

# Feminism and Alice Walker's Basic Novels on Critical Writing of Women Oppression

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**Abstract:** *Women have always been a part of literature for all centuries. Unfortunately, they are often portrayed as weak, inferior, unable to survive on their own, and unable to do their jobs on their own. According to the man, women are beautiful and submissive, unable to think for themselves. According to Alice Walker, many women are never allowed to share their feelings, they are not indifferent at all. Moreover, they do not know how to celebrate their degraded dignity. Black women are oppressed in many ways, black church women are misrepresented even in their own communities. Socially, physically, and sexually oppressed and dominated black women seek to be free from domination. Most black women are seen as slaves who want to redefine their femininity. The main part of black women, they gave as slaves to free their puberty. This article is an attempt to subdue and hide black women, oppress them, enslave them, discriminate against them on the basis of sex, and how they differentiate themselves. It explores the issues of subjugation, sexual separation, self-awareness, awakening, and self-liberation of black women. African-American writer Alice Walker, *The Clash for the Freedom of Black Women*. She calls on black women to historically recognize their connection to the women who built bridges for them with their invincible and independent spirits. The main argument of this article is to overcome the suffering of black women.*

**Keywords:** Women's Rights, Emancipation, Renaissance, Self-Awareness, Oppression, Gender Discrimination, Feminism Movement.

## I. INTRODUCTION

Feminism is a theory of women's equality that states that women should have an equal share in society, politically, economically, and property. Women's rights intensified the struggle for women's privileges, which began in the late 18<sup>th</sup> century. It promoted the concept; women should have equal rights as men. The feminist argues that all women are oppressed by neglect for their individual experience of race, gender, religion, caste, and sexual orientation. This emphasizes that women are important humanities and self-cover individuals, not things. Feminism also emphasizes the right of a woman to know herself as an autonomous and real person, not as a shadow of a man. Feminism encompasses a variety of movements, such as the Civil Rights Movement, social, political, artistic, and sexual equality. It serves as a shield for women's legal, political, gender equality and prevents women from becoming patriarchal. The bold voice and free image of the dark ladies influences the culture that relies on her chivalry for her survival. The formation of the Convention's work of art involves control, and this power has been largely white, but in the hands of men for a dark time. Ladies, in addition to men's ability to describe habits, exclude ladies who are themselves average. Women considered the image of cruelty, and they considered it the property of joy for men. They are even described as weak sex and inferior; a passive object that cannot think for itself and they are always dependent on men for their needs. Men speculate; the women themselves did not survive. Because of social power, they always said weaker sex or second sex. They represented falsely. Feminism accuses the male patriarchy of not taking responsibility for oppression. The feminism movement has focused on supporting gender discrimination, and how traditions, social status, have influenced gender discrimination against them. In the literature of the 1960s, the notion of feminism prevented the female writer from initiating and defining the use of female characters. Women writers try to regulate the situation faced by women in society through fictional female images in their novels.

A lot has been written about Alice Walker's creative and critical aspects Writings. His books provoked a lot of critical responses because they were too many. Most of the literature available on Alice Walker is in the form of scholarly articles in literary journals. Research in book forms is relatively rare. Criticisms of Walker are recorded not only in any chronological order, but only in order of relevance: Donna Haysty wrote *Alice Walker* (1992), who gives an overview of Winchell Walker's literary studies, and with her two non-fiction works, e.g. In search of the gardens of our Mothers and living by the word, as well as novels, short stories and poems. Henry Louis Gates, Jr., and K.A. Appia has edited a collection of critical essays entitled *Alice Walker: Past and Present Critical Perspectives* (1993). The book includes commentaries on his first five novels, essays by sixteen scholars, mostly on his fiction, as well as interviews with Walker by John O'Brien and Sharon Wilson. Maria Lauret's book, *Alice Walker* (2000), was included in the *Modern Novelists* series. It traces Walker's specific themes of violence against children and women's sexuality, and shows the development of Walker's theories of racial hybridization, spirituality, and goddess worship. He also analyzes Walker's approach to African-American history, which is presented as a protest against Western male dominance of Western thought. Walker's interest in the work of psychoanalyst Carl Jung was also explored, as his ecology, spirituality, and life

cycle were linked 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 entitled "The Political Treatment of the Body" dedicated to the Alice Walker Meridian. Klaus Ensslen's "Collective Experience and Individual Responsibility: Alice Walker's Third Life of Grange Copeland" (1970), edited by Peter Brooke and Wolfgang Carrer in the 1960 African-American novel (1982). included. The essay describes the broad racial experiences of the black community, which may be subjective in their influence on different people, even when they are together. Walker argues that a person has an obligation to rise above his or her circumstances, and that he or she must choose how to deal with the injustice and oppression in his or her circumstances. *Race, Gender, and Desire: Tony Cade Bambara, Tony Morrison, and Alice Walker* (1989), artistic narrative strategies by Elliot Butler-Evans. In his book *The Pointing Monkey: The African-American Theory of Literary Criticism* (1998) is devoted to the whole chapter of Henry Louis Gates, Jr., devoted to the use of sign as a means of rewriting and revising the methods of folk speech used by Walker's Zora Neil Hirston.

## II. Methodology

The multidimensional historical and cultural environment of African Americans served as a backdrop for Walker's development as a woman. Creativity at Walker isn't limited to the blues. It also celebrates the creativity of African-American women who are encountered in ordinary activities in daily life, such as quilling, gardening and sewing. She told African American women that he was a slave and oppressed for centuries, yet he maintained their creativity. It is based on this very legacy of creativity that Walker founded on his painting. In search of literary predecessors and models, she could not find them in the sacred institutions he attended. Instead, he found them among the "unknown." mothers, grandmothers, and artists; his mother and Zora Neil Hurston were among them. The very interesting thing about Walker's femininity is that she doesn't give in to abstract theories. Instead she propagates by giving her philosophy clear examples from his own and people's concepts and experiences around her. Clara Juncker notes that Walker "uses a sincere, autobiographical style of expression that blends in with other women's voices to the mother's signature". She goes on to say: Her[Walker] autobiographical, poetic, elliptical, and multivocal discourse also distinguishes him from the dominant culture of theorists and theorists. Exploring the meaning of her mother in the garden, Walker writes that black woman's creativity is marginal, a motherhood and magical space inhabited by legendary figures, whose knowledge and power explode traditional symbolic codes. In short, Walker presents in her essays, and I believe in her later novels, a theory of the femininity of blacks. "An important aspect of Walker's work is that what she writes, whether prose, poetry or fiction, is interconnected. An example of this is the theme that appears in his same show, i.e. her sister, in the story 'Daily Use' and 'Sister for Me, Fifty-Year-Old Molly.' She may also have essays on anything we love: Saved by the author's activism and the final part of her book, *In Search of Our Mother*, is linked to the Civil Rights Movement in the novel, *Meridian*. In the same way, her definition of a woman is better understood when she is used as a measure to measure the characters of women in fiction. Her position through Walker's stories repeats several times. Like the blues singer, she thus conveys the message of femininity in her material presented in different ways, through different characters and situations. Contrary to popular belief, Alice Walker's feminine beliefs don't stress the uprising against black or white men, just as in a celebration of femininity, which is what she calls her "feminine woman". as can be seen from the reef is associated with the complete liberation of women of all colors and faiths. She writes, 'Woman! desert / infinite / hold the future / in the middle of every breath / creepervine / or walk to the ground, not the tree. This emphasizes the need to give the woman a chance to show her true nature, i.e., "angry, brave, courageous, or intentional". A woman must resist any form of oppression that prevents her from becoming a whole; if this oppression comes from African American men, as well as white people and their institutions, then the 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 of her fellow women. In an interview, she says: Critics do not seem to be equipped in the usual way to discuss and analyze the works of black women. Usually, they try not to even do it; they prefer to talk about the lives of black women. writers are not about what they write. And, because there are no black women until recently, it seems very pleasant that they are at least ready to worship male supremacy - the opinions about them are cruel. Walker has been widely criticized for being perceived as a negative portrayal of African-American men in the film, in the character of a mister in his book *The Color Purple*. Similar criticisms were directed against him in the African American men depicted in the *Third Life of Grange Copeland* and the *Meridian*. She sympathizes with the suffering of black women under the guise of sexism, frustrated by the "inability" of some African-American men to even acknowledge our struggles; know that there are many black men who seem really unaware that there is sexuality ... or that in almost all cultures women are oppressed and abused if they exist, their desire to minimize it or divert attention from it to themselves. In any case, Walker's struggle against African-American men is not because they are men, but because their gender preferences tend to oppress African-American women. Similarly, whites have persecuted the race of African Americans for centuries, and homosexuals and other inappropriate groups that oppress minorities, such as social institutions. A woman is faithful to her gender and race on a privileged and historical basis, not biology, and she values the culture that history has given her, which confirms that she loves music, dance, the moon, the moon. The spirit, the struggle, the people and himself.

### III. RESULTS

In Alice Walker's books, the mistreatment and stigmatization of African women by morality and religion is understood in different ways by most men and in post-normal society. Her novels depict African women struggling against an oppressive society, and she has addressed this issue frequently throughout Walk's life. She expressed concern about things like women's education, women's legal right to marriage. She is a contemporary writer who embodies ideas that come from the hearts and minds of modern African women. He was impressed that Hurston felt that blacks were a complete, complex, indelible being, that he was proud of blacks, and that he was on his way. She published her first story, *Love and the Problem: Stories of Black Women* (1973), which received the Richard and Hinda Rosenthal Awards from the American Institute of Art and Letters. It was in February 1974 that, according to Barbara Smith, a well-known black feminist critic in *Ms* magazine, "she sought to honestly explore the textures and horrors of black women's lives." He said he believed the most devastating consequences of superstition in this nation were the disruption of human ties between dark men, women and youth and the destruction of their minds. In illuminating the lives of dark ladies, Walker excels in this relationship experience. Her stories depict a number of black women who are mainly involved in abusive and disturbing relationships with men. They rejoice not only in the compassion of the men in their lives, but also in their passions, the forces of nature, or their social expectations of who and how they should be. However, few women dare to define their beliefs and then follow them instead of capitulating to intimidate those in power. The important story of "Daily Use" reflects many of Walker's themes and concerns. This defines his notion of "heritage" as a separate part of black culture, particularly the art of sewing. In 1983, Alice Walker wrote a series of essays with many revelations, entitled *In Search of the Gardens of Our Homeland: In Female Prose*. It was inspired by Walker's mother and Walker's return of Zora Neale Hurston, both of whom had a big impact on him. The book continues to explore Walker's memories of his observations and experiences of African American culture and the hidden truths that define women's integrity. This is the main work that describes the basic idea of femininity that a woman can be submissive to each other and related to their personality. It pays homage to the invincible spirit of black women's own creativity. The fact that his mother was feeding the flowers in the wreath of the landlord who had to buy it, and forcing him to create art from this work, becomes a symbol of his quest to control and direct the fate of the black woman. Africa is a developing country that always meets women in terms of its culture, religion and traditional norms. Society took place without a society dominated by men. But there is modernization, which brings about social and thematic changes that enhance women's choice. At the same time, women are expected to have equal rights, equal opportunities, and to help achieve their goals. African women have many thematic similarities, such as oppression, repression, cultural alienation, rebellion, solidarity in the exploitation of women, sexual trafficking, and the changing dynamics of sexuality. African women are becoming aware of their strengths to determine political, economic, and social outcomes. Grange Copeland's third life is his first novel; she gained the highest reputation through this novel as a writer who adds a feminine voice of a unique, genuine, traditional, and cultural significance to contemporary and contemporary African American literature. Walker joined hands to create a feminist activist who stood out with courage and overcame all the struggles of a male-dominated society, who could speak, act independently, feel perceptive, and have a unique personality. Irene d'Almeida, a social critic and activist, said these women were "ready to make choices that would make their lives healthier, regardless of the consequences". Alice Walker adds beauty, depth, and spirit to the sufferings of African literature. The history of feminism has evolved to be based on women, who should have equal rights and opportunities as men. Black feminism is a concept that denotes oppression, which is racial discrimination, racial identity, and gender equality. Black feminism became popular in the 1960s. It is a combination of sexism, class oppression, gender identity, and racial discrimination. Lawyer KimberleCranshu coined the term "black feminism". It has become popular in response to various movements such as the civil rights movement, the black art movement, and the feminist movement. The feminist movement arose because of slavery among black women; it was developed by black feminist activists, writers, and socialists. The feminist movement has become a social theory of women's self-awakening and self-liberation, aimed at ensuring women's awareness in society at all times. Feminist writers and activists have raised their hands in support of women's rights, freedoms and independence. June Jordan called feminist black feminism "I am a feminist and what this means to me is the same as the meaning of being black: it means I have to take it upon myself to love myself and pretend to respect myself. my life depends on self-love and self-respect." Women's freedom demanded another word that would culminate in its multifaceted nature and end. Recalcitrance Walker's claims, on the contrary, suggested that in his descriptions of femininity, women or black women should be stronger and superior to white women. Black women faced struggles like white women; however, they had to face issues of diversity on top of inequality. Black women have raised awareness in their minds about women's social and sexual lives.

Black women were subjected to the greatest insults of slavery; often enslaved men were forced to work in the fields, subjected to sexual violence and forced reproduction, and often sold their children to them. The flight of the captured women received little attention, and she became an invisible figure. The great writer Tony Morrison says in his quotes: "I combined these two words black and feminist because I am surrounded by black women who are very strict around me and always think I need to work and raise children and run homes. 'I'm tired.' She shared her experience and spoke about the plight of women oppressed by oppression. In general, people have always treated the back as a slave, and he was dominated by two whites in his community. They also considered that they had all the rights over white people. The famous black feminist Andre Lord said, "I am a black feminist, I mean, my strength, as well as my main oppressions, are the result of my struggle with both my black body and my wife,

and therefore both. These fronts are inseparable." Black women have always been considered depressed because white communities have been suppressed from a variety of perspectives, such as racial discrimination in public places such as formal schools, workplaces, etc., the first feminist analysis of the plight of African-American women.

#### IV. DISCUSSIONS

Historically, Walker is uniquely placed because she was able to witness firsthand the Civil Rights Movement in the 1960s, as well as the rise of the Women's Movement. These have played crucial roles in her evolution as a writer. Much of the experience and wisdom she gained as a participant in these two movements helped shape her "womanist" sensibilities. Despite articulating her grievances against the rampant racism that many African Americans encounter, the Civil Rights creed of 'black and white together' remains a strong influence on her. This has been proved by her marriage to a white man. Prior to a detailed study of the term "womanist" and what it denotes, a brief study of these two Movements is in order. The American Civil Rights Movement (1955-1968) refers to a set of events and reform movements in the United States aimed at abolishing public and private acts of racial discrimination against African-Americans, particularly in the South. Denied constitutional guarantees (1787) because of their slave status at the founding of the republic, African Americans were first promised fundamental citizenship rights in the 13th-15th constitutional amendments (1865-70). The Civil Rights Act of 1875 required equal accommodations for African Americans with whites in public facilities (other than schools), but this legislation was effectively voided by the Supreme Court in 1883. By 1900, eighteen states of the North and West had legislated public policies against racial discrimination, but in the South new laws eroded the franchise and reinforced segregation practices, while the U.S. Supreme Court upheld "separate but equal" facilities for the races in *Plessy v. Ferguson* (1896), thus legitimizing the segregation of African Americans from whites.

During World War II, progress was made in outlawing discrimination in defense industries (1941) and after the war, in desegregating the armed forces (1948). During the late 1940s and early 1950s, lawyers for the National Association for the Advancement of Colored People (NAACP) pressed a series of important cases before the Supreme Court in which they argued that segregation meant inherently unequal (and inadequate) educational and other public facilities for African Americans. These cases culminated in the Court's landmark decision in *Brown v. Board of Education of Topeka, Kansas* (May 17, 1954), in which it declared that separate educational facilities were inherently unequal and, therefore, unconstitutional. This historic decision was to stimulate a mass movement on the part of African Americans and their white sympathizers to try to end the segregationist practices and racial inequalities that were firmly entrenched across the nation, particularly in the South. Although the movement was strongly resisted by many whites, there were also sympathetic white people who took active part in the Movement. Lynne, Meridian's white friend in *Meridian*, is an example of such a white volunteer; Mel Leventhal, Walker's Jewish former husband, also fought for black rights in Mississippi during this time. After an African American woman, Rosa Parks, was arrested for refusing to move to the Negro section of a bus in Montgomery, Alabama (Dec. 1, 1955), African Americans staged a one-day local boycott of the buses to protest her arrest. Fusing these protest elements with the historic force of the black churches, Martin Luther King, Jr., succeeded in transforming a spontaneous racial protest into a mass resistance movement, led from 1957 by his Southern Christian Leadership Conference (SCLC). After a protracted boycott of the Montgomery Bus Company forced it to desegregate its facilities, picketing and boycotting spread rapidly to other communities. During the period 1955 to 1960, some progress was made toward integrating schools and other public facilities in the upper South and the border states, but the Deep South remained adamant in its opposition to most desegregation measures. In 1960 the sit-in movement, largely under the auspices of the newly formed Student Nonviolent Coordinating Committee (SNCC), was launched at Greensboro, N.C., when African American college students insisted on service at a local segregated lunch counter. Patterning its techniques on the nonviolent methods of Indian leader Mohandas Gandhi, the movement spread across the nation, forcing the desegregation of department stores, supermarkets, libraries, and movie theatres. In May 1961, the Congress of Racial Equality (CORE) sent "Freedom Riders" of both races through the South, to test and break down segregated accommodations in interstate transportation. By September, it was estimated that more than 70,000 students had participated in the movement, with approximately 3,600 arrested; more than 100 cities in 20 states had been affected. The movement reached its climax in August 1963 with a march organized in Washington, D.C. to protest against racial discrimination and, to demonstrate support for major civil-rights legislations pending in Congress.

Around the year 1966, there arose a difference of opinion regarding the two key tenets that the Civil Rights Movement had been based on, integration and nonviolence. While Martin Luther King, Jr. had advocated this, black activists within SNCC and Core stood to differ. They had chafed for some time at the influence wielded by white advisors to Civil Rights organizations, and the "disproportionate" attention that was given to the deaths of white civil rights workers while black workers' deaths went virtually unnoticed. Stokely Carmichael, who became the leader of SNCC in 1966, was one of the earliest and most articulate of the spokespersons for what became known as the "Black Power" Movement.

In any case, Walker's struggle against African American men is not because they are male *per se*, but *because* their gender privileges them in such a way that they tend to oppress African American women. Similarly have whites oppressed the African American race for centuries, and social institutions oppressed minorities like homosexuals and other nonconformist groups. In her journal she writes, "No matter in what anger I have written about the black man, I have never once let go of his hand."

## 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.

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