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LOVE-ETHIC AS RADICAL NOTION IN ALICE WALKER'S SELECTED NOVELS IN LIGHT OF BELL HOOKS

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Abstract

The study investigates the notion of love-ethic as radical advocacy for the black women's survival and freedom in Alice Walker's (1942-) novels: *The Color Purple* and *The temple of my Familiar*, through the frequent emancipative treatment of bell hooks(1952). In this paper, I will examine the lack of enduring love ethic in progressive social circles ascends from common failure to confront the imperialistic patriarchal intrigue which focuses on material anxieties. The paper relies on a binary mode approach of Walker and hooks. It is qualitative research intends to make some hypotheses derived from first and second sources. For further arguments, the study considers other scholars, thinkers and feminists' opinions as cross references to enlighten the notion of love-ethic as liberal perspective. We find that hooks' advocacy of love ethic illuminates vitally Walker's heroines' endeavor of resisting by nurturing the common spiritual needs for equality and freedom through nonviolent struggle. It also argues if love is neglected in the journey of reclaiming the right, subjugated women could hardly form an emancipative revolution where there is a collective transformation away from the cod of domination. likewise, this study is an attempt to show how oppressed women are agonized by the rigid force of the materialistic world. By adopting a spiritual path of the love ethic, they deserve a better location in their community. Love is the key used by radical feminism to elevate black women's life from domination and exploitation to be the center of focus. The analytical discussion approach is a fairly new study as it extended from mix reading of two black feminist thinkers and writers of the contemporary century. Walker's selected novels are utilized via the emancipative notion of the love ethic of hooks' liberal reading.

Introduction

Black feminism is based on recognition of black women's cultural strength and committed at most on the survival of a holistic people. It appreciates women's love of entire people women and men as non-violent and liberal to assert the close connection between love ethic and liberation. Narada Bhakti Sutra elucidates the concept of love from the Eastern perspective that "the drive-in love is one that seeks

and obtains an elevation from a lower, a matter of course existence toward a higher, more fulfilling state ... that is, anything done with love promises the highest success. " (1991, as cited in Singh P. 266). While Morley and Ife define love from a social context "as being a primary motivation for social work ..., [it] is a potent concept for challenging the dominant discourses of individual material wealth, greed and power"(2014, P.69). Hooks politicizes love to transcend the patriarchal thinking that black women can use love to " moved beyond it[domination], and come to a place of political awareness that allowed us to openly acknowledge it as part of their process of coming to consciousness and go on to critically affirm one another" (2006 b, P. 42). Black feminism relying on love ethic as a source of empowerment allows Walker to realize that feeling love inside one's self and to nurture it for others is the main motive of her 'theory womanism'.

In the imperialistic and patriarchal world, women are regularly more estranged and isolated from each other's so that they need ideal, like love code to elevate their association and strength. Hooks argues that patriarchy always treats 'women as unworthy' or ' female matter less than male matter' so we learn to worry most as girls, as women, about whether we are worthy of love (2002, p. xi). So she considers," it [love]s a sign of commitment, an expression of love, to endure unkindness or cruelty, to forgive and forget. In actuality, when we love rightly we know that the healthy, loving response to cruelty and abuse is putting ourselves out of harm's way" (2001, P. 137). Thus, love code is not a naïve feeling or desire but it is rather a network of association that centralizes people's discourse and directs their activities and choices towards fulfilling their rights. Peck in his book, *The Road Less Travelled*, defines love:

I, therefore, conclude that the desire to love is not itself love. Love is as love does. Love is an act of will-namely both an intention and an action. Will also implies choice. We do not have to love. We choose to love.... Whenever we do exert ourselves in the cause of spiritual growth, it is because we have chosen to do so. The choice to love has been made. (2002, p. 81)

Love as insight compassion, women use to extend their services for others. It is the way how we sustain the wholesome transformation or a mission for us to assert the healing of our world through unconditional expending ourselves to whom we love and care. In this way, we can understand the power of love as a cure for the hate and self-centered devastation. Love becomes more powerful if it transforms the community in a way to promote mutual righteousness.

Martin Luther's King is a famous, non-violent black American activist during the 50s and 60s of the last century. He uses a peaceful protest and power of love as an effort to achieve quality for his subjugated people. He infers any protest does not consider the love ethic in its agenda would decline. Thus, his announcement "I have decided to stick to love"(1991, P. 13). Thus, Walker's feminist notions, through her civil rights involvement, are deeply influenced by King's spiritual notions which are exposed in her works, particularly the 'Beloved Community' (Tewkesbury, 2011, P. 604). Accordingly, she advocates oppressed women can hardly start a cooperative protest with others without finding love through it. To enlighten the power of civil rights along with hooks extensively enduring, committed and unconditional vision of love, as she announces that "I see that it had the power to

move masses of people to act in the interest of racial justice-and because it was profoundly rooted in a love ethic"(*Outlaw Culture* 291). Although, black liberal movements have expended among many odds thoughts of political authority, relying on love code make their striving effective and expanding conceivable.

The intended article attempts to raise a question about what special about the role of love ethic in the selected novels serves in dismantling the foundation of oppression and replaces it with the right paradigm based on hooks' perspective. The researcher relies on bringing together, the characters' behaviors based on love ethic which by way or another match hooks notion 'love towards freedom' to clarify Walker account of the connection between love and her heroines' radical transformation. Walker's manifestation of love benevolence reveals in her female character's pursuit of freedom is reciprocally associated. Monahan states, "hooks understands freedom as itself a practice directed toward nurturing that she understands love to be so central to it" (2011, P.101). Besides the socialized power, culture bias, and one-sided Mainstream feminism dismiss the significance of love ethic in a progressive process owing to a communal insufficiency to embrace the spiritual commitment in front of the high material demands. however, hooks argues that "as long as we refuse to address fully the place of love in struggles for liberation we will not be able to create a culture of conversion where there is a mass turning away from an ethic of domination"(1994, p. 1).

Love, through its different forms, crosses beyond self-interested notions to actualize vitally the continued reducing of allegiance the system of domination (hooks, 1994, p. 243). The code of love enhances vitally women's capability to start a better association with nature and as a liberal endeavor to limit the ethic of supremacy.

Love as a Practice of Emancipation

Walker's romantic voice is highly disturbed by misogynistic attitudes and behavior of visualizing the south as a surviving experience. However, her protagonists mostly reward with love, where they complete the cycle of maturation and realize the authentic essence of their spirits. Kermode rightly argues the pastoral awakening of her heroines is actualized by the association the spiritual perfection and physical love in erotic imagery (1952, P. 35). Most Walker's works are written to indicate black women's self-determination in all fields, and their control against the power that dominates their life (Hall,1990,P. 14), thus, the focus is not only on the conventional style of love to succeed the emphasis of the events, but also the employment of homosexual love to fulfill the ideal image of women. In other words, the concept of love in Walker's novels relates exchangeable with the notion of liberation since women cannot love properly when their freedom is confiscated.

Lack of love and spiritual dimension in the middle of materialistic pursuit increases the possible failure to establish a spiritual debate to free ourselves and others from the hurdle of domination and exploitation. As long as we refuse to address fully the place of love in our struggles for liberation we will not be able to create a culture of conversion where there is a mass struggle to pass beyond the ethic of domination (hooks, 2014, P. 189). Engaging in any sociopolitical liberation

should be motivated by the idea that the system of oppression is interrelated and interlocking in nature. Thus, people have to move from the narrow circle of self-interest to the notion of collective survival for effective transformative confrontation. Hooks in *Black Looks* further argues that love enables oppressed women to understand and engage with people from another culture and race to get beyond one's ethnocentric assumptions and really learn about other perspectives (hooks, 2006 a, P. 55). The focus should be extended from the limited vision of our interest to support people's spiritual growth. Hooks in "Love as Practice of Freedom" mocks any individual effort penetrates by self-interest. She refers to some liberal movements which do nothing to elevate other's condition more than lip-service, such as black male and Western feminism since their concern is not meant for a collective change society as a whole or to resist the domination in its a broad sense (Monahan, 2011, P.105).

Both Walker's intended novels, *The Color Purple* and *The Temple of My Familiar* conceive the notion of love beyond a naïve instinctive feeling. Walker addresses love as a means of nurturing spiritual maturation. That is why she does not consider love as unpredictable feeling people just fall in, but rather her respect for love matches Peck's definition of love that it is not a desire. Love is a determination in the act and will, and it is a choice people made to pursue their maturation (2002, P. 81). The love relationship between Celie, in *The Color Purple*, and Shug capsulizes hooks notion of love as various elements including care, commitment, respect, recognition and engagement of will and choice (2001 5-7). Likewise, the good nature of Lissie, in *The temple of my Familiar*, works is an applicable example to smoothen and correct other characters' behavior, with her feminist power creates a self-combat against race, sex and class bias. Shug becomes the mirror in which Celie sees a new flourishing image of herself. When Shug is brought home by Albert, Celie unconditionally patronizes her without knowing anything about her, yet she attends her with love and passion, " I wash her body, it feel like I'm praying. My hands tremble and my breath short" (Walker *The Color Purple* 48). Through serving others, Celie does not reduce them to the object, but rather she thoroughly sustains the dignity of those whom she serves, "I serve because I love, and in serving, I learn to love better, which enables me to serve better" (Monahan, 2011,P. 108). Once, Shug perceives Celie's good nature, she works on restoring her self-esteem and maintains a safe environment where Celie can feel confident, pride and self-respect. Later Shug names one of her song on Celie's:

She say this song I'm bout to sing is call Miss Celie's song. Cause she scratched it out of head when I was sick. First she hum it a little, like she do at home. Then she sing the words. It all about some no count man doing her wrong, again. But I don't listen to that part. I look at her and I hum along a little with the tune. First time somebody made something and name it after me" (Walker, 1986 P. 75).

The love between Shug and Celie is revealed as an intimate and supportive bond in reinforcing them to discover their sexuality. Love for Shug is a gift while being loved for Celie is a transcendent journey to selfhood(Dieke, 1999, p. 61).

Marriage Bond as Degrading institution

The selected novels decline the value of marriage institution which is established to follow the social custom and norms regardless of what people want or desire to. *The Color Purple* opens with a pathetic family of a sick mother, stepfather Alphonso, and two Sisters Celie and Nettie. Celie is caught in the cruelty of the patriarchal system of her community that legitimates her stepfather, Alphonso, to possession of both Celie and her sister Nettie there for his deeds are not questionable. Owing to this, he gives himself the right to exploits them sexuality, while Celie has the largest part of his abusing, Nettie's young age saves her from his schemes. Being deprived of her social and sexual recognition, Celie grows unaware of her gender identity; her subordination reduces her image for male satisfaction. The view of man's authority has appeared from the beginning of the novel stabilizing Celie increased feeling that she is not more than a slave.

The manifestation aspect of the novel portrays a male-centered system that obliterates women's femininity. Alphonso as Christianity father abuses Celie sexually, emotionally and physically, and threats her, that "You better not never tell nobody but God. If 'd kill your Mammy" (1986, P. 2). From the outset, Walker enables us to see Celie's contaminated world distributed among exploitation, guilt and shame ridden who has been constantly raped and impregnated by her presuming father. "Even the color purple, a mixture of the primary colors red (rage) and blue (depression), suggests Celie's mood in the initial letters. The color is also symbolic of the bruises resulting from the beatings inflicted upon Celie first by Alphonso (whom she later learns is her stepfather) and then her husband Albert" (Proudfit, 2002, P. 93). Moving to Albert's house makes her life even worst, in her first wedding day a 12 years Harpo opens her head with a rock, Albert treats her according to the patriarchal belief worthless to perform her domestic duties. She works up to meet this standard of 'decent female' attempts to offer what others expect from her, but receiving no recognition, just to be safe, when she is asked to fight back, she answers "I don't say nothing. I think bout Nettie, dead. She fight, she run away. What good it do? I don't fight, I stay where I'm told. But I'm alive"(1986,P. 23). Her body is used as mean of sexual satisfaction, when he sleeps with Albert, Celie says "Most times I pretend I ain't there. He never know the difference. Never ast me how I feel, nothing. Just do his business, get off, go to sleep" (1986, P. 82). Celie's life does not get any better after marriage to Albert who is another abuser, her sexual life is unclear and close to rape experience she had before with her stepfather, his brutal masculinity destroys whatever is left of her femininity and becomes a representative of her suffering.

Most marriages, in *The Temple of My Familiar*, except Lissie and Hal, stuff with patriarchal mode. Walker in her *Garden* advocates when women marry, they trap in a long patriarchal process of external domination, such as house managing, attending children, and showing dependent attitude towards their husbands which in one way or another deprives them of their freedom and creative sense (2011, P. 182). Thus, Fanny thinks "Marriage simply hadn't fit us. Fanny thought it probably didn't fit anybody (2011, P. 301). Nonetheless, Fanny after her maturation journey in Africa differentiates between her love to Suwelo and to be his wife in such conventional mean (2011, P. 150). Hence, seeking freedom enhances Fanny's awareness of other women's pain. She initiates a genuine commitment with

Carlotta, her husband's mistress, to announce what has been happened to them by male infidelity is a crime against the entire women.

People who seek liberation should think of and learn to love each other and work together for the society which has a lower percent of domination and oppression. Suwelo's plight is originated from his intentional locking memory of the past of his parents which makes confused to be free and treats others with respect. Moreover, Suwelo's insecure sense has vanished because his longing for parent's care and love is met when he lives with Lissie and Hal and knows about his parents. Confronting his problem, Suwelo becomes gentle with Carlotta, his former mistress, asks her forgiveness for all the pains happen to her because of him, and initiates a sold friendship with her. Besides, he recalls his relationship with her wife Fanny based on accepting the other for what the other is without demands. On the other hand, the love relation between Arveyda and Fanny sustains their wholeness, 'love is the practice of freedom'. They share their stories, enjoy music, love and sex away from the oppressive system of patriarchal institutions.

Love is Accepting Each Other's Privacy

The Temple of My Familiar insinuates to the fact that most things people suffering from nowadays is that the way we think about love. Love is not only handed to us by men but also shaped to reinforce and sustain male domination (2002, P. 35). Thus, love can be generated of or inspired from many things, as Walker advocates past memory can initiates love when marginalized people can restore their identity and revision the race and gender oppression. Khan in her article "The Womanist Quilt: An Ecofeminist Reading of Alice Walker's *The Temple of My Familiar*" argues that "a romance of the last half million years' and has portrayed her female characters capable of breaking the bonds of oppression and discovering diversity in all human and non-human elements"(2012, P. 2). It reproduces stories of multi-culture people and cross dimensions of place and time, throughout their adventures, hardships and feeling, they make a companionate network relating their lives' involvement, away from patriarchal thinking, with flourishing past to heal their emotional wounds.

Most characters' behaviors are representative of the patriarchal scheme. Likewise, Walker intentionally puts her heroines in such a patriarchal path of the male world to weave a story with ideal role that tolerates women to cross their gender violence prescribed by patriarchal culture. The couples live a delusional lie of happy marriages and everybody has a mission to change his mate to be better from his/her viewpoint. Fanny as a spiritual woman attempts to change her husband's view to respect women and the history of Africans without understanding his fear of the past. The misery of couples come from the fact they are unable to accept the individuality of each other or they are taught not to, Osho is an Indian mystic and founder of the new religious movement of mystic advocates:

Love is authentic only when it gives freedom. Let this be the criterion. Love is true only when it does not interfere with the privacy of the other person. It respects his individuality, his privacy. But the lovers that you see around the world, their whole effort is that nothing should be private; all secrets should be told to them. They are

afraid of individuality, they destroy the individuality of each other, by destroying the individual of each other the hope their lives will be fulfillment (2010, Authentic) This explains how the love between Lissie and Hal is characterized as a successful and cool marriage. Although Lissie had a long history of compassionate involvement that does not bother Hal since he loves her for herself and accept her as she is. Hence, Fanny and Suwelo make sure their reunion resemble the traditional ceremony of African tribe where everybody respects the individuality of others: A house designed by the ancient matriarchal mind ... It hat two wings, each complete with its own bedroom, bath, study, and kitchen; and in the center there is a 'body' – the 'ceremonial' or common space After thousands and thousands of years of women and men living apart, the Ababa had, with great trepidation, experimented with the two tribes living, a couple to a household, together. Each person must remain free, they said. That is the main thing. And so they had designed a dwelling shaped like a bird. (Walker 2011, P. 395)

The novel depicts two types of love, the conventional one that imitates the patriarchal system when the men hold the ownership when it comes to sexuality and consider women as propriety. The authentic union cherishes individuals as equal, "to love women meant that men had to let go their acceptance of patriarchal thinking and action"(2002, P. 42). Once people accept each other's nature and love them all the way for themselves, not for what they expect from them. Only then, people can enjoy love as freedom fact.

Forbidden Love as the Avenue of Awareness

The patriarchal system has reinforced a high rate of racial discrimination and male centralization over women's sexual desire. Walker's heroines shed light on the violence and discrimination that they experience with domestic masculine tyranny. They are treated chiefly as male sexual commodities without regarding of their opinion or dignity (Barry,1984, P. 247). Walker in an interview with Gerri Bates enlightens the institutional Christian bias in perpetuating a masculine concept of God to transcend men's power over women and denying their sexual pleasure (1986, P. 37). Black women live an extraordinary life under the oppression of culture bias, sexual violence, and class hierarchy, for that hooks tries to justify their lesbian relationship that "women have been plagued with wounds caused by disrespect and betrayal common to bondings in a culture of domination. Lesbians, like all women, come from families where dysfunctional behavior generated by domination, addiction, and the various abuses and violation they leave in their wake were the norm"(2002, P. 203). Black women always suffer from low expectations and judgment. Thus, Walker has let her character move forth beyond the evaluation of the dominated culture by defying the voice of judgment. Such promise of validation gives power to the individuals and makes them count on the power that they can generate.

Love, joy and happiness are not possible for black women, because they are treated as an object meant to give and receive non, Collins stats, "slavery inhibited their [black women] ability to have "a big love," whether for children, for friends, for each other, or for principles such as justice. They saw that systems of oppression often succeed because they control permission for desire" (2002, P.150). Sisterhood is the way women's commitment to work, love and struggle together to engage in

constructive confrontation, as a way to find the identity and the image of self. Thus, by approaching the forbidden in the content as well as the form" (Christian, 1984, P. 81), Walker wants to elaborate on loose love, such as lesbian, incest and platonic love, as natural and freeing connection. She allows her protagonists to transcend the traditional prototype image of women's relationship and their limitation, to freely confess their thoughts and build a true Self-reconciliation, then return back strongly and breakdown the bond of oppressions imposed on them. Walker's womanism is about the black women's strengths and love of themselves emotionally; establishing women's friendship and sisterly unity, and validating 'women who love women and stand behind all black women in their quest for self-definition' (Shiva, 2019, P. 2).

Unlike the patriarchal pejorative portrayal of black women who consider black women 'superpower' or 'mule of the earth', Walker explores their body as a venue of liberation and creative vantage for their spiritual survival.

The selected novels are written in a time that Walker is influenced by the feminist spiritual weakening in the '70s and '80s of the last century, she mocks the manipulation of mainstream feminism which ignores black women's demands. She adopts a new notion beyond the conventional confinement, "Although some womanist theologians have adapted womanist spirituality to the paradigm of Christianity, it is important to recognize that Walker's conception of 'spirit' exceeds the boundaries of Christian Orthodoxy" (Shiva, 2019, P. 2). Walker sets such a philosophy in her *Garden*, "a woman who loves other women, sexually and/or nonsexual. Appreciates and prefers women's culture, women's emotional flexibility ... and women's strength" (1989, p. xii). By penetrating the secret rules of tradition and religion with self-renovation, Walker seeks deep in the essence of self and moves further to the universe with satisfaction and joy, by juxtaposing the revolutionary elements with natural aspects. Christian refers to this fact "in choosing the flower as a symbol for revolution, she suggests that beauty, love, and revolution exist in the necessary relationship. And in selecting the petunia as the specific flower, she emphasizes the qualities of color, exuberance, and commonness rather than blandness, rigidity or delicacy" (1984, P. 97). Walker's dramatic key is to look on the odd and strange things in norms and beliefs to create a revolutionary case make people bold enough to cross over their fear and intimidation and to be harmonized against the odd things in their life.

Among all that oppression her identity is wiped and become exactly, what others want her to be a 'piece of wood' or 'tree', Celie is, nevertheless, clueless of what she has to do, till she feels attractive to Shug once she is told to bathe her:

First time I got the full sight of Shug Avery long black body with it black plum nipples, look Like her mouth, I thought I had turned into a man. What you staring at? she ast. Hateful. She weak as a kitten. But her mouth just pack with claws You never seen a naked woman before? No ma'am, I said. I never did. Cept for Sofia, and she so plump and ruddy and crazy she feel like my sister. She say, Well take a good look. Even if I is just a bag of bones now. She have the nerve to put one hand on her naked hip and bat her eyes at me. Then she suck her teef and roll her eyes at the ceiling while I wash her. I wash her body, it feel like I'm praying. My hands tremble and my breath short. (1986, P. 43-44)

Celie's passionate ecstasy reaches its peak during bathe's scene. The genuine feeling of joy makes her confused that she has switched her gender and summoned the man in her. She never experiences the sexual relationship before, as she does with Shug. Celie is reciprocally fascinated with Shug's masculine attitude and how she cares about the women around her, "I notice how Shug talk and act sometimes like a man"(1986, P. 66). Chatterjee asserts women's solidarity actualizes several outlooks of lesbian ideas and lead to the significant associations between Celie and Shug, and helps Celie to arise out of her thoughtlessness (2002, P. 203). Her emotional adoration to her mate Shug creates self-satisfaction as well as bringing a sexual feeling that Celie has never sensed with whom she has intercourse before. Both heroines find worthiness in their relationship since, "all women looking for love are not looking for men. Same-sex love has always been a reality; increasing it has become a choice (hooks,2002, P.193). Absorbing the energy that Shug has, helps Celie to reclaim her natural identity as free women.

The code of love between Celie and Shug gives her a confidant that she is still admirable and there is someone adores her, she used to love, care and concern about the other welfare but she does not imagine of someone who is worried about her and love her for what she is, not what she can do. The authentic trustworthiness of Shug evokes Celie to brings out all the internal and external beauty in her.

Although the sexual and emotional sterility of Celie's life prohibits her from knowing her feminine power and lives in an alienation of realizing her body and spirit by males' control, the positive impact of sisterhood becomes as catharsis helps Celie's awareness of the status of domination and consequently undertakes the necessary action for change. Thus Celie never gives up looking for love for herself and the others. Luce Irigaray in the book *This Sex Which Is No One* says: For women to undertake tactical strikes, to keep themselves apart from men long enough to learn to defend their desire, especially through speech, to discover the love of other women while sheltered from men's imperious choices that put them in the position of rival commodities, to forge for themselves a social status that compels recognition, to earn their living in order to escape from the condition of prostitute. (1985, P. 33)

Irrespective of its ethical and social negative representation, the sexual relationship between Shug and Celie is revealed in a normal and positive way, as a regular type of female love that does not differentiate between familial or platonic love. It is portrayed positively as emancipative experience, bringing back the passion of her babies. Bonding between women helps Celie to find a satisfaction and joy. Shug and Celie's intimated connection allows Celie to recognize a new feeling, never felt before," Us kiss and kiss till us can't hardly kiss no more. Then us touch each other. I don't know nothing about it, I say to Shug. I don't know much, she say. Then I feels something real soft and wet on my breast, feel like one of my little lost babies mouth. Way after while, I act like a little lost baby too" (1986, P. 118). Their love alternatively helps Shug to heal out of her illness and fatigued and helps Celie to transport from her subjugation toward worthiness. Sensual love elevates Celie's consciousness to feel vivid and claims her right.

To assert her liberal notions, Walker probes the forbidden, as one of the most awkward matters in the life of black women since centuries, to shake the conscience

of the society about the 'unfashionable love' in which women can grow and regenerate the quest of self, "love for Walker is an act of resistance"(2009,p.65). Sofia and Shug motivate Celie to make new discoveries, from showing herself as a strong and opinionated woman that women can fight too, to help her determine her sexuality, and introducing her to a new kind of religion.

Walker, through *The Temple of My Familiar*, enlightens the plight of the negative thinking of her protagonists and their endeavor to change and have their own self-identity. Walker probably sees the best way to make her protagonists achieving self-worthiness through tracing odd ways to probe the encompassed conventional custom and social rules, and connecting them back with their past legacy. Besides, establishing channels of free and intimate connection as a potential of growth through learning from each other's stories how to reach self-reconciliation and be a whole. however, Arveyda loves his wife, after time he gives love into his mother in law, Zede, since both are artists, and the image of Arveyda evokes the memory of Zede's husband "IT IS AS IF you went out, and brought your father home. Ai, ai, ... Arveyda loves you, said Zede: You must believe this. But also, he and I loved each other from the start" (2011, P. 25). This love, despite its legalization, successfully connects Arveyda with his past and relates him back with his family and environment, and makes his music more spiritual and healing. One may notice that Arveyda's love to Zede is more like nostalgic maternity:

Arveyda sang softly of how much the mother, far away still, loved and missed the child. How grieved she was that she had hurt her. How she prayed the child would forgive her and one day consent to see her again. He sang of how the mother missed her grandchildren. He sang of the danger the mother was in now in her old country... He sang of Zede's courage, of her pride in not burdening her child with an unbearable history. He sang of her true humbleness. He sang until Zede, small and tentative, was visible, a wisp, before her daughter. (2011, P. 138-139)

Arveyda alternatively accomplishes his duty by amending mother and daughter relationship. When Carlotta, Arveyda's wife, learns about her past, with the help of Arveyda, she starts healing and becomes a whole. Walker alludes that when couple connects based on spiritual bond, they usually elevate their human value, regardless if that connection is legal or not. Both couples Arveyda/ Carlotta and Fanny/ Suwelo live in a routine, lonely and unemotional Marriages. Thus, they decide, according to their spiritual power and consciousness, to challenge their fate. Carlotta starts having a sexual affair with Suwelo as the revenge of her husband's infidelity, this experience is very painful for both since it is based on fulfilling their sexual desire and ignores their humanity. That is why Carlotta refuses to share any personal information with Suwelo, particularly about her past because she does not feel proud of what she is doing. "Tell me about your people [Suwelo] I asked ... 'I have no people,' she said. Tears were, however, running down the sides of her nose. ... 'Tell me about your father, then,'" I said. Maybe she didn't have 'a people'. "I have no father. ... Tell me about your mother. "I have no mother," was her reply" (2011, P. 263). Realizing the harm causing to Carlotta, Suwelo eventually asks her for forgiveness. Suwelo's relation with both, Fanny and Carlotta, a wife and a mistress, seems unsound because of his deep down plight of blocking the memory

of his past. Whereas Arveyda attains reconciliation by connecting, back with his parents and becomes able to declare Carlotta pain.

Arveyda and Fanny's relationship is very positive since both assert their problems and find the solution and become a whole. It allows them to embrace the essence of their humanity, their spiritual power reflects eventually on the benevolence of their life. "Suddenly [Fanny] she'd found herself free. Sexually free, for the first time in her life. At the same time, she was learning to meditate..., and finding herself dissolved into the cosmic All, Delicious" (Walker, 2011, P. 410). Fanny has a relation with Arveyda, Carlotta's husband appreciates her as a woman. Besides, Arveyda enjoys a highly sensational experience with Fanny, "he feels there is something about her, something in her essence, that automatically heals and reconnects him with himself" (2011, P. 431). Fanny begins a new process of reconciliation, after feeling a whole, she decides to help other despaired people with her new career of massaging and distributing Shug's pamphlet. The contrary behavior of the female characters challenges all the given's convention of God, mother, country, earth, and church the connection between people (1981, P. 88). The novel shows a step forth on sexual domination comparing with previous novels. Men's absolute power is put aside by initiating women dominated role. The focal heroines, Fanny, Lissie, Carlotta, and Zede, are those whose notions and deeds are the norm of the novel.

Although the lesbian closeness between Fanny and her white girl Tanya may seem to be against heterosexual and natural rules, it is exposed as normal freeing and natural satisfying bond, enhances their personality, and to rebel against the traditional manifestation of the family. Tanya's Grandmother says, "if I ever catch you putting your black mouth on Tanya again, I'll knock your little blackhead off" (Walker 2011, P. 353). Accordingly, as a black\white, connection expands the message to defy the imperialistic patriarchal institution, which tries to classify people according to their race, color, and social position. The novel explores the sexist plight of black women and the ongoing endeavor against their decay. Fanny and Carlotta play a vital role in black women empowerment, through their rational competences and radical observation, they offer a critical response to patriarchy. Walker portrays the disadvantageous of the heterosexual relationships in black women's misery, along with positively revealing free love between women. Lesbianism is here appreciated as a liberating experience that does not involve shame or cruelty.

Love toward Freedom

Any social or political movement embraces love for its spiritual progression usually shakes the deep concerns of people's beliefs and evokes their feeling to revive upon their despaired condition. Love ethic can play a vital role in sustaining black women's collective protesting by nurturing the common spiritual needs for equity and freedom through nonviolent struggle. If love is neglected in the journey of reclaiming the right, subjugated women could hardly form an emancipative revolutionary where there is a collective transformation away from the cod of domination. Hook tells her reader how the love power guides her to the path of radical feminism and constructs of her radical feminist thinking:

My search for love led me to feminism. Feminist thinking freed me from the weight of the past. Breaking the isolation that had been my lot throughout my growing up years, feminism drew to my groups of women who, like me, wanted to be similar stories to tell, women who like me, wanted to fully self-realized, who wanted to end sexism, who wanted to be sexual free and heart-whole. (2002, P. 33)

Walker, in most of her works, generates exuberance types of love which prevail on the numerous eccentric evil, hate, and violence. *The Color Purple* represents the top dramatization of Walker's creation of redemptive love flowing from various notions of women's solidarity, seeking freedom, establishing identity and esteeming the social effort in women's assertion. The novel's heroines highlight the banner 'love to freedom' who emerge victimization of social, emotional, and physical negligence, to regain their power as free, independent, and be self-dignified women. Hooks states, "we were searching for a love that could embrace the newly invented free women we has become... we were not sure how to love ourselves as free women or how to create a culture where we could be loved. We had to find a way to redefine our notion of women's liberation so it would include our right to love and be loved"(2002, P. 45). Enjoying love enables Celie's colorless' life to be decorated with all colorful nature, "she got a whole bunch of elephants and turtles everywhere. Some big, some little, some in the fountain, some up under the trees. Turtles and elephants. And all over her house. Curtains got elephants, bedspreads got turtles" (Walker 1986, P. 209). The bond between Celie and Nettie advocates a high sense of platonic love consolidation, they reunion in joyful and survival conditions attending by everybody.

Although Sofia always lives outside the shell of fragility and fear as brave woman, she represents the sample of women whose rage of patriarchal agency and social inequality with their fellow men is more intense of their compassion for women's love commitment. She daringly challenges all the forms of male power "all my life I had to fight... A girl child ain't safe in a family of men"(1986, P. 20). Later, when Sofia gets a conditional release, for what she had done to the mayor and his wife, she finds love, care and support, that she had long missed, in her women circle allowing her to nurture love back event to those who harm her. She kindly treats Eleanor Jane, the mayor's wife, she teaches her how to drive and starts bringing her home. She now realizes and appreciates that there are strong and passionate women in the world, and begins the benefit of their experience. Sofia learns from Celie that it is not always necessary to be strong to defeat the enemies, winning being a victim is better than fighting back since it causes more problems (Harris, 1986, P. 7). The novel seeks the alternative way of attacking the tradition of confronting patriarchal power, by nurturing love, tolerant and confident black women achieve their self-worthiness and initiate a world free from oppression and domination. hooks says that love is the "best positioned to transform society in ways that enhance the collective good". (2006 b, P. 294).The novel intertwines a sophisticated medley of women joined by their love for each other, the men who brutalize them, and the children they look after. In the course of the selected novels' process, the heroines know how to love themselves as a step to be familiar with love, and later nurturing love to other as source of collective transformation.

Conclusion

the study gives a profound and ample analysis of how the notions of love ethic work as an essential and inevitable role advocated by hooks and other related critics and writers which can nurture and sustaining black women's liberation. It analyses the potent of love ethic, through Walker's selected novels in the light of radical black feminism, as emancipative notions can elevate oppressed and working-class women. Thus, women incorporate the emancipated notion along with cultural values in the process of constant invitation for personal and societal growth as well as to decolonize their minds and to turn away from the code of violence.

Black feminists encourage black women to rethink the nature of love in which women can liberate and open the bath to lead others for participation. It further argues that a love ethic is a spiritual bond transforms people from exploitation and marginalization to the scope of freedom and prosperity. Love ethic strengthens women's code of mass struggle for radical transformation. The incipient place of conversion starts from the manner how women related to feminism across ethnicity, race and social position which is free from patriarchal imposed thoughts and rules. Love ethic, as positive energy assist oppressed people to extend themselves for the cause of nurturing theirs and other people's evolution, thus love ethic is important to actualize the change.

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