Reviews

Books Reviews :


Taking place mostly in rural Georgia, the story focuses on the life of women of color in the southern United States in the 1930s, addressing numerous issues including their exceedingly low position in American social culture. The novel has been the frequent target of censors and appears on the American Library Association list of the 100 Most Frequently Challenged Books of 2000-2009 at number seventeen because of the sometimes explicit content, particularly in terms of violence.


It is an ambitious and multi-narrative novel containing the interleaved stories of Arveyda, a musician in search of his past; Carlotta, his Latin American wife who lives in exile from hers; Suwelo, a black professor of American History who realizes that his generation of men have failed women; Fanny, his ex-wife about to meet her father for the first time; and Lissie, a vibrant creature with a thousand pasts.


It tells the story of Tashi, an African woman and a minor character in Walker's earlier novel The Color Purple. Now in the US she comes from Olinka, Alice Walker's fictional African nation where female genital mutilation is practiced. Tashi marries an American man named Adam then leaves Olinka because of the war. Tashi chooses to go back to Olinka to undergo circumcision because she is a woman torn between two cultures, Olinkan and Western. Instead of feeling free from not having the procedure done as a child, she feels bothered by it. She wants to honor her Olinkan roots and has the operation in her teen years, although it is usually performed on female children. Tashi later sees several psychiatrists because she goes crazy due to the trauma she has suffered before finding the strength to act.

The Third Life of Grange Copeland is the debut novel of American author Alice Walker. Published in 1970, it is set in rural Georgia. It tells the story of Grange, his wife, their son Brownfield, and granddaughter Ruth.

5} Meridian (1976), Print, Harcourt Brace Jovanovich, 0-15-159265-9

Set in the 1960s and 1970s, Meridian centers on Meridian Hill, a student at the fictitious Saxon College, who becomes active in the Civil Rights movement. She becomes romantically involved with another activist, Truman Held, and though he impregnates her, they have a turbulent on-and-off relationship. After Meridian has an abortion, Truman becomes far more attached to her and longs to start a life together. Later Truman becomes involved with a white woman, Lynne Rabinowitz, who is also active in the Civil Rights struggle, though perhaps for the wrong reasons. As time goes by, Truman attempts, unsuccessfully, to achieve personal and financial success while Meridian continues to stay involved in the movement and fight for issues she believes deeply in.

Articles
1} Bosnicova Nina: Transgressive Black Female selfhood in Alice Walker novels (2011), Brno Studies in English, Vol-37, ISSN 0524-6881, P-10

By using textual examples from three autobiographies written by African American women in different periods of U.S. history, this paper argues that two distinct features mark black female autobiographical selfhood. One is its being a “selfhood-in-relation” that stands in stark opposition to “a lonely hero” subjects created by both black and white male American autobiographers. And the other is the political nature of African American autobiography as a genre which leads the authors to intense consideration of their reading public in the process of creating their autobiographical selves.

Women bonding and sisterhood play an important role in Celie's emancipation process in Alice Walker's The Color Purple. Celie is able to transform her life and free herself both physically and spiritually with the help of her sister Nettie, her daughter in law Sofia and her husband's mistress Shug. Female ties take many forms: some are motherly or sisterly, some are in the form of mentor and pupil, some are sexual, and some are simply friendships.

3) Balde Marta Miquel: The Beloved Purple Of Their Eyes: Inheriting Bessie Smith’s Politic of Sexuality in Alice Walker's novels (2007), a journal of english and american studies, Vol-36, ISSN: 1137-6368, P-22

Some of the latest studies in Black Feminism are concerned with outlining its historical evolution as a discipline, as well as envisioning major tasks to undertake in the future. Other studies compile features underlining a common ground of thematic links among different arts, thus interrelating cultural expressions from different genres. There also seems to be a particular interest in compiling anthologies including outstanding, but often neglected, artists from different manifestations of African-American culture.

4) Wanneburg Gershwin: A response to “arrogant Western” criticism by Alice Walker (2003), Gershwin Wanneburg EERSTE RIVIER, Vol-3, ISSN 5533-5731, P-4

Being a black female writer does not mean that my world became smaller. It became bigger. When I say I write about people, that’s exactly what I mean, black people. The range of emotions I’ve had access to as a black woman writer is greater than someone who is neither.

5) Bhuvaneswari.V: An Eco feminist Study of Alice Walker’s “The Color Purple” (2012), Research on Humanities and Social Sciences, Vol-2, ISSN 2224-5766, P-12
This paper describes the contribution of Alice Walker’s novel “The Color Purple” to the seminal ideas of ecological conscience and environmental protection, using schemes that intertwine Eco criticism with feminist criticism. The methodology involves the discourses on the images of women and nature in “The Colour Purple”, the association between the oppression of women and the exploitation of nature by male dominance, enslaving the female and nature in the commercial market.


The term Afro-American as a literary genre started to be considered from the so-called Harlem Renaissance at the beginning of the twentieth century; in fact, Harlem Renaissance can be considered as the spring of Afro-American voice: it was the moment in which scholars started to revive all the forgotten texts written by American Blacks, considering them within the frame of a literary tradition rooted in the time of slavery.


The article discusses how black women keep contacts with both black and white worlds in novels written by African-American female writers. In Toni Morrison’s (1970) The Bluest Eye, Pecola Breedlove keeps contact with the white world through her assimilationist behavior; in Alice Walker’s (1982) The Color Purple, Celie freezes herself in the black world by playing the role of the nationalist Negro; finally, in Lorraine Hansberry’s (1987) A Raisin in the Sun, Mama Younger joins black and white worlds together when she develops a catalyst agenda, as she moves to a white neighborhood.

The influx of memoirs by and about Iranian women has saturated the post-9/11 Western literary market. These memoirs, which emerged after 9/11 and the President Bush’s ‘Axis of Evil’ speech addressed to Iran, North Korea and Iraq, are written to quench the curiosity of the Western readers. However many of these memoirists have adopted Western Orientalism framework in writing their discourse. They use the Iranian psyche, people, culture and religious worlds to reproduce the Western bias against the ‘Other.’ This portrayal of Western Orientalism ‘otherness’, which oftentimes begins right from the covers of the memoirs, can be called orientalisation through paratexts.


Given the title and the emphasis Editor Silvia Castro-Borrego has chosen for this volume of nine essays on contemporary African American (women’s) literature, it might run the risk of being allocated to “New Age” or “self-help” shelf in your local bookstore. This, however, would be unfortunate because between the two book covers are some high-powered contributions to academic inquiry into what is usually relegated to the realm of “touchy-feely” psychology: no doubt most of us despair of the postmodern sense of fragmentation and would welcome a sense of meaning in our lives, not to mention the real joy of locating and actually being able to privilege integrity in the rat-race for economic survival that has dominated the last decades in particular.


The study of pterylography is useful in taxonomic investigations. Pterylosis of young differs in some pterylae from that of the adults. The colour of secondary feathers got changed in Saker and Gyr falcons after two years of age, but the primary feather remains same. In the case of falcons, in captivity, the plumage colouration did not effect pairing. However, it is to be ascertained under natural condition. In falcons the moulting period coincides with breeding
season and seems controlled by photoperiod and hormonal mechanisms. Falcons moult primaries from March to October, secondary’s during April-November and retrices in May- November. In captive falcons, moulting occurs early in Saker and Gyr falcons than in Saker and Gyrs.

11) Kuriakose Dr. V. Maya: Ancestral Eternity in Alice Walker’s The Temple Of My Familiar (2013), IOSR Journal Of Humanities And Social Science (IOSR-JHSS), Vol-3, ISSN 1473-1719,P-4

Ancestral eternity in Walker’s fiction undeniably opens a gateway to wisdom and cultural connectivity. Manifestations of infinite existence include Supreme Being directing the present generation to live in coordination and harmony. Ancient presence not only helps to resolve complex issues but also constructs a sublime identity where past and present is well assimilated. The concept of ancestry in Walker’s fiction thus retains ambivalent relevance of African values and embodies continuous flow of cultural ethos. Ancestral presence in Walker’s The Temple of My Familiar operates through the memory of Lissie, the protagonist who travels a world of endlessness, where animals and human beings cohabited in harmony.


African-American literature is the writing by the people of Africa and they descended to America. Alice Walker, like the other writers in the African American literature wrote about their sufferings as slaves in America. In the novel The Temple of My Familiar, racism in the society is depicted. It makes the reader, to travel through the countries of Africa and also into the streets of America. Racism and slave trade made the black people depressed. Mostly all the characters in the novel experience slavery in one form or the other. The experience of their ancestors like that of Jesus, Carlotta’s father, Ola – Fanny’s father too gives a clear picture of slavery.

13) Paul John: Bonding and Moving On: Southern Female Companions in Motion (Pictures) of Alice Walker (2008), Moravian Journal of Literature and Film, Vol-32, ISSN 0013-4576, P-7
The early 1990s witnessed an outpouring of movies that follows out her heroines through various stages of development as they search for new “selves.” The intersections of gender, race, and class seem to define these lffood of southern women, which more often than not comes into being through the agency of female bonding. Through “mothering the mind,” lesbianism, laughter, and getting outside, female bonding precipitates women’s growth, it sets them in mental motion that leads them to self-discovery, and in so doing it allows women to challenge the practices of the hegemony of white (heterosexist) patriarchy trying to define female existence.


This essay engages the political philosophy of Giorgio Agamben and the literary criticism of Abdul R. Jan Mohammed in critically exploring the contours of the present arrangement of democratic politics in the United States. Giorgio Agamben’s exception theory of sovereignty and bare life are deployed in order to grasp the political meaning of surprisingly unprecedented and exceptional recent court rulings in the case of Mumia Abu-Jamal, who has been on Pennsylvania’s death row since 1982. Abu-Jamal’s experience of exceptional rulings also requires a critical elaboration of the racialized nature of American democracy. Thus, Agamben’s theory finds a critical complement with the work of literary theorist Abdul R. Jan Mohammed, particularly Jan Mohammed’s formulations of “social death” and the “dialectics of death” for “death-bound-subjects


Using specific ex-amples from Nigeria, this paper analyzes the philosophical underpinnings of African feminism. I argue that African feminism is largely flawed by being couched in the discourse of African anti-colonial movement. By so doing it inevitably inherited parts of the cultural setbacks of the movement. My take on African postcolonial discourse is that the line between resistance to the evil of colonization and resentment of the cultural world of the
colonizer was largely blurred. There was therefore an overabundance of reactionary impulses. While in agreement with the discourse about the concerns of women’s human rights, I suggest that African feminism or rather feminism as articulated by African women thinkers must free itself of ressentiment in order to focus on creating flourishing communities in Africa.


Edward W. Blyden has been called “the father of cultural nationalism” in the African context.1 In this article, I will explore the evolution of his cultural nationalism while also showing how he can equally be seen as the first major proponent of what I call “the Black Gift thesis”: a view that combines cultural nationalism and cosmopolitanism, making the idea that black people should preserve and cultivate black culture mutually implicative with the idea that all the world’s people should engage with and gain from each other’s cultures. In addition to this, I wish to confront some of the disturbing aspects of his thought as it relates to the growing power of Europeans over Africans during his lifetime.


“Everyone has the right to life, liberty and security of person.” Article 3, UN Universal Declaration of Human Rights. “Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his (one’s) religion or belief”. Article 18, UN Universal Declaration of Human Rights. “Few Kenyan women, however conservative and illiterate, need western feminists to ‘discover’ or ‘explore’ their suffering. Some women might have internalized their subordination yet, none of them would want to retain that condition if they were offered a viable option”
Research in diverse fields as anthropology, linguistics, psychology, sociology, history, literature, gender studies, and social theory, among others, has firmly established the fundamental role of society in the formation and establishment of gender identity, but fails to indicate the causative roles of individuals in constructing gender and self-identity. Most gender scholars avoid the simple truth that gender roles are more of self ascription than societal. The society is not a person but persons who come together with a common language and culture. This paper explores the creation of self and gender identity in Alice Walker’s The color purple and Maya Angelou’s I know why the caged bird sings. The investigation pictures the ways Walker and Angelou negotiate manipulate and reconstruct the Black-female identity.

The Black woman has always been portrayed in clichéd images in the white media, stereotyping them in a racist and sexist manner. In Black Women Image Makers, Mary Helen Washington dwells upon such unfair portrayals as the tragic mulatto, the hot blooded exotic whore and the strong Black Mammy. And this is probably why the black mother frequently appears in literature as a figure of towering strength.

Alice Walker, a proponent of eco-spirituality, endeavors to usher the flourishing spirit of solidarity and Justice through little acts of earthly functions which may transform our environment and adorn the surroundings with heavenly touch of natural beauty. Earthly delights always in abundance revel and recognize wholeness and integrity, though unfortunately it is man himself who never bothers to explore and avail the worshipful treasures of bliss on this planet. Walker as an eco-spiritualist attempts to relocate the redemptive springs of earthly clinging that evidently protects and nourishes human family without any abuse or exploitation.
21} Tuten's Nancy: "Alice Walker's Everyday Use" (2004), Australian Studies Centre journal, Vol-21, ISSN 0039-3786,P-4

Comments on `Everyday Use' by Alice Walker. How Walker stresses the importance of language and the destructive effects of its misuse; How Walker presents a character's dawning sense of self;

22} Kuriakose Dr. V. Maya: "Fight vs. Flight: A Re-evaluation of Dee in Alice Walker's Everyday Use” (2012), International Indexed, Refereed Research Journal L-8, Vol-8, ISSN 1481-4374,P-18

Presents criticisms on the short story 'Everyday Use,' by Alice Walker. Theme of the story; Strategy for contemporary African Americans to cope with oppressive society; Mood of the story.


This article compares the character of Bakha from Untouchable by Mulk Raj Anand, an Indian English writer with the character of Grange Copeland from Alice walker’s novel The Third Life of Grange Copeland. Though the place and incidents which inspired the writing of the two novels are different, the experiences are similar. Caste system discussed by Anand and racism talked about by Walker are very much similar experiences of two different societies. Bakha feels sad for going through the insults and coldness of the upper caste people; in addition to this, he is poor, uneducated, and treated abominably for being born as an untouchable.

24} Sandoval Chela: The Suffers of Black Women in Alice Walker’s Novels The Colour Purple And Meridians (2012), Asian Social Science journal, Vol-28,ISSN P-8

In this study “the suffers of black women” in Alice Walker’s novels The Color Purple and Meridian and Toni Morrison’s novels Beloved and The Bluest Eye, the popular and significant works of African- American Literature are examined. It is obvious that the authors’
source knowledge about suffers of the black women is their life experiences in the black community. One can say that being colored women, both Walker and Morrison have the advantage of portraying what it is to be a woman of color in the society. It is obvious that their slave ancestors and the years of struggle of woman rights give them the opportunity to create life-like characters in their novels.


In this study “the suffers of black women” in Alice Walker’s novels The Color Purple and Meridian and Toni Morrison’s novels Beloved and The Bluest Eye, the popular and significant works of African-American Literature are examined. It is obvious that the authors’ source knowledge about suffers of the black women is their life experiences in the black community. One can say that being colored women, both Walker and Morrison have the advantage of portraying what it is to be a woman of color in the society.

26) VasilleAllexandra: Subversions of Colonialism and Patriarchal Values in By the Light of My Father’s Smile, (2012), Language Arts Journal of Michigan, Vol-23, ISSN 1878-5417, P-12

Alice Walker often writes about the difficult themes of racial injustices and the oppressing of women. In By the Light of My Father’s Smile (1998), however, Walker mostly celebrates and revels in the happy subject of sex. In this paper, the novel By the Light of My Father’s Smile will be deconstructed by post-colonial feminist criticism. The rebellion against patriarchal values should be combined with the rebellions against colonialism and imperialism. The novel, By the Light of My Father’s Smile, is a manifesto of this post-colonial feminist criticism. It demands the liberation of women from all forms of oppression which would deny them access to the knowledge and power of the body and the erotic.

Despite the widespread belief that the world grows increasingly violent, Steven Pinker's 2011 volume The Better Angels of Our Nature convincingly argues that the opposite is true. Tracing the history of humanity from its origins to the present day, Pinker shows how violence has declined, and that strong, stable government is the principal reason for this happening. The book briefly touches on the way literature may play a part in the reduction of violence through the transmission of empathy – the way in which stories about other people, even fictional people, teach us to comprehend more closely our fellow human beings.


This article has two functions: (a) to illuminate the historical and sociological aspects of racism and sexism; and (b) to demonstrate how these two social paradigms of black existence get fictionalized in Afro-American novels by women, The novels examined are: Frances E. W. Harper's Iola Leroy, Shadows Uplifted (1892), Nella Larsen's Quicksand ' (1928), Zora Neale Hurston's Their Eyes Were Watching Cod (1937), Ann Petry's The Street (1946), Gwendolyn Brooks' Maud Martha (1953), Toni-Morrison's The Bluest Eye (1970), Alice Walker's The Color Purple (1982) and Gloria Naylor's The Women of Brewster Place (1982).


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‘otherness’, which oftentimes begins right from the covers of the memoirs, can be called orientalisation through paratexts.


Most Yoruba female critics have accused early Yoruba male writers including D.O. Fagunwa, a Yoruba literary legend, of condoning patriarchy and those male writers are deeply entrenched in one dimensional, minimalized presentation of women in their novels which ignites and perpetrates hegemonic patriarchal discourse in Yoruba literary criticism. This paper attempts a re-analysis of the representation of gender from the lenses of literary narratives of, Igbo Olódúmarè, ÎrèkèOníbùdó, Ìrinkèrindò, and ÀdïituOlódúmarè constitute the sources of data for the analysis.