

Alice Walker and the Theory of Womanism in Her Stories

Narimanova Jamola Yuldashbayevna

Teacher at Uzbekistan state World Languages University,
Tashkent city, Uzbekistan.
jamola.narimanova@mail.ru
Tel: +998907885256

Abstract: *This article is intended to provide basic information about the life and work of African-American writer Alice Walker. discuss well-known problems of teaching culture. African-American author Alice Walker, in her story "Daily Use," labeling her female characters with the quality of Ms. Johnson and her two daughters, Maggie and Din, animals. In this article, I will try to show the central and central role played by the "Animal Epithet" mechanism to test the extent to which the writer applied the theory of "Femininity" to his short fiction and other protagonists. Walker wants the reader to share his or her investigative journey to find logical answers to the critical questions raised in the research material: Why does Walker describe female characters by comparing them to animals? How is Walker able to have an aesthetic approach to this topic? Which portrait of a black woman does he prove? To answer these central questions, Walker is committed to building his short story work on the basic elements of inversion, in a gesture-like and quilted manner. Walker opposes and ridicules the main agent of humanism, which represents white men as women and animal activists. It transforms the meaning of the negative, inhuman image produced by the ruling class men and used every day in an aesthetic and positive way to express the aesthetic and uniqueness of black women.*

Keywords: African American woman, discovery, civil rights, women's movement, identity, black women, racial discrimination, violence, women's freedom.

I. INTRODUCTION

As both a creative artist and a critical writer, Alice Walker has been a major contributor to the complex writing of African Americans. Her six novels and two-volume stories were accepted as text for this study. Her work of art reveals an in-depth study of the psyche of African Americans, which lies in her "feminine" philosophy. Civil rights movement as a result of the intersection of two movements and an explosion of works by the Women's Movement in the 1970s African-American writers. Many African-American women writers, including June Jordan, Audre Lord and Alice Walker were the main actors in these movements. The 1970s were a turning point for African-American women writers. Maya that year Angelu's "I Know Why a Caged Bird Sings" has been published. Her success signaled the existence of a market for the works of African American women writers. That same year, Alice Walker, Tony Morrison, and June Jordan published their first novels. Their novels shifted the focus from "black monolithic societies" to "distinctive black communities". Thus, they abandoned all-encompassing definitions of African-Americans, African-American men, or African-American women, and emphasized the notion of difference that was central to the literature and criticism of the 1970s and 1980s. The Life and Works of Alice Walker Alice Walker was born on February 9, 1944, in Eatonton, Georgia, USA States of America. He was the youngest of Willie Lee and his eight children Minnie Tallula Grant Walker, they were partners. He shares his views the years of childhood and formation in his essays and prose works, especially in Search The gardens of our mothers: the prose in the female prose and what we love can be saved: A Writer's activity. His childhood was spent in poverty, he was often poor she remembers writing about her parents 'lives. Walker attended Spelman College and then graduated Sarah Lawrence College. She has been an active member of the Civil Rights Movement, working on voter registration in Georgia and the Mississippi Primary Program, as well as the Social Welfare Department in New York City. He taught at Jackson College in the 1960s and Tugalo College at Welsh College in Massachusetts. At Amherst, the University of California at Berkeley, and the University of Brandeis at various time intervals. He has received several awards for his work, including the Pulitzer Prize in 1983 and the National Book Award for Purple. in Jackson, Mississippi, where they lived. They had one daughter, Rebecca. As a result, their marriage ended in 1976. His recollections of their time together are in his book, The Road Ahead Like a Heart (2000). Alice Walker is a versatile writer. With the encouragement of his teacher Sarah Lawrence, Muriel Rukeyser, her first book of poems, "Once Upon a Time" (1968) published when he was twenty-four years old. This was the result of the first set from the general impact of his trip to Africa in 1964, "because of vitality and the first night I slept, the diversity and friendship in Africa fell into my dreams. " and an unwanted pregnancy, which caused her great pain and depression. SHE IS she felt suicidal until her friend helped with the abortion. His creativity helped him survive this trauma: "That week I wrote non-stop ... almost all the poems "Once"(Search, p. 248). His works include the novels "The Third Life of Grange". Kopeland (1970), Meridian (1976), Purple Purple (1982), My Temple Acquaintance (1989), possession of the secret of joy (1992), under the light of the Father Smile (1998), Now It's Time to Open Your Heart (2004), We Are the People We Expect (2006); Two yellows of the stories "Love and Problem" (1973) and "You Can't Hold a Good Woman" (1981). He also published books of poetry, Once Upon a Time (1968), and Revolutionary Petunias (1973). Good night, Willie Lee, I'll see you in the morning (1979), Horses make a landscape More Beautiful (1984) and her blue body are all we know: Poems about the Earth, 1973-1987 (1991), as well as several essays and non-

fiction pieces. Walker's upbringing in the southern villages had a great influence on his writing. Both poverty and the south have vague meanings for Walker, and he made a clear point in his essay, *The Black Writer and the Southern Experience*. On the one hand, he feels that as an African-American southern writer he inherited the feeling of solidarity as part of a culture, even if this solidarity stems from poverty. Long the consciousness of being poor is recognized because of why it is recognized through "intentional discrimination" on the outside and not on the inside as a feeling useless, a poor community can be a positive thing, ensuring interconnectedness without shame (Search, p. 17). Walker, on the other hand He emphasizes that the lives of Americans in South Africa are not something that turns into romance for it was marked by the hard work of the field, the poor housing, and the greed and cruelty of the white employers who worked near the death of his parents. For South African American writers, so they only love and hate to use, as well as "immense wealth and beauty" (Search, p. 21).

II. METHODOLOGY

The multidimensional historical and cultural environment of the African-American served As a background for Walker's development as a woman. That's creativity at Walker not limited to blues. It also celebrates the creativity of the African-American women who encounter routines in daily life, such as quilts, horticulture and sewing. She is African American women, slavery and persecuted for centuries, while preserving their creativity (Search, p. 232). This Walker draws on this very legacy of creativity based on his artistic creativity. Looking for literary predecessors and models, he could not find them in sacred institutions he participated (Search, p. 132). Instead, he found them among the "unknown." mothers, grandmothers, and artists; his mother and Zora were Neil Hurston between them. The very interesting thing about Walker's femininity is that she does it do not engage in abstract theory. Instead, he propagates by giving his philosophy concrete examples from his own and people's concepts and experiences around him. Clara Juncker points out that Walker "does a sincere job, a method of autobiographical expression harmonized with the voices of other women mother's signature. "He says again: His [Walker] is autobiographical, poetic, elliptical, and multivocal speech ... means its difference from the dominant culture theorists and theories. Learning the meaning of the mother garden, Walker writes that black woman's creativity is marginal, motherhood and a magical place inhabited by legendary individuals, whose knowledge and power explode traditional symbolic codes. Shortly, Walker presents in his essays and I believe in her later novels, the feminine theory of the "black of black". An important aspect of Walker's work is that his writings, whether prose, poetry or fiction is interdependent. An example of this can be seen in his same show the subject, i.e. her sister, in the story 'Daily Use' and 'For Me Sister Molly, who was in her fifties.²⁷ She can also have essays on anything we love Saved: The author's activism and the final part of the book "In Search of Our Mother." Bonds associated with the civil rights movement can be easily linked the novel, *Meridian*. Similarly, her definition of a woman is best understood if it is used as a measure to measure the characters of fiction women. Walker repeats his position several times through the stories he tells. Like the blues singer, she improvises her material in this way with her message about femininity presented in different ways, through different characters and situations. Contrary to popular belief, Alice Walker's feminine beliefs are not stressful to revolt against men of black or white, as in the celebration of a feast femininity, as can be seen from her definition of the word 'feminine' associated with the complete liberation of women of all colors and faiths. SHE IS writes, 'woman! desert / infinite / hold the future / in the middle of every breath / creepervine and / or tree, just walk to the ground. This is it emphasizes the need to give the woman the opportunity to demonstrate her true nature, with "angry, brave, courageous, or intentional." The woman must resist any oppression that prevents her from developing as a whole; if this oppression comes from African-American men, as well as white people and their institutions, after all a woman must show her courage by resisting these African-American men as well.

As an African-American female artist, Walker shares the concerns of many his female colleagues. In an interview, he says: Critics do not seem to be equipped to discuss and analyze their work in the usual way black women. Usually, they don't even do that attempt; they prefer to talk about the lives of black women. writers are not about what they write. And, because there are no black women it seemed, very much like it - until recently they were the least ready worshipers of male supremacy - comments about them tend to be ruthless Walker has been widely criticized for what he sees as a negative image African American men in the character of Mr. in his book "Color Purple," filmed. Similar criticisms were directed against him African American men are depicted in the *Third Life of Grange Copeland* and *Meridian*. He was disappointed that some African-American men "couldn't" sympathize with black women suffering under sexuality, even reject them acknowledge our struggles; there are many black men who seem really ignorant the existence of sexuality ... or the oppression of women in almost all cultures, and if they exist be aware of the existence of abuse, their desire to minimize it or draw attention to themselves from it. There was also a lot of criticism of "Color Purple" because its clear language and lesbian relationship are described. Walker The answer was: I don't think critics describe the brutal behavior of a black male character On the contrary, it's the behavior of women is unacceptable present in women their own agenda, and it doesn't include listening to insulting words men. Women love women and express it "in public," if that's the case Choose what freedom means for women like, is part of what that means for others. If you are not free to express yourself love, you are a slave; and anyone who demands that you be enslaved with yourself without freely expressing your love the mentality of the slave owner. In any case, Walker's fight against African-American men is not for them because men are spontaneous, but because their gender favors them to the extent that they tend to oppress African-American women. Similarly, whites oppressed Africans for centuries, America has oppressed minorities such as race and social institutions homosexuals and

other inappropriate groups. Another "bright face" in the essay is that the dance revolves around the music of Stevie Wonder the dancer joins her, a beautiful and free-spirited image that is another part of her he ignored it for so long. "She is beautiful, whole and free. And she is men." (Search, 393) The fragmented makes himself whole because he is ready to accept all aspects of his life, his personality, and his history. Walker suggests the self-distribution of African-American women. At the same time, the dance itself - "Wonder Music" - represents a body-like, extralinguistic speech that replaces the feminine black expression at the edge of traditional character systems. "Walker's essay first and foremost, it summarizes the specific views of an African-American woman; he has in his view his "world" and his point of view are different. This is me: this is a different perspective, a prospect that suggests an alternative reading of history and often strikes a note of disagreement that Alice Walker presents in her fiction.

III. ANALYSIS AND RESULTS

Historically, Walker has been uniquely positioned because she was a direct witness to the rise of the Civil Rights Movement in the 1960s, as well as the Women's Movement. These played a decisive role in his evolution as a writer. A big part of the experience and the wisdom he received as a participant in these two movements helped shape it "feminine" sensitivity. Despite his outcry against the widespread racism that many African Americans face, civil rights, and "black I white color affects it. He proved it to marry a white man. Before studying in detail the term "woman" and its meaning, it is in order to briefly study these two movements. The American Civil Rights Movement (1955-1968) refers to a set of events and reform efforts to abolish public and private entities in the United States acts of racial discrimination against African Americans, especially in the south. Constitutional guarantees were rejected (1787) because they had the status of slaves in their establishment of the republic, African Americans were promised primarily basic civil rights 13-15 in constitutional amendments (1865-70). The Civil Rights Act of 1875 demanded equal accommodation for white African Americans in public institutions (excluding schools), but this legislation has been repealed in practice by the Supreme Court in 1883. By 1900, eighteen states in the North and West had enacted state policies by law against racial discrimination, but new laws in the south destroyed the franchise and The U.S. Supreme Court "separately, however equally" opportunities for competitions in Plessi and Ferguson (1896). Thus separating African Americans from whites. It has made progress in banning discrimination during World War II in the defense industry (1941) and in the post-war separation of armed forces (1948). Lawyers of the National Association in the late 1940s and early 50s The Development of People of Color (NAACP) has experienced a number of important developments in the past The Supreme Court argued that their separation meant inequality by nature education and other public buildings for African Americans (and not enough). These are the case ended with an important court decision against the Board of Education against Brown Topeka, Kansas (May 17, 1954), where he declared a separate education the structures were essentially unequal and therefore unconstitutional. This is historic The decision encouraged a mass movement by African Americans and their white benefactors seek to eradicate segregation practices and racism inequalities that are firmly entrenched across the nation, especially in the south. Although many whites strongly opposed the move, they did Benevolent whites who took an active part in the movement. Linn, Meridianniki A white friend on the meridian is an example of such a white volunteer; Mel Leventhal, Walker's Jewish ex-husband also fought for black rights in Mississippi this time. After the African-American woman, Rosa Parks was arrested for refusing Go to the Negro section of the bus in Montgomery, Alabama (December 1, 1955), Africa The Americans announced a one-day local boycott of the buses against his arrest. Binder these protest elements are with Martin Luther, the historical power of the black churches The little king managed to change the spontaneous racial protest en masse the resistance movement has been led since 1957 by a conference of its southern Christian leadership (SCLC). The Montgomery Bus Company was forced to do so after a lengthy boycott separate its facilities, picketing and boycotting quickly spread to others communities. During the period from 1955 to 1960, some progress was made merging schools and other public facilities in the upper south and neighboring states, But the deep South remained at a firm m where most were opposed to degradation measures. In the 1960s, the sit-in movement was largely sponsored by the newly formed A Student Non-Violence Coordinating Committee (SNCC) was established in Greensboro. When African-American college students demanded service to the local population, N.C. allocated lunch counter. Application of techniques to non-violent methods Indian leader Mohandas Gandhi said the move had spread across the country, forcing him allocation of department stores, supermarkets, libraries and cinemas.

In May 1961, the Racial Equality Congress (CORE) sent both "Riders of Freedom" · Race south to try and break up reserved accommodation · interstate transport. By September, it was estimated to be more than 70,000 students participated in the movement, about 3,600 were arrested; More than 100 cities in 20 states were affected. The movement was in full swing in August 1963, an anti-racism protest was held in the capital, Washington legislation on discrimination and fundamental civil rights should be supported as expected in Congress. Around 1966, different opinions emerged about the two The basic rules of the civil rights movement are based on integration and non-violent work. When Martin Luther King supported it, black activists SNCC and Core differed from each other. They were under the influence for a while White advisers to civil rights organizations and "disproportionate" attention paid to the deaths of black and white civil rights workers the deaths of the workers were almost ignored. StokeCarmil, who became the leader in 1966, he was one of the oldest and most accurate speakers by the SNCC Known as the "Black Power" movement. Stoke used Carmayel This slogan was used at a public demonstration on June 17, 1966, in Greenwood, Mississippi. Cannichael also called on African-American communities, with Anns, to resist A white supremacist

group known as the Ku Klux Klan. As a result of Anned contradictions, the Clan stopped intimidating the black community. Black power the movement is also synonymous with "Black Nationalism". The trend of violence in action has received different responses, Meridian (Meridian) is a confusion explained by its inability to kill itself for the revolution, however, understands the need for violence. Grange Copeland, in "The Third Life of Grange Copeland," firmly believes in this Black power hates whites as violence and the only means resistance and survival. His grandson Ruth, on the other hand, has a hard time accepting his grandfather's "hate" dictator and believing in active power participate by helping and educating others. Several African Americans associated with black power the movement also gained a sense of black pride and originality. In this new pride in their identities, several African Americans insisted on not addressing whites them as "Negroes" but "African Americans". African until the mid-1960s Americans imitated whites in fashion. As the consciousness of the unique personality began to take shape, African Americans now wore graceful Dashiki, multi-colored African clothes. They thus stopped straightening their hair Maintain the appearance of Afro. Afro, sometimes nicknamed "fro," became a popular black hairstyle until the late 1970s.

In his essay 'Oppressed hair is put a Shift is on. Brain tells the story of Walker's hair release from the command of white fashion: In the end, I knew exactly what hair wanted: it wanted to grow, to be itself, to attract hair, if that was its destiny, but it wanted to be left alone someone, including me, didn't love him as much as I used to. what do you think what happened the ceiling at the top of my brain rose; once again mine the mind (and spirit) can go beyond myself. I wasn't stuck a restless silence, but it continues to be realized as long as there is joy in creation, there will always be new creations to explore or rediscover and look your best within the place and about himself. The Black Art Movement (BAM) is often referred to as the "artistic sister of blacks" The movement of forces" gained popularity at this time and had a great influence on literature African Americans. This clearly targeted the long-standing assumptions of the literature critics and historians; in particular, the role of historical narratives, the timelessness of art, the responsibility of artists to their communities, and the importance of oral discourse forms in cultural struggles. Although very important in this direction, so is BAM created a literature of great power and integrity. As part of the cultural awakening, many blacks have rediscovered a new sense of pride with their African ancestors and heritage. This He saw the character of Dei in the story "Daily Use". Walker's pride in his legacy is also reflected in the majority of women ideology, especially in the search for literary role models among African Americans she is a female writer, unlike white writers who are completely unrecognizable. Although she was influenced by white female writers like the Bronte sisters and Virginia Woolf, an aspiring African American woman writer he strengthened himself. He set out in search of such a literary model and Zora "found" Neil Hurston: Folklorist, novelist anthropologist, serious student of voodoo, as well as all around a black woman, with enough courage to get the slide rule and size Random Heads in Harlem; not to prove their inferiority, but to prove it regardless of their size, shape, or current state of service the heads contained all the intelligence that anyone could use this world. (Search, page 12) A popular women's movement in the evenings The 1960s also shaped much of Alice Walker's later emergence. This was reported again awareness of the status of women in society and dissatisfaction with what is accepted as a neglect of their personal rights and needs in domestic and social settings field.

White women called for further development of African-American women's cooperation led to the liberation of women, and for some time black women worked side by side with each other. As a result, however, the differences soon became clear imbalances in their economic and social status. At the same time, they work for the common cause their concerns were quite different. What an African-American Women, who were perceived as racist, were prevented from doing anything Long-term alliance between them and even during the women's rights movement in the women's movement of the 60s. Formerly a women's rights movement It happened in the late 1800s when the struggle for the liberation of slaves began. Many African Americans saw this as a means to benefit white women African Americans fight for freedom to advance their feminist goals. They are it felt that feminists were trying to divert attention from the issue of race problems of white middle class women. African American women in civil rights The movement experienced similar doubts about the motives of the feminist movement Originating in the 1960s, the term "women" originated primarily because of its tendency to exclude blacks. Women. In the words of the bell hooks, there was no structure of the modern women's movement differs from previous women's rights movements. Like them predecessors, white women who started the women's movement They began their efforts after the black liberation in the 1960s action. When the movement began in the late 60s, it was clear the white women who led the movement felt it as "themselves" movement, i.e. the means by which a white woman passes communicating his complaints to the public. White women just behave the same way because the feminist ideology existed only to serve their own interests they were able to draw public attention to feminist concerns. They are they were reluctant to admit that they were part of non-white women Collective group women in American society. They pushed for black women joining their movement, or in some cases women action, but in dialogues and writings, their attitude black women were both racist and sexist. Their racism · a form of overt expression of hatred; it was very delicate. It took a form of simply ignoring the existence or writing of black women the use of common sexual and racist stereotypes about them.

An African-American woman and an active like Alice Walker chooses to separate herself from the mainstream feminism. She criticizes race and gender relations in a feminist post The period of civil rights and theorizes it in the concept of femininity. His definition at the beginning of "Looking for Our Mother's Gardens," a woman appeared: Womanist

1. From a woman. (Opp. "Girl", i.e. careless, irresponsible, not serious.) Black is a feminist or feminist color. From whom a black folk expression of mothers to female children, "You're acting like a woman", i.e. like a woman. Usually refers to a brave man, courageous or willful behavior. Wanting to know more and more depth than what is considered "good". I am interested in adults works. He is an adult. It can be replaced by other black people expression: "You are trying to grow." Responsible. Responsible. Seriously.

2. Also: A woman who loves sex and / or other women non - sexual. A woman is involved in culture and prefers it, woman emotional flexibility (values tears as a natural balance laughter) and the power of women. It is committed to survival and integrity men and women of all men. Not a separatist, except occasionally, for health. Traditionally universalist ...

3. Loves music. Loves to dance. He loves the moon. He loves the soul. She loves it love and food and roundness. He loves to fight. He loves the people. She loves it itself. Whatever. made in historical texts, the media, and major movements led by European Americans feminists or male civil rights leaders.

4. Womanist - feminist, purple lavender. (Original emphasis, Search, page xi-xii.) Femininity leads to a racial and often class-based experience of gender an experience recommended by feminism. It also reflects a connection that includes history Kinship with African cultural heritage, slavery, women's culture, and more women, especially women of color. As Walker clarified in the Times: "Feminism gives women a clear idea of their rights and status. thinks it has." Womanism and femininity soon embraced the struggle of African-American women in the past and present to define their destiny and for society, and were often used to describe them. According to Gloria Steinem, someone would approve of this for a strong voice from a feminist who unites with femininity, as Walker says 1983, "Womanist - to feminists like purple lavender." Femininity and femininity helped to get acquainted with the experience of African Americans and other women a color that always has previous actions to overturn sex and racial caste systems, but they are often marginalized or invisible in historical texts, the media, and major movements led by European Americans feminists or male civil rights leaders. But unlike feminists and feminists The definition of Womanist still does not apply to working men expanding women's opportunities and this was a source of reluctance to take advantage of it. Others prefer black feminism because maintaining quality makes the racial experience more not using a name that is visible and because it is more familiar can be considered discarded some of its core beliefs and / or contradictions; for example, this is a misconception feminism is synonymous with lesbianism, as opposed to involving all women. In Walker's positive outcome, we see the same quality. Such transcendence takes the form of celebrating the black community, the south beauty and art, confidence in social, political and personal change. Most importantly, this is achieved in the creative movement itself, in singing or writing a song text. The method Walker often uses to establish a connection with the literature and the earlier artistic tradition - as the younger Henry Louis Gates called it "is pointing." African-American writers learned to write by reading literature, especially the canonical texts of Western traditions. Consequently, African American texts are similar to Western texts. Again, "black formal repetition is always repetitive with a difference, a black difference that manifests itself in the use of a particular language." In short, "character" is a trop where African American writers write "texts" their literary predecessors are two-voiced in the sense that they are both white and black novels, as well as sculptural methods rising from black folk traditions". (Note, p. Xxiii) Gates continued: Free from the views of whites, blacks created their own unique characteristics local structures and enjoy this forming twin game boredom of white forms. Repetition and revision are important for blacks from painting and sculpture to music and language to artistic forms I use hint - it's repetition and revision, or repetition with a signal difference. (Marked, xxiv p.) In this sense, Walker refers to existing literary traditions and texts. For example: The epistolary form of colored purple signifies epistolary forms traditional European texts of the eighteenth and nineteenth centuries, but he uses to express the conditions of women separated from each other "within" this form patriarchal network. "Similarly, in the story of Nineteen Fifty-Five, he is Represents the relationship between Elvis Presley and Willie Maine "Big Mama" Thornton, the first African-American blues singer to write the song, the "dog it" that made Presley famous. Traynor and Gracie Mae Still, she explores the cultural and personal dynamics of relationships between blacks and whites in the music industry. The name of his short story The "You Can't Hold a Good Woman" set is another testament to Perry Bradford's the song, 'You can't hold a good woman'. Gates points out that Walker Zora also has a broad meaning in Neil Hurston's "Strategies for clear and unambiguous narration," Hurston repeats and reconsiders what he did began with the introduction of black dialect and black folk themes in the narration. (Marked, xxvi p.) Walker is inspired by Jani Crawford's protagonist Hurston's novel "Their Eyes Were Looking at God" is in the image of Sely Purple color. According to Gates, Walker used the epistolary form to write "a The novel told by Hurston's protagonist is probably the most surprising an example of revision in black novel traditions"(Marked, xxvi p.). Janie's as she tells her story with her friend Phoebe, the incident happens, and Celi writes it in a letter. Thus, an important aspect of Walker in his revision and repetition of literary tropes and figures is his ability to convey different meanings and perspectives from a single material. Walker, like his characters, uses his art to validate new ways of "self-expression and self-expression".

IV. DISCUSSIONS

Much has been written about Alice Walker's creative and critical aspects records. His books have a variety of critical responses like theirs too much. Most of the literature available on Alice Walker is in form scientific articles in literary journals. Research in book forms is relatively rare. Criticisms of Walker were recorded only in order of importance, and not in any of them known chronological sequence: Donna Haysty Winchell wrote *Alice Walker* (1992) at the time Walker's general approach to literary studies and his non-fiction works, such as "In Search of Our Mothers' Gardens" and "Living with the Word," as well as novels, short stories, and poems. Henry Louis Gates, Jr., and K.A. Appia edited the critical collection *Alice Walker: Essays on Critical Perspectives in the Past and Present* (1993). The book includes commentaries on his first five novels, essays by sixteen scholars, mostly devoted to his fiction, as well as interviews with Walker by John O'Brien and Sharon Wilson. Maria Lauret published her book *Alice Walker* (2000) a series of modern novelists. He is Walker's violence against children and shows the sexuality of women and the development of Walker's racial theories hybridity, spirituality and goddess worship. He also analyzes Walker's treatment History of African Americans portrayed as a protest against a white man the predominance of western thinking. Walker's interest in the work of psychoanalyst Carl Jung has also studied how his ecology, spirituality, and life cycle are related to Native American philosophies. Lauret Walker's later, more complex novels show that they are a logical development from previous works. In her book, *The Literature of Liberty: Feminist Fiction in America* (1994), she also includes a chapter on "The Political Treatment of the Body" dedicated to the Alice Walker Meridian. Edited by Peter Brooke in the African-American novel (1982) and since 1960 Wolfgang Carrer, essay by Klaus Ensslen, 'Collective experience and individual Responsibility: Alice Walker's Third Life of Grange Copeland (1970)' included. The essay describes the broad racial experiences of the black community, although together, they can be subjective in their impact on different people. He speaks It's about Walker's belief that a particular person has an obligation to rise above him conditions and he has the ability to choose how to deal with injustice and relationships oppression of its conditions. Race, Gender, and Desire: Narrative Strategies in Tony Cade Fiction Bambara, by Tony Morrison and Alice Walker (1989), by Elliot Butler-Evans Interesting concepts about Walker art, especially about the Third Life Grange Copeland, Meridian and Purple. In his book, *The Marked Monkey: A Theory of African American Literature Criticism* (1998) is devoted to an entire chapter on Henry Louis Gates, Jr., Walker's use of sign as a means of rewriting and revising the methods of folk speech used by Zora Neil Hirston. Modern Critical Interpretations: Alice Walker's Purple (2000), There are twelve best essays on this novel, edited by Harold Bloom Lauren Berlant, bell hooks, Molly Heath, Carolyn Williams and Henry Louis Gates, the little Walker didactics, his "feminist gospel," the issue of intergenerational relations and race between black women, domesticity and marginality are some of the issues addressed by these scholars. Flowering edited the Great Novel (s: Alice Walker (2000)), which conducted the research Meridian and purple. Among the essayists are Gloria Steinem, Deborah E. McDowell, Thadious M. Davis, Barbara Christian and Mel Watkins.

V. Conclusion

This article is very important for the nature of black feminism and oppression of women. The writer's female characters have suffered various hardships from patriarchal society. In this paper, Alice Walker's novels are published, explaining the deprivation and deceit of a woman who deals with the oppression and infidelity of a man. It deals with betrayal for the family and society. Alice Walker, as an activist and writer, seeks to create an understanding between the organization through her work. Although she is an African-American woman, she knows the suffering of the entire black society. He tries to remember the past so that humanity realizes its mistake and creates equality between them. The position of middle-class black women is not fair in the modern world. Walker writes a completely different history, not just a history against the dominant. He does not try to suppress or destroy memory, but tries to say that he actively embraces it and absorbs it into the imagination. It also speaks to a woman's association in society and her economic well-being. Miss Lisse's memory of the past, false methods are useful for epitomization of a solitary character in the historical background of dark femininity. He realizes that he can review several times when he finds a sense of satisfaction. The "My Acquaintance" temple offers Alice Walker another opportunity to make a momentary synthesis with the spirit of others, bringing a magical closeness of creative intellect.

REFERENCES

1. Alice Walker, *Living By the Word: Selected Writings, 1973-1987*, Florida: Harcourt, 1988, p. 40.
2. Alice Walker, 'Beauty: When the Other Dancer is the Self, *In Search of Our Mothers' Gardens*, (Florida: Harcourt, 1984), p.244. Henceforth referred to in parenthesis as *Search*.
3. Henry Louis Gates, Jr., and K.A. Appiah, *Alice Walker: Critical Perspectives Past and Present*, (New York: Amistad}, p. ix.
4. A complete bibliography of Walker's works is provided in the appendix.
5. Alice Walker, *Living By the Word: Selected Writings, 1973-1987*, (Florida: Harcourt, 1988}, p. 40.
6. Alice Walker, 'To Hell with Dying', in Langston Hughes (ed.), *Best Short Stories*

by *Negro Writers: An Anthology from 1899 to the Present*, (Boston: LittleBrown, 1967), pp. 490-96.

7. Both stories appear in *In Love and Trouble*. Walker talks about the genesis of the story, 'The Revenge of Hannah Kemhuff' in *Anything We Love Can Be Saved*, (New York: Random, 1997), p. 64, also discussed in *Search*, pp. 9-10.

8. Zora Neale Hurston, *Mules and Men [1935]* in *Folklore, Memoirs and Other Writings*, (New York: Library of America, 1995), p.1 0; Maya Angelou, *I Know Why the Caged Bird Sings*, (New York: Random, 1969), p. 9.

9. 'The Civil Rights Movement', Encyclopedia Britannica 2001 CD Rom Edition, Encyclopedia Britannica Inc., UK, 2001.

13. Alice Walker, Interview, *New York Times Magazine*, January 8, 1984.

14. Gloria Steinem, "Womanism" in *Women's Encyclopedia*, (New York: Women's Press, 1994), p. 257.

15. A study of Walker's use of blues themes and techniques is presented in chapters I and V.

16. Billie Holiday, 'I've Got A Right To Sing A Blues', written by Harold Arlen and Ted Koehler, Arranged by Rene Hall, *Tribute To The Lady, Vol. 2* (Keen EP B 2013), Sound Enterprises, January 21 1959.

17. Maria Lauret, *Alice Walker*, (London: Macmillan, 2000), p. 114.

18. Henry Louis Gates, Jr., *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, (New York: OUP, 1988). Hereafter cited parenthetically as *Signifying*.

19. Carolyn Williams, 'The Revision of the Epistolary Address in *The Color Purple*' in Harold Bloom (ed.), *Modern Critical Interpretations: Alice Walker's The Color Purple*, (London: Chelsea House, 2000), p. 80.

20. Original emphasis, Alice Walker, 'A Woman Is Not a Potted Plant', qtd in 'What Can I Give My Daughters, Who Are Brave?', *Anything We Love Can Be Saved: A Writer's Activism*, (New York: Random, 1997), p.105.