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**WORKFORCE'S ROLE IN ENHANCING WALKER'S SELECTED
NOVELS SELF AND SOCIETAL DETERMINATION**

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ABSTRACT

The paper explores the positive perspective of workforce in Alice Walker's (1944-) novels: *The Color Purple* and *The Temple of My familiar* through the liberal treatment of Black Feminism by a liberal filtration of black feminist Bell hooks(1952-). Throughout this study, it can be observed, how hook and other feminists' concepts are demonstrated to examine Walker's heroine's self-actualization and how they can overcome unfavorable conditions prescribed to them and imposed by the patriarchal system. The study elaborates on the vital role of workforce beyond the naïve meaning of sustaining living advocated by patriarchal imperialism and mainstream feminism. Workforce can be a venue of recovering self-esteem as black women's favorable contribution increase in their society. Cottage industry as it is advocated in *The Color Purple* as recognition to achieve black women soldiery and elevate Celie to reclaim her identity, or a means of self-empowerment and to pass along traditional culture to new generations, as the case of Lissie and Zede the main heroines of *The Temple of My Familiar*. Addressing the code of the workforce as a necessary issue brings about the economic self-sufficiency which black feminism uses as the framework of the collective response. Yet, Class differences contribute critically on economic exploitation, Therefore, eliminating the gaps separating women effectively prompts the issue of collective power. Workforce can stand as the site of mass struggle connecting women together against the ethics of domination when Black women thoughtfully Embrace the radical notions of women's collective survival.

Introduction

Although black women are familiar with the workforce since their feet had on the USA's soil, despite how hard they work, their income is not sufficient to match the ideal image suggested by the black feminist movement. Domestic work comes in front of the jobs black women hold since it is the second-largest position of black women's employment and summarizes a wide scope of their experience of the work field in the South. With humble education and little knowledge about their right and privilege, it reinforces various types of exploitation, earning low wages, and having unfavorable working conditions (Tolla, 2013, P. 3).

When a workforce is used only to preserve black women's living without enhancing the value of their lives. Delineating a new concept of work becomes an essential task for feminist agendas which does not consider material accumulation the ultimate goal, but rather the successful coexisting in their social circle switching them from victimization and exploitation into self-empowerment and independence.

The study bases on qualitative argument of dual analytical approach to synthesize hypothesis and facts that are brought from primary and secondary resources. The discussion is a library-based relies on literary and critical sources to understand Walker's emancipative idea of workforce through the black feminism interpretation. The study relies on other scholars, thinkers and feminists' views to further enlighten the notion of workforce as liberal perspective. The study investigates in to what level hooks interpretation of workforce, in Walker's selected novels, can elevate the heroine self and societal transformation.

Most black feminists advocate and encourage the positive role of the workforce in shaping the independent, trustful and respectable identity of black women, particularly when the workforce increases their contributions in society. Black feminism tries to differentiate between working in the house and public work, regardless of social position and how much income they may get; working in house is more depressing and isolated, moreover it presents a diminutive and humiliated picture of women. However, public work is risky and much harder compared with housework, but it helps women feel that they are part of the whole, encourages their self-esteem, and grants them a set of beneficial skills and experiences. So, public work is a liberated site for women since it enhances their self-realization. Many sophisticated and liberated women, through feminist pursuit, have a privileged workforce as a venue to reach the basis of economic self- autonomy.

However, domestic work is harder when the paying is nominal and the pressure of cooking, cleaning and attending children becomes another potent for repression. "Historically, black women have identified work in the context of family as humanizing labor, work that affirms their identity as women, as human beings showing love and care"(hooks 1984, P. 133). Since public work, in racism norms, evokes envy, unfair competition, antagonizing malice among women, it turns work into a frustrating and stressful task.

Workforce occupies a big space in radical feminism since more than half of all women in the USA are in the workforce. As Betty Friedan (1963) in his book, *The Feminine Mystique* asserts the late fifties witnessed an extraordinary cultural phenomenon that one of three workers in the USA is women and most of them come from an Afro-American background most no longer young, and coming from working careers (13). Afro-American women have undergone the worst labor system in modern history due to the slave and lately patriarchal system. They endure very harshly treated and higher work processes for less amount of payment. Linde Riphagen(2008) advocates, "The use of African-Americans for less desirable jobs and as a buffer in economic recession shows the continuous exploitation of African-Americans for the benefit of white US society. Therefore, an African-American is very well accepted as a clerk, but less so as a critic of the current status quo" (109). Black women are hired for private servitude, they are not allowed to choose the occupation they would like, but rather strict for certain jobs, like a household maid, farmer, Childrearing or laundresses, they force to consent with a pathetic job to survive and help their family too, the job is further considered as substantially acceptable work (Harley and Penn,1997, P. 75).

Hooks, as black women have a genuine experience about the terrible statues of her women, explicitly illustrates "the harshest critics of the vision of feminism put forth by reformist thinkers when the movement began, which suggested that work would liberate women from male domination (2000, P. 48). However, the workforce supposes to maintain economic sufficiency, but blackest women are uneducated and work for less wages so that it neither provides their essential requirement nor liberates them from male dominance. Love ethic inspires black women to override their disadvantageous situation and seek mass struggle.

Although domestic labor has considered the main career for black women since slave time, they are severely humiliated by domestic work which exposes them to low paid and sexual abuse. Thus, their decision to withdraw from the labor force sustains their dignity and their family as mothers and wives regarding the home as the top priority. Collins

(1984) asserts this decision is an act of resistance "while many women tried to leave the paid labor force, the limited opportunities available to African- American men made it virtually impossible for the majority of Black families to survive on Black male wages alone"(54). However, mainstream feminism thinks leaving the work field, for any reason, can be a weak point in women's struggle to sustain their identity which reflects the inappropriate model of protesting women. likewise, hooks criticizes the wide feminism's unawareness of the aimless and helpless values of 'menial labor's, "a vast majority of women were already working outside the home, working in jobs that neither liberated them from dependence on men nor made them economically self-sufficient"(1984, P. 95). Thus, black women's action can be seen as a sustained effort to remove themselves from the exploited labor force to return the value of their labor to their families and to find relief from the sexual harassment they endured in domestic service

the workforce is one of the major notions advocates by black feminism for black women's self-sufficiency and liberation. It can promote their self-esteem as their contributions increase in society. Based on the patriarchal propaganda, women's thinking and working would not necessarily liberate them; though, this fact does not change the reality of economic self-sufficiency is needed if women want to be strong and free. The intended study explores the notion of the workforce as much as it is considered as a mean of sustaining black women income and dignity, it also works as potential revealing black women talents, their contribution in the society, a way of rechanneling their anger and suffering to place them in the right direction. Likewise, hooks do not call for "jobs that neither liberated them from dependence on men nor made them economically self-sufficient" (1984, P. 95), but rather for occupations maintaining Afro-American women's economic sufficiency. For women, earning more money is not the key to be economically independent if they do not think about improving their living conditions. Reconciliation between male and female nature in working is one of the feminist priorities, so they see each other as allies and partners more than enemies, hooks asserts:

the workplace for women had been a central agenda for the feminist movement in conjunction with efforts to obtain better-paying jobs for women and finding jobs for unemployed women of all classes, feminism would have been seen as a movement addressing the concerns of all women, Feminists focus on careerism, getting women employed in high-paying professions. (1984, P. 98)

Walker sheds light on the workforce as a factor developing women's potentials to make them economically, socially, and politically more

independent, "the social power in delineating difference need not be the power of domination; it can instead be the source of social empowerment and reconstruction" (Crenshaw, 1991, p. 1242). Regarding the marginality issue, women have to be taught how to be proud of their differences and accept the others' viewpoints.

Workforce Is a Liberal Tool

Afro-American women suffer a lot from the idea that they are brought to America only to work and that they don't have any right as a human being. Their identities are overtly ruined with such dehumanizing conduct. Boggs & James (1974) illustrate that work is something necessary for human development, but it should be non-compulsory in order to be creative and liberated. Likewise, if work is enforced on people, as it is their fate to work, they could lose their humanity:

People should be able to develop, to express, and to create their humanity through participation in work with the idea that work is a necessity for the human personality. But man/woman has struggled for so long against compulsory work that we have lost the notion that if we didn't work, we would not exist as human.... So we have to reaffirm that people have to work, but they don't have to work in the old way and for the old (242).

In the same perspective, people who reject the idea of work altogether do not have any intention to enhance their life and seek to live on the welfare of others, neglecting the critical influence it would have on their human creativity. Thus, both enforcing work on people against their will and abandoning the idea of work by depending on welfare are dangerous since they keep people rotate in the same circle. Years ago, traditional feminism did not expect the fluctuation of the workforce. When capitalism tried to dismantle the economic system, it impeded Afro-America women's reaching their basic requirements of life. It did not foresee that the mass of jobless females would become the norm. While radical feminism nowadays changes their technique, a group of women who are relatively rich and have an interest in feminist liberation has started making connections through an economic system that provides information, aid, and support to disadvantaged women.

Workforce as a Feminist Perspective in Black Women's Emancipation

In a retroactive consideration of Afro-American women's slave endurance, the slave business apparently has an excessive effect on black women's life. Servitude initially focuses on the transporting laborers, and the stress is on the black male, whilst black women are less valuable, due to the shortage of working hand, black women gradually enter the work field to support men, in domestic work and in the work field too. Thus, hooks advocate black women cope with brutality of, physically, mentally and sexually ill-treatment, by performing what is called masculine labor and they also endure the hardship of female tasks, as patriarchy releases a deceitful hypothesis that "black women were not true women but were masculinized sub-human creatures" (hooks, 1982, P.101). However, the workforce is introduced in Walker's intended novels, as a potent enables the female characters to channel their anger, and readdresses it in the right and purposeful direction. It facilitates enhancing their talents.

The hardships women experiences eventually work in developing their skills and make marginalized women in genuine solidarity to support each other. Both intended novels illuminate workforce beyond the traditional way of earning living, Celie's crafty, of pants making, maintains her quest of self-fulfillment and self-realization. Zede and her mother's profession of seamstress allows them to define the Afro-American culture and to recall Walker's interest in recovering the creativity of black women. Cutter (2000) further states that Adopting traditional handcrafts form a feminist artistic art to ensure women's independence from the male domineering world. Women's artistic talents, as confronting the strategy of a patriarchal system that grants men the right to be articulate subject, are alternative methodology in which their subjective and identity are not denied (168). Such mature and tolerant confrontation illuminates the devastating impact of racism and sexism and the necessity to change their heart and consciousness and discharge them from their thought and action and replace them with moderate socialized decorum. Most women's vocations, like sewing, massaging, and singing used to serve both men and women, also work as common ground between two sexes.

Black activists are manipulated to believe love is something difficult to get or rather more complicated to earn, thereby seeking power, social position and money become the norms. The patriarchal system and male authority are more willing to give black women's occupations and money than to treat them as equal partners in general, and in the work field in particular. Thus, black women's income is constantly fragile to maintain a decent and sufficient life, and in any disagreement with male authority their living conditions fell down to become nothing. However, developing radical feminist thinking is one effective step to understand

how the traditional patriarchal work and the way they can maintain a decent living transcendence the socialized degrading system. Hooks rightly refers to this fact:

Traditional sexist romantic myths had always made the older, more established male seem more desirable. Feminism had taken those myths and showed us all the ways they did not benefit women. We had been shown how an older, more establish male even the most benevolent of patriarchs, invariable exercised power over the less established, less powerful female. (2002, 60-61)

Patriarchal institutions attempt hard to encourage the prevalence of male domination, whilst degrading any feminine effort as not having proper demeanor. Thus, Black liberal feminism urges women to sustain equality as a style of life with their partners, such as they should engage with men from the same economical position, otherwise their inferiority may withdraw negatively on their emotional fulfillment and economic stability. "Yet addressing the economic plight of women may ultimately be the feminist platform that draws a collective response. It may well become the place of collective organizing, the common ground, the issue that unites all women"(hooks, 2000, P. 54). Tackling black women's economic sufficiency as an agent dignifies women's cohabitation with their fellow men should be considered as one of the feminist priorities.

Workforce as Common Recipe of Female Strength

One may notice that most of Walker's strong and independent heroines are those who have independent income from male domination, in *Third Life Of Grand Copland*, Josie owns Dew Drop Inn which sustains her self-reliance and sets her womanist quality. Mem, Brownfield's wife, is provided with a teaching job elevating her potential to tame her husband's cruel attitude and be free of the chain of the sharecropping system. Sustaining Ruth, Grange's granddaughter, with education and knowledge as essential tool women need to be free and independent. In *Meridian*, the heroine refuses the traditional wife who looks for a husband to support her. Meridian recalls her education to actualize her emancipative and radical goals. She eventually finds a job in civil rights movements suiting her feminist notions, she comes in direct contact with sexism and racism issues. Improving black people life and encouraging them to actively participate in voting give her the ultimate joy and comfort regardless of the income. On the contrary, the novel's theme enlightens the fact that entering the workforce without advocating cultural bias and gender inequity makes black women accepting racism sexism as natural, a given, and a fact of life (hooks, 1982 P. 18).

In, *The Color Purple*, the writer foreshadows earlier of Shug's benevolent personality through good praising of Albert's sisters. She is a successful blues singer, beautiful women, wildly independent, magically charming and cares profoundly about women. Celie describes her as "I wash and comb out her hair. She got the nottiest, shortest, kinkiest hair I ever saw, and I loves every strand of it" (Walker 1982 P. 45). She has the love and respect of the most male characters of the novel. Albert, is one of the most oppressive man in Walker's novels, describes Shug as " Shug got talent, he says. She can sing. She got spunk, he says. She can talk to anybody. Shug got looks, he says. She can stand up and be notice" (Walker 1982 P. 211). Shug is an explicit example of sufficient women. The blues songs, in addition to its cultural and artistic value, sustain Shug's living and become a beacon of hope for oppressed women to survive. Shug's character is "usually referring to outrageous, audacious, courageous or *willful* behavior" (Walker, 2004, P. II)." Shug symbolizes the energizing and vitalizing power of strong female relationships in the text as she assists Celie to appreciate her body and the power of her sexuality"(Musanga and Mukhuba, 2019, P. 396). Shug and Celie's sisterhood is the paradigm of marvelous loyalty and love that Walker reveals in black women's sharing commitment.

Irrespective of Celie and Shug's bond maybe not the ideal state of sharing solidarity, it creates an optimistic association appointed a common advancement in the wider sense of equality. "They created a real sisterhood, one that took into account the needs of everyone involved. This was the hard work of feminist solidarity between women" (hooks 2000, P. 16). Shug's existence is very essential in discovering Celie's talent of sewing, she, from the first moment, supports and motivates her talent of sewing, with her financial assistant, Celie is enabled to establish officially her own clothing business 'Folks-Pants, Unlimited', that way actualizes her journey of financial autonomy. Musanga and Mukhuba (2019) assert "The relationship also provides the platform for Celie to be an economically independent person. It is Shug who first suggests to Celie to start her own sewing business. The business later catapults Celie into being an economically independent woman" (396-397). Sewing crafty turns to be the venue where women's differences are meet towards nurturing womanhood. Celie's sense of being supportive with prominent personal skill along with sharing other women's stories solidify her strength and self-worthiness from hazardous wrecked spirit into a stronger self.

The benevolent impact of Celie's transformation inspires her husband's positive change. The relation of Celie and Albert becomes more humanistic, he starts treating her as a woman with dignity and the former

calls him with his name, Albert, rather Mr.____. Their conversation becomes more mature, warm and cooperative, he says:

When I was growing up, he said, I use to try to sew along with mama cause that's what she was always doing. But everybody laughed at me. But you know, I liked it. Well, nobody gon laugh at you now, I said. Here, help me stitch in these pockets. Bu I don't know how, he says. I'll show you, I said. And I did. Now us sit sewing and talking and smoking our pipes. (Walker 1982 P. 290)

The virtuous of the workforce seems as one of the issues helps greatly both Albert and Harpo to integrate positively in the feminine doctrine value and in amending Albert/ Celie's and Harpo/Sofia's heterosexual relation which means regression of patriarchal project in Afro-American life. Albert gradually takes off the superior patriarchal glasses in which he used to visualize the world, including Celie, he asks her to remarry, but this time in his body and spirit, but Celie refuses this effort, and accept him as friend or companion (Walker 1982 P. 302). Such relation seems more mature when people accept and respect each other independent identity. Likewise, in the Temple after Fanny's journey of spiritual growth in Africa, her new job allows her to help many oppressed people to survive. The impact of her job reflects back on her husband's maturation so that they agree to remarry in traditional African sense that they live separately in the house each has its own wing accepting each other as partners with the independent entity.

Workforce, in the selected novels, reveals the explicit women's ability to contribute positively in shaping liberal society as well as its binding ability to join both sexes in the maturing sphere. This appears in Albert and Suwelo divested behavior from patriarchal behavior and embracing a successful feminist heterosexual relation with their wives. The workforce becomes the symbol where women recover up from their race, sex and class wounds, refuse to submit to the masculine domination by seeking self-sufficient. The heroine of the novels after discovering the artistic talents and implying them properly, they become more assertive, confident and free.

Both novels, *The Color Purple* and *Temple of My Familiar*, explore black women's inventive and artistic talent and their explicit participation in solidifying their feminist notion in society. Women's occupations, usually establish after women experience domination and exploitation, eventually determine their economically. Workforce is a motif of black women's autonomous journey achieved by redirecting their effort to satisfy their goal, albeit it manifests as documenting their endurance with rigid state of their society, it also enlightens women's empowerment. The

technique of handwork becomes the tool by which women express their personality, talent, and potential in creative work crystalizing the will in life.

The Enhancement Fact of Workforce in the Intended Novels

The logic treatment of both novels lines in the manifestation of the fighting spirit of women who use work ethic to find an area demonstrating their identity in the patriarchal society. What makes the heroines, Celie, Shug, Zede, and Fanny's handicraft interesting is that they introduce it with love, joy, and pleasure away from material earning. The insisting on continuation in life inspires the intended heroines to use their skills as a means of self-reliance and to encourage other exploited women to emerge out of their suggested degrading role.

The Color Purple is patchwork fragments of the patriarchal and material world that starts darkly with an orphan, poor, uneducated and raped 14 years girls, Celie, deeply in the South. The colors progressively penetrate through when Celie sees other women's fighting, she realizes her passive silence and initiates her own resistance to gain the position of the focal characters and earn her living by sewing crafty. The novel identifies with the general tone of women's liberal notion "the presence of women working, making, caring, fighting, loving, arguing, and cherishing one another as they sew, quilt, weave, knit, and create has become a frequent image in 20th-century literature" (Bloom, 2008 161). Celie eventually seeks an alternative way of self-support to reclaim her identity granted by her seamstress.

Celie gets her own sewing shop as an independent business. Besides the importance of making pants in affording self-sufficiency and independence, it affords her the pleasure and comforts of being able to sustain women bond, which manifests in her letter to Nettie "Your Sister, Celie Folkspants, Unlimited. Sugar Avery Drive Memphis, Tennessee I am so happy "(Walker 1982 P.192). Her expansion is released to the artistic way of making herself and other wearing from her hand's sewing pants and introducing them with love, by doing so, she avoids yoke of socialized masculine forced and achieves emancipation across the determined identities. Making pants instead of dresses represents a challenging form of women's inferiority and commencing an equal sphere with men, when Celie is asked about what special of making pants she answers "my pants Anybody can wear them"(Walker 1982 P. 278). Walker's character is further developed to demand for fairness treated between sexes.

The Temple of My Familiar explores the workforce as being an avenue of enslavement when black women are brought against their will to work in the plantation field so that they can recall how those women struggle for their right, to be a place of freedom and reclaiming identity. The novel starts with narrating the beautiful sewing crafty of women, "Zede had been a seamstress, but really more of a sewing magician. She was the creator of clothing, especially capes, made of feathers. These capes were worn by dancers and musicians and priests at traditional village festivals and had been worn for countless generations"(Walker, 1988,P. 7). Kumar (2014) says Women are able to support themselves, not by the income of wage-labor, since it is obvious that Walker never trusts the perspective of liberation that comes from industrial mode, but by way of trade that preserves life dignity and necessitates the artistic value (6). Walker thinks liberation can be achieved only when women develop transitional thinking beyond the male absolute power. In the opening pages, the readers' experience the traditional richness of black women's in South America through making traditional priest's clothes, a rope and cap decorate out of feathers, to put on in the festivals, Zede attempts to express their traditional peculiarity of their culture.

The story probes a history as foremost potent to bring the confidence and authenticity of the past before the systematic agenda obliterates the black identity. Zede's work "thought each feather she found was a gift from the Gods"(Walker,1988,P. 8), adds more grace to the religious ceremonies held at that time. Relying on the cultural and spiritual dimensions of the past which can reform the living hardship of the present. Bloom (2008) argues handicraft reclaims of and accentuates to the recognition of its potential to pass along information of former generations, it regularly manifests mutual ground where those who partake is proud of their legacy without fear or inhibition (162). The dualism between work notion and mysticism advocates the writer intention to uplifting her heroines, Fanny, after the long psychological and emotional maturing process, dedicates herself to heal other people by massage since "Jesus was a masseur, that that's what the original healing by touch that Jesus did in the Bible meant! She was into the laying on of hands. She took courses in a massage at the San Francisco School of Massage" (Walker, 1988, P. 261-262). Her little parlor becomes the place where her former colleagues and laborers who are under stress attend to feel relax of their daily pressure. Besides. Her experience of sexism and racism together with Shug's pamphlet makes her aware of and enables to relieve the pain and suffering of those individuals.

Depressed Advocacy of Workforce in the Patriarchal World

Many feminist movements believe they achieve a great accomplishment by facilitating women flow in the workforce before they sustain race and gender quality. Thus, Many women feel depressed and angry as they realize the workforce neither pleases them nor sustains their quality, but rather extra work and pressure add on them in addition to working at home. At the time, Western women pursue the public work, to escape of household servitude, black women enter this field to fill up their spot (hooks 1984, P. 11). Walker resembles working as a household maid with a prison sentence, Sofia has to accepted working in the mayor's house to complete her penalty, after she "... Then us got her move to the mayor's house. She had to sleep hi a little room up under the house, but it was better than prison. Flies, maybe, but no rats. Anyhow, they kept her eleven and a half years, give her six months... I'm a good prisoner, she say. Best convict they ever see... I dream of murder, she say, I dream of murder sleep or wake (Walker 1988, P. 90). The novel dramatizes the fact of workforce is something black women do not possess. Sofia's bold and independent personality is further humbled, alienated and silent with work. Being a maid in Mrs. Millie's house for good out of her choice, Sofia is confined in a limited position where she cannot anymore repel and seek self- realization.

On the other hand, Fanny in *The Temple of My Familiar*, suffers greatly from the mechanism of a patriarchal system that relegates her efforts so that her suffering turns into mental and psychological problems starting with the nightmare of "flies came by the hundreds. The rats. The smell. I beat on the door until my hands, covered with flies also, were dripping blood. I screamed "(Walker 1988, P. 85). Later, her case develops as much as she sees her life is an open-ended circle of hate and violence of the White humiliated system. "She was seeing a therapist, but that essentially she was one of those victims of racism who is extremely sensitive and who grows too conscious of it. It had become like a scale or a web over her eyes. Everywhere she looked, she saw it. Racism turned her thoughts to violence. Violence made her sick. She was working on it" (Walker 1988, 312). Most black women feel degrading and insecure in the workforce. Their life reduces to the part of something bigger than themselves.

Likewise, domestic work generates more pressure and most responsibilities and duties carry by one woman. Celie is a clear example of the hardship women cope in working at home, she is responsible for cleaning, feeding and attending everyone at home, planting and harvesting the field and satisfying Albert's sexual needs regardless of what Celie feels " Most times I pretend I ain't there. He never knows the difference. Never ast me how I feel, nothing. Just do his business, get

off, go to sleep" (Walker 1982 P.65). Celie's image reduces to what Catherine Lewis's description " Albert's sister Kate tells him Celie needs a new dress; she cannot even declare her most basic needs, much less those that are psychologically intricate. Celie imagines Albert thinking of her as "It," objectifying herself in his mind as though she were a floor that needed a new rug" (1982, P.161). That is why Walker encourages her female characters to initiate their own business away from male domination. Hooks (2000) agrees, "positively we do know that if a woman has access to economic self-sufficiency she is more likely to leave a relationship where male domination is the norm when she chooses liberation" (49). Participation in the workforce without advocating women's right and equality will not illuminate racial discrimination and gender discrimination, earning more money or social position do not make women free if the patriarchal system still dominates people life.

The Healing Power of Workforce

Walker, in the intended novels, sheds light on the workforce which reinforces women's independence and self-sufficient away from dominated and exploited patriarchy. The type of work the heroines choose has healing power and can sustain their comfort and prosperity, at the time the socialized power treats workers as a small insignificant part of the productive system. Walker's heroines establish and run their own work, furthermore, they create their own personal touch. When Sofia scolds Celie for encouraging Harpo, Sofia's husband, to beat her, they are busy working on a quilt, their broad union seems possible through sewing crafty, as they gather the fragments of the quilt, they unconsciously fold their differences. Their fragmental views come together to celebrate their union as if the quilt is shaped from fragments of clothe pieces. Elsley(1994) advocates "Celie and Sofia move through confrontation to reconciliation with each other. Their joint quilt making marks the beginning of Celie's journey to selfhood"(3). Sewing work is a means of connecting women's differences, promoting sisterhood and showing a sense of authentic commitment.

The quilting business raises the vulnerable women's efforts to confront their weakness and cross beyond them. The logic of the novel alludes to the fact that small things of everyday deeds of the ordinary folk keep the evil power away through simplistic of kind and love. When Celie knows that Albert has been hiding her sister letters for years. She eventually instigates her anger and bitterness instead of resting that to God, Celie reveals her desire to kill Albert as she expresses her final hatful towards Albert. She decides to cut Albert's throat while she is shaving his beard, "Shug got her hand on the razor now. She say. Oh it look dull .anyway.

She take and sling it back in the shaving box. All day long I act just like Sofia. I stutter. I mutter to myself. I stumble bout the house crazy for Mr. ___ blood. In my mind, he falling dead every which a way"(1982, P. 110). Shug runs to Celie and stopping her revenging deed. Besides, she instructs Celie to use her sewing skill as a healing power to temper her anger and turn this devastating power with her into productive energy. Ross (1988) states Celie's aggressivity is further sublimated in the development of her own form of art: sewing. Freud, of course, maintained that artistic creation was a major source of sublimation. It is no small irony that Celie adopts a traditionally feminine form of art to complete her separation from the violent masculine world (Walker 1982, p.13). Celie, with Shug's help, initiates away out of her anger, fortunately, shifts her rage into a means of escaping Albert's violence ((Lewis 2001 P. 168). Besides, Fanny grows frustrated of the racial system interference which reciprocally redirection her benevolence energies, she leaves her job as a teacher and decides to be masseur to heal other oppressed people's wounds. Her journey to Africa rearranges her notion and liberates her thinking away from the chain of imperialistic power.

The cottage-industry, in the intended works, commonly revitalizes the other essential emancipative notions and gives them a new life. Both Walker and hooks collectively are indulged in the essences of quilting together the liberatory fragments of black women's mass struggle, effective plan of transcending the colonial schemes, love ethic and projected back as a whole in the present empowerment. Their works is effectively engaged to form legitimized theory of Afro-American across social position, regional, time, class borders, through quilting the past stories, genuine solidarity, unselfish love, authentic support to enlighten the present. The heroines' artistry talents are beneficial and united both men and women. Workforce provides them with a new living space that their economic enslavement dissolves when they initiate their own business. They become more capable of expressing their services with love, and delineating their products frees their customers from gender-specific role (Cheung 1988 P.168). In addition of the confidence, the handicraft gives women, it becomes avenue by which women enjoy economic freedom as a result of their efforts, so they no longer must rely on other to sustain their living. The liberal reading of this notion enables the female protagonists to define their newly world which disobeys the traditional rules and transcends the stereotypical separation of male and female bonders.

Conclusion

The study scrutinizes the emancipative concept of workforce as sufficient notion form method and theme largely accounts for the Walker's heroines self and societal transformation. The authorial employing of workforce in intended novels functions an innovative force in American literature since the intended novels are essential to the redefinition and extension of Afro-American tradition and feminism. Black feminism is utilized to rise a particular understanding of black women's location in association with class, race and sex oppression by the liberal lens of bell hooks. The workforce is essential factor to maintain black women's needs and experiences economically and psychologically and enhance their contribution to their society.

Walker, through most of her works and clearly through the selected ones, demonstrates women's self-actualization by announcing their identity as a woman and conversion from male-focused doctrine towards feminine theology. The heroines use their talent and potential to transform from the narrow and pejorative vision of black women into the center of focus and self-worthiness. Besides, the workforce enhances people's heterosexual relations by permitting men to figure out what they supposed to do. Workforce stands as a venue where both woman and man live in cooperative harmony. It also helps them to transcend the cultural bias, sexual exploitation, and racial domination by seeking self-autonomy, they appear more active, supportive and appealing.

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