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Actes des journées scientifiques de la Faculté des Lettres,  
des Langues et des Sciences du Langage (FLSL)

tenues les 13 et 14 janvier 2026 sise à Kabala



Thème : Langues africaines et mutations sociales :

Dynamique de résilience, d'innovation et de justice sociale



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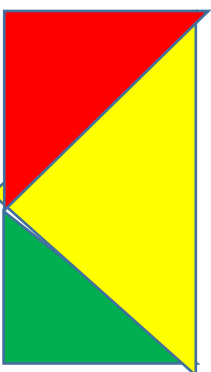
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## **Argumentaire de l'appel à communication des journées scientifiques de la FLSL**

Dans un contexte africain en constante mutation – marqué par des transitions politiques, des crises sécuritaires, des mobilités internes croissantes, ainsi que des revendications identitaires et sociales – les langues africaines s'imposent comme des vecteurs centraux de médiation, d'innovation et d'adaptation. Elles ne sont pas seulement des instruments de communication, mais des marqueurs identitaires (Bamgbose, 1991; Touré, 2023), des outils de résistance, de développement (Touré et al., 2022), et des leviers de transformation sociale. Face à la pluralité des usages et des situations de communication, il devient impératif de repenser le rôle des langues dans les dynamiques sociales en Afrique, en particulier dans l'espace sahélien et dans l'espace AES (Alliance des États du Sahel). Les Journées scientifiques de la FLSL entendent interroger les multiples fonctions des langues africaines à l'aune des défis contemporains, dans une perspective à la fois critique et prospective.

Comment les langues africaines, dans toute leur diversité et leur historicité, participent-elles à la recomposition des sociétés africaines en proie à des transformations majeures ? Dans quelle mesure ces langues deviennent-elles des ressources de résilience face aux crises (Ballo, 2024; Minkailou et al., 2023), de revendication face aux marginalisations, et d'innovation dans les champs de la médiation, de la gouvernance, de l'éducation (Nounta, 2015; Nouta et Touré, 2024;) ou encore du genre ? À travers quelles politiques linguistiques, quelles pratiques sociales, et quelles représentations culturelles se redéfinit leur place dans les processus de construction sociale ? Autant de questions qui invitent à une analyse pluridisciplinaire, ancrée dans les réalités sociolinguistiques africaines.

Le cadre théorique de ces journées scientifiques s'inscrit dans une approche pluridisciplinaire, à la croisée de la sociolinguistique critique (Calvet, 1999), de la linguistique anthropologique (Gumperz, 1982), de la sociologie du langage (Skutnabb-Kangas, 2000), de l'enrichissement terminologique des langues africaines (Diki-Kidiri, 2008 ; Ligan 2022) des études postcoloniales et des théories du développement linguistique (Kirmayer, 2009). Il s'agit de considérer les langues africaines non pas comme de simples instruments de communication, mais comme des systèmes socio-symboliques imbriqués dans des logiques de pouvoir, (Lakoff, 1975 ; Cameron, 1992), de résistance, de négociation identitaire et d'innovation sociale (Blommaert, 2010).

Ces perspectives permettent d'interroger les langues non seulement comme outils de communication, mais comme ressources sociales façonnées par le pouvoir, les idéologies et les dynamiques identitaires (Agouzoum, 2025).

Ces Journées scientifiques visent à ouvrir un espace de réflexion interdisciplinaire sur les fonctions sociales et politiques des langues africaines face aux mutations contemporaines. Elles ambitionnent de contribuer à une revalorisation des langues africaines, non seulement comme patrimoine culturel, mais comme leviers d'innovation sociale, d'équité et de résilience communautaire (Lezou Koffi, 2024). À travers les contributions attendues, il s'agit également de formuler des recommandations concrètes en matière d'aménagement linguistique, de politiques publiques, et de recherche-action.

### **Axes de communication**

#### **AXE 1 : Politiques linguistiques et migrations internes au Mali et dans l'espace AES**

Les mobilités internes au Mali – qu'elles soient volontaires (urbanisation, emploi, scolarisation) ou contraintes (déplacement forcé, insécurité) – recomposent les cartographies linguistiques locales. Dans un tel contexte, les langues majoritaires comme le bamanankan ou le songhay se

redéployent dans de nouveaux espaces, tandis que d'autres langues jouent un rôle de relais ou de médiation.

Cet axe interroge :

- Les langues de la mobilité : quelles langues sont utilisées dans les processus de migration intra- ou interrégionale ?
- Les dispositifs ou absences d'aménagement linguistique interrégional dans l'espace AES : peut-on envisager une politique linguistique concertée entre pays membres ?
- Le statut des langues dans les lieux d'accueil (écoles, services publics, espaces marchands) : entre intégration et invisibilisation des langues des déplacés.

### **AXE 2 : Langues minoritaires et résilience culturelle en contexte de crise**

En période de conflit ou d'instabilité, les langues minoritaires jouent souvent un rôle central dans le maintien de la cohésion communautaire, la transmission des savoirs endogènes, et la reconstruction identitaire. La résilience passe ici par des formes de créativité discursive, de ritualisation linguistique ou de réinvestissement symbolique.

Cet axe propose de questionner :

- Les usages communautaires des langues minoritaires dans les zones de crise : contes, proverbes, chants, etc.
- Les pratiques de transmission des valeurs et des mémoires collectives en situation de rupture sociale.
- Les stratégies linguistiques d'adaptation et de préservation : traduction orale, codes partagés, lexiques de résistance.
- La dimension politique de la résilience linguistique : une affirmation identitaire face aux logiques d'homogénéisation culturelle.

### **AXE 3 : Langues africaines et justice sociale ( accès aux services publics)**

L'accès aux services publics demeure fortement conditionné par la langue utilisée. Dans des contextes multilingues, le recours exclusif aux langues officielles, souvent exogènes, crée des inégalités linguistiques majeures, notamment dans les domaines de la santé, de la justice, et de l'éducation.

Les communications attendues dans cet axe pourront traiter :

- Des obstacles linguistiques à l'accès équitable aux services de base.
- Des expériences d'interprétariat communautaire, de traduction institutionnelle, ou de matérialisation des langues nationales dans les services publics.
- Des enjeux de littératie plurilingue dans la prise de parole citoyenne.
- Des propositions d'ingénierie linguistique sociale : chartes linguistiques, labellisations inclusives, etc.

### **AXE 4 : Plurilinguisme, conflictualité et médiation**

Le plurilinguisme, loin d'être une simple donnée descriptive, peut générer des tensions linguistiques, mais aussi des opportunités de médiation. Dans les espaces de négociation (famille, chefferies, instances coutumières, commissions de paix), les langues africaines sont utilisées comme outils d'apaisement ou d'assertion.

Les contributions de cet axe pourront explorer :

- Les rôles des langues locales dans les processus traditionnels de gestion des conflits.
- Les pratiques plurilingues dans les forums sociaux, les dialogues intercommunautaires ou interreligieux.
- Les enjeux liés à la neutralité linguistique dans les médiations : quelle langue pour quelle légitimité ?
- Les médiateurs linguistiques : griots, sages, traducteurs coutumiers, etc.

### **AXE 5 : Langues, genre et représentations sociales**

Les langues participent à la (re)production des rapports sociaux de sexe à travers des pratiques discursives qui peuvent être discriminantes, stigmatisantes ou libératrices. Cet axe se propose d'aborder les interactions entre langage, genre et pouvoir.

Il s'agit d'interroger :

- Les formes de sexisme linguistique : stéréotypes dans les proverbes, insultes genrées, invisibilisation grammaticale.
- Les rapports d'autorité et de silence dans les interactions sociales et politiques.
- Les transformations linguistiques dans les mouvements féministes africains (néologismes, requalifications, contre-discours).
- Les enjeux du langage inclusif en langues africaines : entre tradition et modernité.

### **AXE 6 : Langues africaines et littérature**

La littérature en langues africaines participe aux dynamiques de résilience, d'innovation et de justice sociale dans les sociétés africaines contemporaines en mutation. Cet axe explore en quoi l'écriture littéraire en langues africaines contribue à la sauvegarde et à la revitalisation du patrimoine linguistique et culturel africain. Il interroge:

- Comment les écrivains utilisent-ils les langues africaines pour résister à l'homogénéisation culturelle et linguistique mondiale ?
- Quelles formes nouvelles de création littéraire (orature numérique, poésie urbaine, slam, etc.) émergent à partir des langues africaines ?
- Comment les écrivains négocient-ils entre l'héritage oral et les exigences de l'écriture moderne pour inventer de nouvelles esthétiques littéraires ?
- Comment les choix linguistiques dans les œuvres littéraires traduisent-ils des positionnements politiques ou éthiques face aux inégalités sociales et aux questions de justice ?

### **AXE 7 : Langues africaines à l'ère de l'IA**

L'intelligence artificielle (IA) ouvre des perspectives inédites pour la valorisation, la documentation et la diffusion des langues africaines. Toutefois, ces technologies restent largement dominées par les langues hégémoniques, reproduisant des inégalités linguistiques dans l'espace numérique. Ce sixième axe propose d'interroger:

- Les enjeux de l'inclusion linguistique africaine dans les systèmes d'IA, qu'il s'agisse de reconnaissance vocale, de traduction automatique, d'archivage sonore ou de modélisation sémantique.
- Les initiatives locales et panafricaines visant à entraîner des corpus en langues africaines, à intégrer ces langues dans les assistants virtuels, ou à concevoir des bases de données linguistiques ouvertes.

- La gouvernance linguistique des technologies de l'IA, les risques de standardisation ou de folklorisation numérique, et les stratégies d'appropriation communautaire des outils d'IA dans une perspective de souveraineté technolinguistique.

## **AXE 8 : Axe libre**

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## From Silence to Voice: A reading of *The Color Purple* by Alice Walker.

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### Abstract:

This research paper analyses the effect of patriarchal system on women. The main objective is to explain how Celie arises from silence to speech and the way other female characters helped Celie to be an independent person. The issue is that African American women face intersectional oppression. They suffer not only for being black but for being women. The methodology adopted in this study is qualitative. This study is analyzed through the lenses of Black feminism. The findings reveal the evolution of the female protagonist, Celie from the position of a silent, illiterate and disempowered adolescent colored girl to that of an autonomous rebellious young woman who challenges rigid gender norms. Her quest for freedom and self-identity drives her to create a bond of sisterhood with other black women. This relationship permits Celie to follow her desires or to know herself better. That sisterhood enables her to be more alert to her conditions and challenge traditional gender roles.

**Key Words:** Alice Walker, Gender, Identity, Sisterhood, The Color Purple.

### Résumé :

Cette recherche analyse l'effet du système patriarcal sur les femmes. L'objectif principal est d'expliquer comment Celie passe du silence à la parole et la manière dont d'autres personnages féminins ont aidé Celie à devenir une personne indépendante. Le problème est que les femmes afro-américaines font face à une oppression intersectionnelle. Elles souffrent non seulement parce qu'elles sont noires, mais aussi parce qu'elles sont femmes. La méthodologie adoptée dans cette étude est qualitative. Cette étude est analysée à travers le prisme du féminisme noir. Les résultats révèlent l'évolution de la protagoniste féminine, Celie, d'une adolescente de couleur silencieuse, analphabète et dépossédée de son pouvoir, à une jeune femme autonome et rebelle qui remet en question les normes de genre rigides. Sa quête de liberté et d'identité la pousse à créer un lien de sororité avec d'autres femmes noires. Cette relation permet à Celie de suivre ses désirs ou de mieux se connaître. Cette sororité lui permet d'être plus consciente de sa condition et de défier les rôles traditionnels de genre.

**Mots-clés:** Alice Walker, Genre, Identité, Sororité, The Color Purple.

## 1-Introduction

Throughout American history, Black people, especially Black women, have faced numerous hardships. From slavery to contemporary society, they have experienced systemic racism and oppression within a social structure that often denied them equal rights and opportunities. In addition to these external struggles, Black women have also dealt with complex challenges within the Black community itself, including issues related to gender discrimination and unequal social expectations. Racism that prevailed in the United States of America from slavery to the civil rights movements has set Black women apart from American society. Black women have been relentlessly struggling against racism, exploitation, gender oppression, and other human rights violations. They are victims of any kind of violence and injustice. In *The Color Purple*, Alice Walker explores the experiences of Black women in their relationships with both White society and Black men. Through the novel, she addresses important issues such as sexism, racism, oppression, and poverty. The story highlights women's struggles to achieve recognition, independence, and self-worth while resisting the oppressive structures of a male-dominated society.

In her epistolary novel, Alice Walker brings attention to the ways patriarchal structures and systems of power dehumanize and control women. The setting represents a world where women function entirely as products in a patriarchal system. They are depicted as passive subjects who are obligated to submit to male directives and accept male behavior without objection.

Historically, Black women in South America have occupied some of the most disadvantaged social positions due to intersecting forms of racial and gender discrimination. They have experienced racial, social, and class oppression and have often found themselves voiceless in the face of societal challenges. Raajitha R (2017) observes: “the body constitutes the site of oppression and become the source of permanent anxiety. The body dominates the novel... The central character has no control over her body and her physical environment. Victimized from an early age she is the object of perpetual abuse (p.114)

Celie is a symbol of strength and resilience in *The Color Purple*. She faces many obstacles including rape, discrimination, incest, color and domestic abuse. Despite the pain and suffering she endures, Celie struggles to free herself from patriarchal oppression and to find her own voice and inner strength. The novel portrays how Black women experience violence and oppression within their own communities. It explores the struggles faced by the protagonist as she embarks on a long journey toward freedom and personal empowerment. Celie passes through a difficult path of racial and patriarchal oppression before she gets independence. She accepts the solidarity of the female community to accomplish her quest for identity. Maria Doce (2018) contends: “thanks to Shug’s friendship and advises Celie finally liberates herself, learns about her own sexuality and eroticism, and grows as a woman” (p.14)

The problem reflects the intersectional oppression of Black women, with Celie as a case study. They occupy what scholars call a “margin within margin”. Specifically, the study examines how other female characters helped Celie to be an independent person. Moreover, each woman has her own aspirations and desires in life, and this study highlights how sisterhood contributes to Celie's freedom of choice and her ability to establish a meaningful role in society. Based on these considerations, the following research questions have been formulated:

- How does Celie begin to resist the patriarchal system that has physically and psychologically oppressed her throughout her life?
- What role do Celie’s sister and other female characters play in her journey toward liberation?
- How does sisterhood contribute to Celie’s freedom of choice and her ability to attain a meaningful social role?

Thus, to better carry out this study, Black feminism is used to analyse and interpret the data. Black feminism is a branch of feminist thought that centers Black women's experiences and argues that race, gender, class, and sexuality are interlocking systems of oppression. It holds that you can't understand sexism without racism, or racism without sexism – Black women face “double jeopardy”. Its principles are to dismantle interlocking oppressions, achieve self-definition, center Black women lived experience, build political solidarity, and enact social transformation through praxis. The choice of this approach is guided by the issue of static gender and its effects on black women lives in the American society. As for methodology, the paper adopts a qualitative research design, focusing on textual and historical analysis to interpret the way the black women or Celie subverted the traditional genre roles to become independent.

This study is structured into three sections. The first section explores the theme of silence, the second analyzes the development of awakening and self-awareness, and the final section examines resistance to and the questioning of patriarchal structures.

### 1-Silence

In the United States, Black women have historically endured systemic patriarchal oppression. Their marginalization comprises both racism and sexism, placing them in a dual position of subordination within American society. While women globally have been constructed as inferior to men, African American women confront the added burden of racial subordination. In the South, this oppression was intensified by patriarchal attitudes within their own communities, where Black men often relegated Black women to subaltern status, subjecting them to further pressure and trauma. Usually, they were reduced to minor folks and had been considered as sexual properties for black male.

Additionally, Black women are victim of sexual abuse, oppression, depression and psychological suffering. They face double oppression. The first source of oppression was linked to race, as they lived in a society that marginalized and dehumanized them because of the color of their skin. The second form of oppression arose from gender discrimination and their status as women. Therefore, colored women had to face the cruelty of black men and the society they live in. *The Color Purple* is a great example of the hardship of black women in the South. Samara N Omar (2024) said: “Celie represents all the abused, raped, oppressed female characters” (p.543). The protagonist has faith in religion. She was submitted to men power and domination because she was a fervent Christian.

In American society, Black women were frequently denied fundamental rights and subjected to unequal treatment, as social structures often placed them in subordinate positions. In *The Color Purple*, Celie is a black woman who is more dominated than any other character. She is perceived ugly and illiterate. These characteristics marked her as inferior. She is treated as an object because she is a voiceless and a powerless black woman. As black women always live under patriarchal rules, they do not regard themselves as free people who can control their own lives.

Celie believes that the only way to survive in her husband's house is to obey his rules, to tolerate the beatings and to remain silent. The protagonist passes through many vicissitudes throughout her life. Initially, she faces problems due to the poor economic condition of her family and widespread racism in the American South. When she grows up, she becomes the victim of black male brutality. Celie's stepfather, Alphonso, repetitively rapes and beats her. This black man mistreats her all the time. He could not give any opportunity to her to be emancipated. Then, he forced her to marry Mr. (Albert), a widower who has four children.

Albert develops a relationship with the blues singer Shug Avery and increasingly neglects Celie. Similar to her father, he subjects her to mistreatment and perceives her primarily as a servant rather than as a partner, reducing her role to domestic labor and occasional sexual exploitation. Alphonso was considered as Celie's father. He was the main reason behind her misery and suffering. Hussain,

M. N. and Khalefa, M. A. (2022) state: “He was fulfilling his sexual desires with her as his wife was sick and thus she can no longer endure Alphonso’s sexual demands” (p. 11832)

In *The Color Purple*, Celie suffered through trauma, sexual abuse, and profound hardship. African American women were objectified and treated like dolls by black men. They have lower status and they could hardly voice for their concerns. Santosh S. and Avinash V. (2015) opined that: “Celie’s world was one of fear, despair, insecurity and loneliness, unspoken and unspeakable, suffering, colorless, dark and with no ray of any hope” (p.4). Celie has any beacon of life because she was reduced to meaningless person. She was deprived of love and affection from childhood. As a Black woman, she was also denied decent clothing, basic rights, and the freedom to think for herself. After her mother dies, Celie’s life turns bleak. She falls under the control of a brutal stepfather and later a misogynist husband. Peace becomes foreign to her. Celie got pregnancy from her stepfather. He brutalized her from time to time. She was confined like a prisoner in a cell. She was beaten and humiliated just for being a woman. In the *Color Purple* raised some of the problems that occur with woman in the South, they had to obey their husband and their father.

The novel opens with the voice of Celie’s sexually abusive stepfather threatening the fourteen-year-old Celie. She endures what seems to be nothing but abuse and betrayal. Her reasons for writing to God are clear: “You better not never tell nobody but God. It’ll kill your mammy” (p.1). This is what Celie’s father says to her before he rapes her. Living in a hopeless situation, she looks to God for guidance and assistance. Celie is left to survive without support or love from her parents. God is implicated in the conspiracy of silence surrounding the sexual abuse of which Celie is a victim.

Before the age of twenty, Celie had been raped and became pregnant twice. She was forced to give up her children and was later married to an older and abusive man. Throughout these painful experiences, she found comfort in praying and writing letters to a God who seemed silent. Celie is almost completely voiceless but her letters enable her to break secretly the silence that is normally imposed on her. “Dear God, I am fourteen years old. I am I have always been a good girl. Maybe you can give me a sign letting me know what is happening to me” (p.1). In that act of writing, Celie asserts her innocence. She attempts to witness her own trauma, preserving a core sense of self. Pecola in Toni Morrison’s *The Bluest Eye* also turns to God. But her prayers for blue eyes are not an attempt to understand or record her suffering. They are a plea to erase herself. Where Celie writes to hold onto who she is despite abuse, Pecola prays to become someone else entirely, believing whiteness will make her lovable and end her pain. Celie’s letters become a lifeline that gradually builds her voice and agency. While Pecola’s prayers lead to fragmentation, leaving her convinced her wish was granted only in madness. Both girls strive for divine intervention under racial and sexual violence. Yet Celie employs language to resist erasure and Pecola’s prayer becomes an act of self-annihilation.

In *The Color Purple*, Walker shows the effects of rape on black women. When Sofia was in jail, the black community sends Squeak to go and see Hodges, the warden to free her. But when she goes to the warden’s office, he beats and rapes her. The Black community does not respond because it lacks the power or means to do so. The rape of Black women by white men has become a widespread social ill in American society. Hopson Cheryl R. (2018) said: “Both Celie and Mary Agnes face domination by overbearing and abusive men, and both are victims of incestuous rape” (p.15) Black women characters undergo all sorts of harassments. Celie and Mary Agnes suffered a lot from rape and incest. The warden commits this sexual crime because he knows that nothing will happen. Justice belongs to white men just to control the colored women.

Sofia is portrayed as a rebellious woman who fights against the idea of the traditional roles Black women are supposed to live by. Her life reflects the multiple forms of oppression women had to fight daily. Through her physical and psychological strength, she refuses to accept oppression from men or from white people. Sofia represents a new image of a Black woman. Her rebellious character helps

her fight oppression against male domination. She said: “All my life I had to fight. I had to fight my daddy. I had to fight brothers. I had to fight my cousins and my uncles” (p.176).

Celie develops the belief that God represents an absolute patriarchal authority. Feeling helpless, confused, and frightened, she writes a series of letters to God through which she expresses both her despair and her hopes. Her perception of God reflects the patriarchal power and dominance she experiences in the men around her. At the beginning of the novel, Celie appears completely powerless. She is treated as an object by others and remains very passive in her interactions with men. Celie’s voicelessness becomes even clearer when Nettie says she is “buried.” “Seeing you (Celie) buried” (p.123). Nettie is Celie’s young sister who tells her to fight back. Celie is reluctant to resist because she lacks a sense of self and an ability to create and to express her own story. Nettie attempts to strengthen Celie’s sense of self by relaying Mr. \_’s compliments, which Celie admits boost her self-image.

**For Celie, Shug becomes a source of comfort, support, and empowerment. It is through Shug that Celie begins to change her understanding of sexuality and relationships.** Through the decolonization of love, Celie gains a new experience that enables her to forgive Albert. She realizes that Albert also needs love. His relationship with Shug is a quest for love. The discovery of this radical love provides Celie with self-confidence, identity and voice. She resurrects from a silent, dominated, abuse and passive life into an active, industrious and independent life. Celie finds herself love, friends, a family and God. Abraham Anjali (2015) paraphrase: “All the loves are restored, but in the most unconventional manner” (p.279).

## 2. Awakening and Self-Awareness

Awakening and self-awareness are the moments in which African American women rise from voicelessness to redefine themselves within the family as well as in society. This re-definition has preoccupied many female authors, among them Alice Walker. Her work largely addresses race, gender, and class, capturing the cultural significance of Blackness. To her, establishing a cultural sense of belonging for black people is essential to improve their circumstances. Through her writings, Walker makes black women’s voice be heard by the society. They are calling for equality, liberty, and independence. At the same time, she also helps black women find a good way to get on their feet in *The Color Purple*.

To Monica S. Udoette (2014) in the novel, Celie is the major character. The story begins in despair and frustration. But it ends positively as she becomes aware of her humanity as a totality of her self-expression and self-realization. At first, Celie is not able to resist those who abuse her. Her step father, Alphonso, a man she calls Pa, rapes Celie at age 14. He beats her in the family again and again. Therefore, Celie begins to fear and hate her Pa and any of the men. Moreover, Pa reinforces Celie’s suffering by taking her children away from her. Then he tells her that she had better tell her suffering to God than to someone else. In despair she believes him and starting recounting her story through letters to God.

These letters are about her miserable life with her broken English. Celie writes to God that she cooks, does housework, looks after her little brothers and sisters and does what her Pa says seem to be all for a black girl’s life. Thus, the novel commences with “Dear God”. She becomes the tool of her step father’s insatiable desires. When he gets tired of her, he pushes her to marry Mr. (Albert), a man whose name Celie never wants to call because he is as cruel as Pa. Walker wants to show that Pa is not the biological father of Celie and decide to get rid of her by writing: “Fact is, he say, I got to git rid of her. She too old to be living here at home. And she a bad influence on my other girls” (Walker, 1982,18). He forces the girl to marry Mr \_ because she would negatively impact his children. One can say that Pa does not only treat Celie badly because she is a woman but he is not her biological father. Her letters to God become her only outlet. What Celie meets in Mr.’s house are twice as depressive as her former home. Her step-son injures her on her wedding day. But no-one

criticizes him. Mr. victimizes her by hiding her sister's (Nettie) letters from Celie. To show that Celie does not know what is peace in her childhood and in her marriage because of mistreatment, Santosh S. Chouthaiwale and Avinash V. Gholap (2015) write: "Walker has presented the experiences of a woman character, Celie who is oppressed by a male dominated society. She is sexually abused by her father and husband" (Chouthaiwale and Gholap, 2015,4). This quotation witnesses Celie's sufferings before and after her marriage.

The arrival of Shug Avery makes her find herself. She starts a new life. Their meeting or friendship affords Celie a process of growth and self-discovery. With Shug's help, Celie gets the letters from her sister Nettie. These letters allow her to know the life in Africa where African Americans like Celie think their family roots derive from. In addition, thanks to Shug, Celie, a black woman in America, starts her own career by making pants for people. Since then, Celie slowly figures out who she is. She is no longer ashamed of who she is. Thus, Celie finds herself a decent life in the end.

In general, the story reveals the black females' pursuit of equality both on race and sex. In addition, Sofia's attitude toward her husband, Harpo has made Celie change. Several years after Celie marries Mr. \_\_\_, Harpo becomes besotted with Sofia Butler. She is a confident and healthy young woman. The two marry against the will of Harpo's father when she becomes pregnant by Harpo. In contrast with other marriages in *The Color Purple*, precisely Celie's, Harpo and Sofia's marriage is one that is founded on love. However, their relationship quickly deteriorates when Harpo tries to beat Sofia with the aim of teaching her to follow his order. Unfortunately, his attempts are unsuccessful because Sofia is a strong woman, and she fights back. Her indomitable spirit becomes her main characterization. She refuses to take abuse from anyone.

One can say that Shug Avery, Sofia Butler and Nettie's letters make Celie change. Shug is never afraid of her female identity. She motivates Celie to leave Albee for her independence. She should not accept Albert's mistreatments. As for Sofia, her attitudes toward her husband astonishes Celie. She rejects any oppression from anyone. She dares to fight back when Harpo begins to teach her. This is something that impresses Celie so much. Concerning Nettie's letters, they provide her with hope, connection, knowledge etc. For, they permit her to know Nettie's whereabouts. They also allow her to learn that her children are alive whom she thought were dead. These letters from Nettie to Celie symbolize hope and resilience.

### 3. Challenging Patriarchal norms

Traditionally, patriarchal society negatively defined women. They were suggested to respect or submit to men or to treat them as gods. But in *The Color Purple*, Shug Avery, a female character, asked Celie to redefine God in a new way. Celie began resisting against traditional gender norms. Shug made her know a distinctly non-Christian discovery of God and eventually obtained liberation from patriarchy. Celie embraced a conception of God that was aligned with nature, characterized as non-sexist, unoppressive, and non-repressive. In other words, she sees God as an elderly white man. Shug Avery, tells her that God is not a white nor man. She goes further by telling her that God is not a person at all. "It" is used to refer to God. God is in everything that surrounds us, especially ourselves.

Shug Avery additionally tells Celie that God does not need people to please him. On the contrary, "It" creates things to please people. She lets Celie know that folks misspend their lives trying to confirm their love to the Lord. Meanwhile they are losing the beauty that God creates for everybody to enjoy. Shug sees life and the world as beautiful. She thinks that God would like all of his children to take part in life as a joyful celebration.

This new philosophy of God is a feminine view. It confuses and acquits the traditional male connotations of God and produces a new feminine concept of God as part of everything. Shug gives

Celie a bridge to a new spirituality free from the domain of an angry, white male God. This redefinition of God represented Celie's shifting from an object of somebody else's attention to an autonomous woman. Shug makes an effort to take care of Celie and to fortify her blames

Man corrupt everything, say Shug. He on your box of grits, in your head, and all over the radio. He try to make you think he everywhere soon as you think he everywhere you think he God. But he ain't whenever you trying to pray, and man plop himself on the other and of it, tell him to get lost. (Walker, 1982, 204)

This new ideology about God and man changes Celie's perception towards them. She perceives herself as a fool and got angry at her passiveness in everything. Firstly, she obeys the Bible and becomes quiet when Alphonso (father) raped her. But later, as she is enlightened, she starts refusing to accept negative aspects in men. She challenges and cursed Mr. when he declines to hand over the letters from Nettie. She curses Mr. by saying that until he did right by her everything he dreamed about would fail. While cursing him, she sees the extreme power that seemed to come to her from the trees, the nature God.

Celie's childhood sexual abuse by her so called 'Pa' coupled with Albert's marital rape has produced in her an entrenched hatred for men and a strengthening trust for women. She gets safety, encouragement and a way of ventilation when she shares her experiences with other women. She says that she does not even look at men. Surely, it is true that she looks at women. But she is not scared of men because they have made her suffer a lot. This is evident from the moment she has sight of a picture of Shug Avery, Albert's fatal woman. She comments that Shug is ten thousand more prettier than her husband. Before the arrival of Shup, firstly Sofia's attitude towards her husband astonishes Celie. Then she discovers another extraordinarily brave woman who left her three children to her mother only to pursue her freedom and career as a Blues singer.

It can be indicated that she is not only inspired by the women who are around her, but also by "the intimate knowledge" that she accumulates from Nettie's letters. These letters are long hidden by Albert. They make her start transforming her initial "vague hopes" to be courageous enough to defy the blood-congealing eyes of men. Since the disappearance of her kids, she has not heard about them; the interruption of the letters and the uncertainty about Nettie's whereabouts maintained her spirits and hopes indistinct. So, it is perceived that the discovery of the letters appeared as a source of motivation for her. Since through the letters, she knows the whereabouts of her sister, Nettie and her children. Besides, they allow her to learn that they are all alive, Nette and children. This has permitted a spiritual rebirth in her mind. During a certain confrontation in dining room, Celie asserts, to the consternation of Albert and Harpo, that she is deserting Albert and his family to live in Memphis. Defying his masculine gesture and deriding his typical threats, Celie declares that until he did right by her, everything he even dreams about would fail. The jail he plans for her is the one in which he would rot. This determines the climax of the novel and the peak of her independence and Albert's humiliation as well.

Now, Celie is able to defend herself and to decide what is good for her. She is capable to reject traditional gender diktats in order to find her feet. That is why Kamelia Talebian Sedehi, and al (2014) write: "In *The Color Purple* Celie intends to attain this linear time of progress and improvement. *The Color Purple* deals with Celie's fight for progress and individuality. She intends to enter society, follow her dreams and achieve them" (Sedehi, and al, 2014,1330). This quotation means that Celie takes into consideration Shug Avery's advice who encourages her to leave Albert so that she can become somebody in the society. It can also be said Celie takes into account the way Shug defined God to her.

Celie leaves Albert to settle down with Shug in her new home, in Memphis. There, she does not write any letters. But she sows men's pants. Clearly, she embraces her independence by starting a

career of making pants. What Walker particularly underlines here is the significance of females' collaboration. For, before Celie was a writer, and now she is an 'artist' of making fashionable garments for men. In fact, this shifting from pen to needle can synonym with the deconstruction of the binaries of man and women as masculine and feminine. Therefore, making pants shows a significant reversal in gender fashion. Whereas pants usually symbolize the clothing of men, Walker/Celie uses this clothing to fog the presumption of masculinity and to express the resilience of femininity. An artistic designer as well as perceptive 'individual,' she has learned how to make out men's personality and the associated taste with it by stitching a proper trouser accordingly. Around this time, Walker tries to accomplish the construction of Celie's individual identity.

Ashraf Asa'd AL Qaisi writes:

It seems like throughout all the trouble Celie had to go through, a proving success came. She had started the pants business, which enabled her to stand up for herself. She had the courage to fight back. This even brought a key success into recognition, which symbolized her growth as a human being. This shows us how her self-respect had increased. (Qaisi, 2016, 10)

Through this quotation, one can see how much Celie's meeting with Shug Avery, Sofia and the discovery of Nettie's letters are significant in her life. They permit a voiceless woman to gain voice and be able to challenge the established gender principles so as to pursuit her independence by founding pants her making business. Thanks to this business, she gains the independence and to equal to men. Through the length of bell hooks, the marginality of Celie is transformed from imposed silence into resistance. Celie shifts from exclusion to integration by creating sisterhood with Nettie, Sofia, and Shug. This attitude enables her to develop her voice, sexuality, and economic independence. Her autonomy goes with Hooks's vision.

This study shows the journey of Black women from Self-hatred to Self-love which helps them to liberate themselves from the men cruelty, violence and selfishness. This paves a way to the empowerment of the female characters through various sisterhoods. Celie realized herself and rebel. From a neglected, abused girl unable to resist her stepfather and later her husband, Celie became an independent and a strong woman. She was not afraid to make her own decisions. She was even able to run her own business successfully. In most of her writings, Alice Walker strives for equality, liberty, and independence for African American women. In her novel, Celie was a poor and uneducated black girl. Later, she turned to be an independent woman with self-esteem.

## Conclusion

In *The Color Purple*, Alice Walker illustrates a hopeful path to liberation for African American women through Celie's journey to reclaim her full identity. Celie's life is especially difficult because she experiences the "double consciousness" of being both African American and a woman. To find herself, she must confront racial and sexual oppression and claim her place as an equal, independent American.

Beyond that, Celie longs for cultural belonging. She launches a pants-making business, which allows her to earn her own living and gain independence. Cultural identity is key to achieving equal status and rights. Those rights form the foundation for building a career, and a career is the source of an independent, dignified life. Walker's message is clear: if African American women want to live with dignity, they must work to reclaim their full cultural identity.

This message extends beyond African American women to all races and groups who feel oppressed. Walker offers it as a strategy for liberation. Her objective is to give voice and representation to women who have been silenced for ages and suffered from sexism as well as from racism. Despite facing enormous obstacles and cycles of oppression, African American women have

made significant progress. They continue to overcome racism, lack of access to education, and the myth of female inferiority.

Through *The Color Purple*, Alice Walker wants to let the readers or everybody knows that whenever someone finds himself or herself in a difficult situation, it is up to this person to fight in order to get out of it. This means that today, every people or countries that feel they are dominated have to fight for their independence.

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