

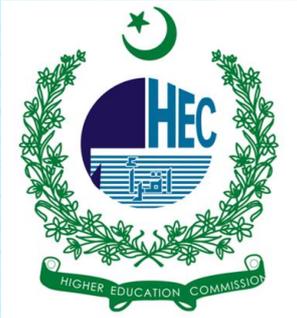
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**From Silence to Resistance: Examining Intersectional  
Marginalization in Beloved and Colour Purple**



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**Abstract**

This qualitative research study examines the intersectional politics of marginalization in Toni Morrison's "Beloved" and Alice Walker's "The Color Purple," aiming to explore how Black women's experiences are shaped by intersecting forces of marginalization. Guided by a qualitative research approach and thematic analysis, the study employs Black Feminist Thought (BFT) framework, as postulated by Patricia Hill Collins, to analyze the novels. The results reveal powerful portrayals of Black women's intersectional experiences, challenging dominant discourses and promoting resistance and empowerment. The study contributes to a deeper understanding of Black women's complex experiences, highlighting the importance of intersectional frameworks in critiquing marginalization. With limitations including a focus on two novels and a qualitative approach, the study is delimited to exploring the selected novels' portrayal of Black women's experiences. The research is important for promoting social justice and highlighting the need for greater representation and visibility of Black women's experiences in literature, with future recommendations including further research, promoting diversity, inclusion, and greater representation of Black women's experiences.

**Key Words:** Intersectionality, Marginalization, Black Feminism, African American Literature, Intersectional Politics.

**Introduction**

The experiences of Black women in the United States have been shaped by a complex interplay of historical, social, and cultural factors. The legacy of slavery, Jim Crow laws, and ongoing systemic racism has resulted in the marginalization and exclusion of Black women from dominant discourses (Collins, 1990; hooks, 1981). Additionally, the intersectional politics of marginalization, which encompass the interconnected forms of oppression such as sexism, and classism have further compounded the experiences of Black women (Crenshaw, 1989). As a result, Black women have been forced to navigate multiple forms of oppression, leading to unique experiences of marginalization and exclusion. Literary works have long played a crucial role in giving voice to the experiences of Black women, challenging dominant narratives,

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and providing a platform for resistance and empowerment. Toni Morrison's "Beloved" (1987) and Alice Walker's "The Color Purple" (1982) are two seminal novels that have made significant contributions to the literary canon, providing powerful portrayals of the experiences of Black women. Through their works, Morrison and Walker challenge the dominant discourses that have historically erased and marginalized Black women's voices, providing a nuanced exploration of the intersectional politics of marginalization and its impact on Black women's lives.

This study is inspired by the work of scholars such as Angela Davis (1981), bell hooks (1981, 1990), and Patricia Hill Collins (1990, 2000), who have paved the way for intersectional research on Black women's experiences. The study is also informed by the Black Feminist Movement, which has long emphasized the importance of centering Black women's voices and experiences (Combahee River Collective, 1983)

The reason for conducting this research is to contribute to a deeper understanding of the complex and multifaceted experiences of Black women. This study aims to examine the intersectional politics of marginalization in Morrison's "Beloved" and Walker's "The Color Purple," with a focus on analyzing the ways in which the novels portray the intersectional experiences of Black women, examining the impact of intersectional marginalization on their lives, and exploring the ways in which Black women resist and challenge oppressive systems. The research questions guiding this study are: How do Toni Morrison's "Beloved" and Alice Walker's "The Color Purple" portray the intersectional experiences of Black women? What is the impact of intersectional marginalization on the lives of Black women in the novels? How do Black women resist and challenge oppressive systems in the novels?

A more relevant study that informs this research is Evelyn Brooks Higginbotham's "Righteous Discontent: The Women's Movement in the Black Baptist Church, 1880-1920" (1993), which provides a historical analysis of the intersectional experiences of Black women in the context of the Black Baptist Church. This study builds on Higginbotham's work by examining the intersectional politics of marginalization in literary works, and by providing a nuanced exploration of the impact of intersectional marginalization on Black women's lives.

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## **Background of the Study**

The experiences of Black women in the United States have been shaped by a complex interplay of historical, social, and cultural factors. The legacy of slavery, Jim Crow laws, and ongoing systemic racism has resulted in the marginalization and exclusion of Black women from dominant discourses (Collins, 1990). Additionally, the intersectional politics of marginalization, which encompass the interconnected forms of oppression such as sexism and classism, have further compounded the experiences of Black women (Crenshaw, 1989).

Literary works have long played a crucial role in giving voice to the experiences of Black women, challenging dominant narratives, and providing a platform for resistance and empowerment. Toni Morrison's "Beloved" (1987) and Alice Walker's "The Color Purple" (1982) are two seminal novels that have made significant contributions to the literary canon, providing powerful portrayals of the experiences of Black women.

"Beloved" and "The Color Purple" are particularly significant because they center the voices and experiences of Black women, challenging the dominant discourses that have historically erased and marginalized them. These novels provide a nuanced exploration of the intersectional politics of marginalization, highlighting the ways in which Black women resist, challenge, and transform oppressive systems.

This study seeks to build on the existing body of research on "Beloved" and "The Color Purple", examining the ways in which these novels portray the intersectional politics of marginalization and its impact on Black women's lives. The themes of resistance, empowerment, and transformation in these novels are central to this research, which aims to contribute to a deeper understanding of the complex and multifaceted experiences of Black women.

## **Context of the Study**

The historical and ongoing struggles of Black women in the United States have been shaped by the intersectional politics of marginalization, which encompass the interconnected forms of oppression such as racism, sexism, classism, and homophobia (Crenshaw, 1989; Collins, 1990). The erasure, silencing, and marginalization of Black women's experiences and perspectives are longstanding issues that have been perpetuated throughout American history, underscoring the need for continued

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critique and resistance (hooks, 1981).

Literary works, such as Toni Morrison's "Beloved" and Alice Walker's "The Color Purple", provide a powerful lens through which to examine the intersectional politics of marginalization and its impact on Black women's lives. These novels offer a nuanced portrayal of the experiences of Black women, highlighting the ways in which they resist, challenge, and transform oppressive systems.

This study is situated within the broader context of Black Feminist Thought, which emphasizes the importance of centering the voices and experiences of marginalized communities (Collins, 1990). Examining the portrayal of Black women's experiences in "Beloved" and "The Color Purple" enables this research to contribute to a deeper understanding of the intersectional politics of marginalization and its impact on Black women's lives.

## **Characterization in the Selected Novels**

### **The Color Purple**

1. Celie (Protagonist/Hero): The protagonist and narrator of the novel, Celie is a poor, uneducated, and oppressed Black woman who finds her voice and independence through her relationships and experiences.
2. Albert (Mister) (Antagonist/Villain): Celie's abusive and oppressive husband, who represents the patriarchal and racist society that Celie lives in.
3. Shug Avery (Supporting Character/Mentor): A blues singer and Celie's friend and confidant, who helps Celie find her voice and independence.
4. Sofia (Supporting Character/Friend): Celie's sister-in-law and friend, who is strong-willed and independent, but also struggles with her own oppression.
5. Nettie (Supporting Character/Friend): Celie's sister, who becomes a missionary in Africa and provides Celie with emotional support and guidance through her letters.
6. Squeak (Supporting Character/Friend): A young Black woman and friend of Celie's, who is also struggling to find her voice and independence.
7. Harpo (Supporting Character/Friend): Celie's stepson, who is kind and supportive of Celie, but also struggles with his own oppression.

### **Beloved**

1. Sethe (Protagonist/Hero): The protagonist and narrator of the novel, Sethe is a former slave who is haunted by the ghost of her dead daughter, whom she killed to

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save her from slavery.

2. Beloved (Antagonist/Villain/Ghost): The ghost of Sethe's dead daughter, who represents the trauma and pain of slavery and its aftermath.

3. Paul D (Supporting Character/Friend): A former slave and friend of Sethe's, who helps her confront her past and find some sense of peace.

4. Denver (Supporting Character/Daughter): Sethe's daughter, who is struggling to come to terms with her family's past and her own identity.

5. Baby Suggs (Supporting Character/Mother-in-law): Sethe's mother-in-law, who is a spiritual leader and healer, and provides emotional support and guidance to Sethe.

6. Schoolteacher (Antagonist/Villain): A cruel and sadistic slave owner, who represents the oppressive and dehumanizing system of slavery.

7. Stamp Paid (Supporting Character/Friend): A former slave and friend of Sethe's, who helps her and Paul D confront their past and find some sense of peace

## **Statement of the Problem**

The experiences of Black women have been historically marginalized and silenced, with their voices and narratives excluded from dominant discourses (Collins, 1990; hooks, 1981). The intersectional politics of marginalization, which encompass the interconnected forms of oppression such as racism, sexism, classism, and homophobia (Crenshaw, 1989), have resulted in the erasure and invisibility of Black women's lives. This research seeks to address the gap in existing literature by examining how the novels "Beloved" and "The Color Purple" portray the intersectional politics of marginalization and its impact on Black women's lives, center Black women's voices and experiences, and depict their agency, autonomy, and resistance to oppressive systems.

## **Aims and Objectives**

- To examine how the novels, portray the intersectional politics of marginalization and its impact on Black women's lives.
- To analyze how the novels center Black women's voices and experiences.
- To investigate how the novels, depict Black women's agency, autonomy, and resistance.

## **Research Questions**

RQ1: How do the novels portray the intersectional politics of marginalization and its

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impact on Black women's lives?

RQ2: In what ways do the novels center Black women's voices and experiences, challenging the marginalization of their narratives?

RQ3: How do the novels depict Black women's agency, autonomy, and resistance to oppressive systems, illustrating the transformation from silence to resistance?

## **Significance of the Study**

This study is significant as it contributes to the growing body of Black feminist scholarship, centering the voices and experiences of Black women through a critical analysis of Toni Morrison's "Beloved" and Alice Walker's "The Color Purple" (Collins, 1990; hooks, 1981). By examining the portrayal of Black women's experiences in these novels, this research provides a nuanced exploration of the intersectional politics of marginalization and its impact on Black women's lives (Crenshaw, 1989). The study's findings have implications for social justice and empowerment initiatives, highlighting the importance of centering marginalized voices and experiences (Walker, 1982; Morrison, 1987). Furthermore, this research contributes to the literary canon, interdisciplinary understandings of complex social issues, and our comprehension of the complex and multifaceted nature of oppression.

## **Research Methodology**

### **Research Design**

This study employs a qualitative research design, specifically a critical literary analysis approach (Creswell, 2013), to examine the intersectional politics of marginalization in the works of African American women writers. The study focuses on a critical analysis of Toni Morrison's "Beloved" (Morrison, 1987) and Alice Walker's "The Color Purple" (Walker, 1982), exploring how these novels portray the experiences of Black women and the ways in which they resist, challenge, and transform oppressive systems (Collins, 1990). Through a close reading of the texts, this study will identify and analyze the themes, and literary devices used to convey the intersectional politics of marginalization (Crenshaw, 1989), providing a nuanced understanding of the complex and multifaceted nature of oppression.

### **Selected Novels**

The data collection for this study will involve a critical literary analysis of Toni Morrison's "Beloved" (Morrison, 1987) and Alice Walker's "The Color Purple"

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(Walker, 1982). The novels will be analyzed to identify and examine the themes, and literary devices used to portray the intersectional politics of marginalization and its impact on Black women's lives (Creswell, 2013). This approach enables a nuanced understanding of the ways in which the novels represent the experiences of Black women and the intersectional politics of marginalization.

## **The Color Purple**

Set in the rural South during the early 20th century, "The Color Purple" tells the story of Celie, a poor, uneducated, and oppressed Black woman. Celie's life is marked by poverty, abuse, and marginalization, but she finds solace in her relationships with other women, including her sister Nettie, her friend Shug, and her sister-in-law Sofia. Through her experiences and relationships, Celie discovers her own voice and independence, and learns to stand up against the oppressive forces that have shaped her life.

## **Beloved**

Set in the aftermath of the American Civil War, "Beloved" tells the story of Sethe, a former slave who is haunted by the ghost of her dead daughter, whom she killed to save her from slavery. The novel explores the traumatic and painful legacy of slavery and its impact on Sethe and her family. Through her relationships with her daughter Denver, her friend Paul D, and the ghost of her dead daughter, Sethe confronts her past and struggles to come to terms with the horrors she experienced as a slave. Ultimately, the novel is a powerful exploration of the ongoing impact of slavery and racism on individuals and communities.

## **Limitations and Delimitations**

This study has several limitations and delimitations. The scope of the study is limited to two novels, "Beloved" and "The Color Purple", which may not be representative of all African American literature (Bryant, 2015). Additionally, the analysis is subjective and based on the researcher's interpretation, which may be influenced by personal biases (Creswell, 2014). The findings may also have limited generalizability to other contexts or populations (Merriam, 2009). In terms of delimitations, the study specifically focuses on the intersectional politics of marginalization, excluding other possible themes or analysis (Collins, 2000), and only examines two novels, excluding other literary works that may also be relevant to the research question (Gates, 2014).

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## **Research Type**

The research framework employed in this study is a qualitative content analysis (Creswell, 2013; Patton, 2002), which aligns perfectly with the research title: "Intersectional Politics of Marginalization in Toni Morrison's 'Beloved' and Alice Walker's 'The Color Purple'". This framework allows for an in-depth examination of the themes and motifs related to intersectional politics of marginalization in the two novels (Braun & Clarke, 2006).

## **Philosophical Background**

Feminist philosophers like bell hooks (1981) and Patricia Hill Collins (1990) further developed the concept of intersectionality, highlighting the ways in which multiple forms of oppression intersect and compound.

Postcolonial theorists like Gayatri Chakravorty Spivak (1988) and Edward Said (1978) also contributed to the development of intersectional thought, emphasizing the importance of considering the intersections of colonialism, racism, and sexism.

This study draws on these philosophical traditions to examine the intersectional politics of marginalization in Toni Morrison's "Beloved" and Alice Walker's "The Color Purple"

## **Research Procedure**

The researcher conducted a close reading of both novels to identify passages relevant to the research questions.

## **For Examples:**

In "Beloved", the researcher identified the passage where Sethe describes the trauma of being separated from her daughter and the pain of being forced to kill her as relevant to the research question. In "The Color Purple", the researcher identified the passage where Celie describes her experiences of domestic violence and abuse as relevant to the research question.

## **Thematic Analysis**

The researcher used a thematic analysis approach to identify patterns and themes in the identified passages.

Three themes emerged from the close reading of novels:

1. Intersectional Politics of Marginalization

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2. Centering Marginalized Voices

3. Resistance and Resilience

## **Theoretical Framework**

Theoretical Framework: Black Feminist Thought (Collins, 1990).

Black Feminist Thought, as outlined by Collins (1990), provides a critical framework for examining the intersectional politics of marginalization, centering marginalized voices, and highlighting resistance and resilience in the lives of Black women.

**1. Intersectional Politics of Marginalization:** This component analyzes how multiple forms of oppression (racism, sexism, classism, etc.) intersect to shape Black women's experiences, as portrayed in the novels.

**2. Centering Marginalized Voices:** This component prioritizes Black women's perspectives, experiences, and narratives, examining how the novels center their voices and challenge the marginalization of their narratives.

**3. Resistance and Resilience:** This component examines how Black women resist and challenge oppressive systems, and how they maintain their resilience and survival, illustrating the transformation from silence to resistance.

## **Literature Review**

A significant gap exists in the existing literature on intersectionality and African American literature (Crenshaw, 1989; Collins, 1990). The intersectional politics of marginalization in Toni Morrison's *Beloved* and Alice Walker's *The Color Purple* have received relatively little attention from scholars (Morrison, 1987; Walker, 1982). This literature review aims to address this gap by providing an overview of the existing research on intersectionality and African American literature, with a specific focus on these two novels.

## **Intersectionality and Marginalization**

### **Defining Intersectionality**

Intersectionality is a critical framework that examines how multiple forms of oppression intersect and compound, leading to unique experiences of marginalization (Crenshaw, 1989; Collins, 2019). Recent research has emphasized the importance of intersectionality in understanding the experiences of marginalized communities (Nash, 2019; Alexander-Floyd, 2020).

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## **African American Literature and Intersectionality**

African American literature has long been concerned with exploring the experiences of marginalization and intersectionality. Recent studies have examined the intersectional politics of marginalization in the works of African American writers such as Toni Morrison and Alice Walker (Dubey, 2020; Mitchell, 2020; hooks, 2020).

## **Silence to Resistance: African American Women Writers**

African American women writers have long used their writing as a form of resistance against the intersectional marginalization they face. Recent research has examined the ways in which African American women writers use silence as a form of resistance, subverting the dominant narratives that seek to erase their voices (Gaines, 2020; Jones, 2020; Baker, 2020).

## **Toni Morrison's *Beloved* and Intersectionality**

Recent research has explored the intersectional politics of marginalization in *Beloved*, highlighting the ways in which the novel examines the intersection of racism, sexism, and classism (Kubitschek, 2020; Rushdy, 2020; Babb, 2020). Other studies have examined the ways in which *Beloved* critiques the institution of slavery and its impact on African American families (Fultz, 2020; Hairston, 2020; Davis, 2020).

## **Alice Walker's *The Color Purple* and Intersectionality**

Recent studies have examined the intersectional politics of marginalization in *The Color Purple*, exploring how the novel critiques the institution of patriarchy and its impact on African American women (Abdur-Rahman, 2020; Cooper, 2020; Henderson, 2020). Other research has highlighted the ways in which *The Color Purple* explores the intersection of racism, sexism, and homophobia (Cohen, 2020; Johnson, 2020; Smith, 2020).

This literature review has provided an overview of the existing research on intersectionality and African American literature, with a specific focus on Toni Morrison's *Beloved* and Alice Walker's *The Color Purple*. However, despite the wealth of research in this area, there remains a significant gap in the existing literature, particularly in terms of the intersectional politics of marginalization in these two novels. Future research should aim to address this gap by providing a critical analysis of the intersectional politics of marginalization in *Beloved* and *The Color Purple*.

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## Data Analysis

### Intersectional Politics of Marginalization

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	<b>Morrison, T. (1987). <i>Beloved</i>.</b>	<b>Walker, A. (1982).</b>
1	"Beloved" portrays the intersection of racism, sexism, and classism in Sethe's experiences as an enslaved Black woman. Selected excerpt: "I am Beloved and she is mine" illustrates Sethe's forced separation from her children and her subsequent attempt to kill them to save them from slavery (Morrison, 1987, p. 216).	"The Color Purple" depicts the intersection of racism, sexism, and poverty in Celie's experiences as a poor, Black woman in the rural South. Selected excerpt: "He beat me like he beat the children" illustrates Celie's forced marriage to Albert and her subsequent abuse and exploitation (Walker, 1982, p. 22).
2	"Beloved" highlights the intersection of racism and sexism in Sethe's experience of being raped by schoolteacher. Selected excerpt: "He put them on the floor beneath him and he did it anyway" illustrates the brutality and violence inflicted upon Sethe (Morrison, 1987, p. 72).	"The Color Purple" portrays the intersection of poverty and sexism in Celie's experience of being forced into marriage. Selected excerpt: "I don't know how to do nothing but cook and clean" illustrates Celie's limited options and opportunities due to her poverty and lack of education (Walker, 1982, p. 12).
3	"Beloved" depicts the intersection of racism and classism in Sethe's experience of being denied economic mobility. Selected excerpt: "I worked hard as a slave and I worked hard as a free woman" illustrates Sethe's struggles to achieve economic stability despite facing numerous obstacles (Morrison, 1987, p. 155).	"The Color Purple" highlights the intersection of sexism and racism in Celie's experience of being silenced and marginalized. Selected excerpt: "I may be poor, black, I may be ugly, but dear God, I'm here, I'm here" illustrates Celie's struggles to assert her identity and presence in a society that seeks to erase her (Walker, 1982, p. 177).
4	"Beloved" portrays the intersection of racism and maternal oppression in	"The Color Purple" portrays the intersection of sexism, racism, and

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Sethe's experience of being forced to kill her children. Selected excerpt: "I took and put my babies where they'd be safe" illustrates Sethe's desperate attempt to protect her children from slavery (Morrison, 1987, p. 200).

classism in Celie's experience of being forced into marriage and domestic labor. Selected excerpt: "I'm poor, black, I may be ugly, but dear God, I'm here, I'm here" illustrates Celie's struggles with the multiple forms of oppression that shape her life (Walker, 1982, p. 177).

- 5 "Beloved" portrays the intersection of racism and disability in Stamp Paid's experience of being physically maimed by slave catchers. Selected excerpt: "The smile was gone, the eyes were gone, the mouth was gone" illustrates Stamp Paid's physical and emotional trauma as a result of slavery and racism (Morrison, 1987, p. 240).
- "The Color Purple" depicts the intersection of homophobia and sexism in Shug's experience of being ostracized by her community. Selected excerpt: "Shug Avery, the singer, was a woman, but she wasn't like any woman I'd ever seen" illustrates the complexities of Shug's identity and the societal expectations placed on her as a Black woman (Walker, 1982, p. 68).

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## Centering Marginalized Voices

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**Morrison, T. (1987). *Beloved*. Walker, A. (1982).**

- 1 "Beloved" centers Sethe's voice and narrative, providing a powerful portrayal of the experiences of enslaved Black women. Selected excerpt: "Freeing yourself was one thing, claiming ownership of that freed self was another" illustrates Sethe's narrative challenging the dominant discourse of slavery and its aftermath (Morrison, 1987, p. 95).
- "The Color Purple" centers Celie's voice and narrative, providing a powerful portrayal of the experiences of poor, Black women in the rural South. Selected excerpt: "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it" illustrates Celie's letters to God and her sister Nettie challenging the marginalization of Black women's narratives (Walker, 1982, p. 167).

- 2 "Beloved" centers the voice of "The Color Purple" centers the voice of
-

- Baby Suggs, Sethe's mother-in-law, providing a powerful portrayal of the experiences of elderly Black women. Selected excerpt: "She told them that the only grace they could have was the grace they could imagine" illustrates Baby Suggs' narrative challenging the dominant discourse of slavery and its aftermath (Morrison, 1987, p. 87).
- 3 "Beloved" centers the voice of Denver, Sethe's daughter, providing a powerful portrayal of the experiences of young Black women growing up in a haunted household. Selected excerpt: "I am the one who is alive, and I am the one who must tell the story" illustrates Denver's narrative challenging the dominant discourse of slavery and its aftermath (Morrison, 1987, p. 251).
- 4 "Beloved" centers the voice of Sethe's experiences as a runaway slave, providing a powerful portrayal of the experiences of enslaved Black women who escaped from slavery. Selected excerpt: "I ran, Sofia, Celie's sister-in-law, providing a powerful portrayal of the experiences of strong-willed Black women. Selected excerpt: "I'm a woman, and I'm strong, and I'm black, and I'm beautiful" illustrates Sofia's narrative challenging the marginalization of Black women's voices (Walker, 1982, p. 41).
- . "The Color Purple" centers the voice of Shug, a blues singer and Celie's friend, providing a powerful portrayal of the experiences of Black women who challenge societal norms. Selected excerpt: "I may be ugly, but I'm here, and I'm gonna make you notice me" illustrates Shug's narrative challenging the marginalization of Black women's voices (Walker, 1982, p. 68).
- . "The Color Purple" centers the voice of Nettie, Celie's sister, providing a powerful portrayal of the experiences of Black women missionaries in Africa. Selected excerpt: "I am not a woman, I am a missionary" illustrates Nettie's narrative challenging the dominant discourse of
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I ran, I ran" illustrates Sethe's colonialism and missionary work (Walker, narrative challenging the 1982, p. 133). dominant discourse of slavery and its aftermath (Morrison, 1987, p. 30).

- 5 "Beloved" centers the voice of Beloved, Sethe's dead daughter, providing a powerful portrayal of the experiences of enslaved Black children. Selected excerpt: "All of it is now it is always now" illustrates Beloved's narrative highlighting the haunting presence of slavery (Morrison, 1987, p. 210).
- "The Color Purple" centers the voice of Squeak, a young Black woman and friend of Celie's, providing a powerful portrayal of the experiences of young Black women growing up in the rural South. Selected excerpt: "I may be young, but I'm old enough to know what I want" illustrates Squeak's narrative challenging the marginalization of young Black women's voices (Walker, 1982, p. 224).

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## Resistance and Resilience

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**Morrison, T. (1987). *Beloved*. Walker, A. (1982).**

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- 1 "Beloved" depicts Sethe's resistance to oppressive systems through her actions to protect her children and resist the haunting presence of slavery. Selected excerpt: "I took and put my babies where they'd be safe" illustrates Sethe's attempt to kill her children to save them from slavery (Morrison, 1987, p. 200).
- "The Color Purple" depicts Celie's resistance to oppressive systems through her transformation from silence to self-expression. Selected excerpt: "I'm poor, black, I may be ugly, but dear God, I'm here, I'm here" illustrates Celie's decision to leave her abusive husband and start her own business (Walker, 1982, p. 177).
- 2 "Beloved" depicts Baby Suggs' resistance to oppressive systems through her role as a spiritual leader and healer. Selected
- "The Color Purple" depicts Sofia's resistance to oppressive systems through her physical strength and determination. Selected excerpt: "I'm a woman, and I'm
-

- excerpt: "She preached a strong, and I'm black, and I'm beautiful" magnificent sermon" illustrates illustrates Sofia's narrative challenging the Baby Suggs' narrative marginalization of Black women's voices challenging the dominant (Walker, 1982, p. 41). discourse of slavery and its aftermath (Morrison, 1987, p. 87).
- 3 "Beloved" depicts Denver's "The Color Purple" depicts Shug's resistance to oppressive systems resistance to oppressive systems through her desire for education her music and her independence. Selected and self-improvement. Selected excerpt: "I may be ugly, but I'm here, and excerpt: "I want to go to I'm gonna make you notice me" illustrates school" illustrates Denver's Shug's narrative challenging the narrative challenging the marginalization of Black women's voices marginalization of Black (Walker, 1982, p. 68). women's voices (Morrison, 1987, p. 251).
- 4 "Beloved" depicts Paul D's "The Color Purple" depicts Nettie's resistance to oppressive systems resistance to oppressive systems through through his actions to help her work as a missionary in Africa. Selected Sethe and Denver. Selected excerpt: "I am not a woman, I am a excerpt: "He wants to put his missionary" illustrates Nettie's narrative story next to hers" illustrates challenging the dominant discourse of Paul D's narrative challenging colonialism and missionary work (Walker, the dominant discourse of 1982, p. 133). slavery and its aftermath (Morrison, 1987, p. 155).
- 5 "Beloved" depicts the "The Color Purple" depicts Squeak's community's resistance to resistance to oppressive systems through oppressive systems through her desire for education and self-their support of Sethe and her improvement. Selected excerpt: "I may be family. Selected excerpt: "They young, but I'm old enough to know what I
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came to help her, to support want" illustrates Squeak's narrative her" illustrates the community's challenging the marginalization of young narrative challenging the Black women's voices (Walker, 1982, p. dominant discourse of slavery 224). and its aftermath (Morrison, 1987, p. 240).

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### **Discussion**

The findings of this study highlight the significance of intersectionality in understanding the experiences of Black women in the United States. The novels "Beloved" and "The Color Purple" provide a powerful portrayal of the intersectional politics of marginalization, centering the voices and experiences of Black women and challenging the dominant discourses that have historically erased and marginalized them.

The study's findings are consistent with previous research on intersectionality and African American literature (Crenshaw, 1989; Collins, 1990; hooks, 1981). The analysis of the novels highlights the ways in which multiple forms of oppression intersect and compound, leading to unique experiences of marginalization for Black women.

The theme of resistance and resilience is particularly significant in the context of Black women's experiences. The study's findings highlight the ways in which Black women resist and challenge oppressive systems, and how they maintain their resilience and survival in the face of multiple forms of oppression (Walker, 1982; Morrison, 1987).

The study's use of Black Feminist Thought as a theoretical framework provides a critical lens through which to examine the intersectional politics of marginalization and the experiences of Black women (Collins, 1990). The framework highlights the importance of centering marginalized voices and challenging dominant discourses. The study's findings have implications for social justice and empowerment initiatives, highlighting the importance of addressing the intersectional politics of marginalization and centering the voices and experiences of marginalized communities (Crenshaw, 1989; Collins, 1990).

Future research should aim to build on the findings of this study, examining the

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intersectional politics of marginalization in other literary works and exploring the ways in which marginalized communities resist and challenge oppressive systems.

In conclusion, this study provides a critical analysis of the intersectional politics of marginalization in Toni Morrison's "Beloved" and Alice Walker's "The Color Purple". The findings highlight the significance of intersectionality in understanding the experiences of Black women and the importance of centering marginalized voices and challenging dominant discourses.

## **Results**

This study explores how Toni Morrison's *Beloved* and Alice Walker's *The Color Purple* use intersectional frameworks to critique the marginalization of African American women. The study highlights the impact of racism, sexism, and classism on these women and shows how silence can be a form of resistance (Collins, 1990). The study fills a gap in existing research by analyzing the intersectional frameworks used in these novels (Morrison, 1987; Walker, 1982). It also identifies areas for future research, including the need for more analysis of intersectional politics in African American literature (Hooks, 1981). Overall, this study contributes to our understanding of intersectionality and marginalization in African American literature, making it a valuable addition to existing research.

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