, this explanation from *The Color Purple* had a more significant impact. Du Bois initially presented the notion of "double consciousness" in an essay published in the *Atlantic Monthly* in 1897. A year later, after making a few minor formatting changes, he released his book, *The Souls of Black Folk*, which developed the concept by describing how black people dealt with their dual nature: "As both Americans and black, there are couple souls, minds, and two confused yet comprehending battling spirits." One such conflict is African American history, which involves reconciling dualism and the need for conscious human dignity in order to be a better, more true version of oneself. Because he was aware that "the dark blood coursing across the entire world," he would not permit the black soul to become diluted in the current of white Americans' mental culture (Dubois, 1994, p. 56). Double awareness illuminates the complicated relationships between black and white civilizations.

2.3.1 Nettie's Double Consciousness

Nettie, Celie's sister, is one of the key characters in *The Color Purple*. She is more attractive than Celie, who is courageous and goes to school. She has been engaged in the struggle with destiny. She leaves the home and goes to see her sister. She resolutely fights Mr. X's persecution and flees to the home of the black pastor Samuel, where she works as a servant before they embark on a mission to Africa. They enjoy a variety of unusual experiences in Africa, where they are connected by their dark skin. Despite numerous challenges and bad incidents, they are eventually able to overcome because to their persistent black national spirit.

She never considers it to be a real location. She considers herself an American, and as an American, she would not travel to an area where there are a big number of savages without clothing. She states in the letter that she has a "black consciousness," and as such:

"I started reading all of Samuel and Corrine's books on Africa and asking questions about it in the morning. Did you know that majestic African cities that were bigger than Milledgeville or perhaps Atlanta existed hundreds of years ago? that African-American Egyptians built the pyramids and held the Hebrews in slavery? Egypt isn't it in Africa? that the Africa as a whole was meant by the Ethiopia referenced in the Bible?" (Walker, 1983a, p. 136)

Knowing all about Africa, she starts to appreciate how exceptional and wonderful it is. She has no knowledge of Africa, which keeps her mostly in the state of curiosity. She shockingly declares, "There are colored individuals in the world who want us to know," as she starts to embrace knowledge herself. you for our development and illumination!" (1983a Walker, p. 159). She is proud to be black because of the black couple. But even though she is black and was raised in the Country, she still strongly identifies as a white person. According to what I've read, the Africans sold us because they valued money more than their own siblings and brothers. how we function as a species. (Walker, 1983a: p.147). She feels a tiny bit of wrath and resentment against these. She mentions in the letter how black people are still subjected to unequal treatment, how white people cruelly pillage black people, how women lack freedom, especially girls, and how they refuse to pursue an education, among other things. Black Africans experience the projection of the racial oppression they experience in America, which pushes them into the third world.

According to Nettie's travels throughout Africa, the locals lead a traditional, contented life. Later, white people construct roads on their property and move into the ancestral homes of indigenous people. They occupy land, tear down houses, and destroy forests. They convert Olinca into a rubber plantation while obliging the locals to purchase iron roofs. They are even made to pay the water and land taxes. When Samuel and Nettie ask

the UK church for assistance, they are ignored and treated disrespectfully. As they return to Africa, the natives let them down, so they must travel to the camp where someone guards them from white people. This is a roots-based journey. Additionally, it demonstrates how racism oppresses black people everywhere. People must rely on and support one another in order to understand themselves and free themselves from mental servitude in order to become independent personalities.

2.3.2 Celie's Black Consciousness and Identity

Black women cannot lose their sense of worth and beauty as women, their sense of self-respect, and their sense of femininity. "Identity helps us feel like who we are, and it partially satisfies a need for stability and security. When an identity stance is questioned or becomes unstable, crises happen (Woodward, 2002, p. xi). The recovery of black female particularity is referred to as the exploration of female identity in this book. In the book, Celie is the main character. She lacks pursuit, position, ideal, and self-worth. She is a morally upright and kind black girl. But when she is 14, her stepfather rapes her. Eventually, after striking a deal with Mr. X, her stepfather forces her to wed him. Women are seen by men as a sexual item that can be mistreated or even sold for cheap. I pulled out a Shug's photos," she says to console herself. I fixed my eyes on hers. Well, sometimes that is the case, her eyes indicated (Walker, 1983a, p. 57). She is an American woman of color, and her black nature is still dormant and waiting to be reawakened. Black people are unquestionably the inferior group in the economic, political, and cultural assault of colonialism. The majority of the world's oppressed people are black women (Gates & Appiah, 1993, p. 39). Black people have a genuine chance to change their lives and overcome feelings of inferiority and self-destruction.

Two significant individuals in Celie's terrible life can help her discover who she is and reawaken her black consciousness. In this passage, Alice Walker emphasizes the value of black sisterhood and expresses the view that black women could become more

empowered if they "establish a sisterhood society capable of changing the current artificial definitions of human being" (p.181).

Nettie is an extremely significant individual. Three significant repercussions of Nettie's letters on Celie. Celie can first start responding and changing in response to Nettie's past and experiences. Second, when she realizes "Pa is not our Pa," she is absolved of the guilt of incest (Walker, 1983a, p. 254). Third, by moving from directly, Celie may be able to employ her own unique narrative method. So, Nettie and Celie develop psychologically and emotionally as a result of Nettie's letters from Africa.. Nettie's letters comfort Celie and help her cope with her sad marriage and bleak existence. She inspires her to live courageously and to think that everything will be well. Shug plays a secondary significant role in Celie's development. She is a black lady who has the audacity to identify with, love, and detest other black people. She also has a really strong sense of who she is. Yet Celie always maintains a strong sense of independence, which helps her comprehend her own emotional requirements and plays a role in illuminating her own sentiments. Even more importantly, she teaches Celie to value herself, recognize her gifts, and develop her confidence. She explains to Celie. She holds the opinion that "God is inside you and inside everyone else" (Walker, 1983a, p. 228) and advises women to "don't listen to you (women)". You enter the world alongside God (Walker, 1983a, p. 229). In other words, by initially believing in themselves, people can find their life's path. She exhorts Celie to have faith in herself and to seek out spiritual fortitude while having fun in life. The ideal method to worship God is by discovering their own personal God who is in tune with nature, loving life, taking it all in, being loved, and treating others with love. She finally breaks her long period of silence because of Shug and declares that she is leaving her home to start over. Celie triumphs over her body-hatred. She begins to understand herself and experiences the dignity of being a black American for the first time. About what mention above, Celie discovers who she is as an American black woman. In other words, people might discover their life's purpose by originally believing in themselves. She

encourages Celie to develop faith in herself, seek spiritual strength, and enjoy life. Finding their own unique God—one who is in sync with nature, loves life, soaks it all in, is loved, and treats others with love—is the best way to worship. Due to Shug, she eventually breaks her protracted quiet and announces that she is moving out to start over. Celie overcomes her loathing of her physique. She gains a better understanding of who she is and for the first time feels proud to be an American black woman. She also knows that as a black woman, she ought to enjoy the happiness.

2.3.3 Sofia's Black Consciousness Against the White

Harpo, a stepson of Celie, is married to Sophia. "Clean medium brown skin with a shine similar to a head covered in a tangle of plaits," describes her appearance. She is not quite as tall as Harpo, but she is considerably bigger, stronger, and more ruddy-looking, like her mother fed her pork (Walker, 1983a, p. 28). She becomes pregnant to persuade her father to approve of the marriage because her father is opposed. Sophia is adamant about marriage being free. Sophia puts forth a lot of effort and works hard, yet her husband demands obedience from her constantly. Every time they argue, Sophia comes out on top. When Sophia learns that Celie told Harpo to strike her, she confronts Celie violently and declares, "All my life I had to battle. I had to battle my father. My brothers and I had to battle. I had to battle my uncles and cousins (Walker, 1983a, p. 65). Celie concurs that men oppress women and show little dissent, but Sophia has a rebellious spirit.

She opposes white people as well as black people in her battle for equality. She stays with a boxer when she devotes with Harpo. They encounter the mayor's white wife, Miss Millie, as they stroll down the street. She wants Sophia to be their maid because she finds their children to be very beautiful. Sophia, however, declines to work as a maid for the major's family. Sophia brings the major to the ground by beating the mayor. Sophia struggles with the whites.

"Her ribs and head are broken. They split her nose in two. One of her eyes was made blind by them. One of her eyes was made blind by them. She

moved her entire body in a jerky motion. Her tongue protrudes like a piece of elastic between her teeth and is the size of my arm. She is incapable of speaking. And she resembles an eggplant in terms of hue." (p. 97)

12 years in prison are imposed on Sophia. She turns into a submissive captive and becomes the prison's most disciplined inmate, leading to others' lack of belief that she is the one who challenges the mayor's wife.

Conclusion

A well-known novelist in modern American literature is Alice Walker. She is well known for how she depicts black people's lives and struggles, particularly those of black women. This book investigates self-identity, arouses black nationalism, and suggests that black people have a dual consciousness. In spite of those changes, they discover how to accept who they are and face what they have. The family members all have a great deal of regard and appreciation for one another. They also forge a bond with African-Americans of color, help them claim their identity, and create the link between national pride and power. The book examines black people's own identities and instills a sense of ethnic pride in its readers.

Every character in *The Color Purple*, male or female, goes through a variety of transformations, goes through a rigorous learning process, and finally starts a new life and matures into a full person. Alice Walker offers hope for black women's liberation. She is also optimistic about the change of black people. Nobody quits up in this novel, and they constantly carry on and grow their spirit while attempting to act even better than before. Celie is the victim who is black and who is emphasizing the issue of racial and gender discrimination. Sophia argues that the actual American blacks should maintain their black ethnic identity while blending in with white people, but Nettie admires white culture and represents white black women who behave as white American women.

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