



**THE ROLE OF BLACK WOMAN CHARACTER
IN FIGHTING AGAINST SEXISM IN ALICE WALKER'S NOVEL
*THE COLOR PURPLE***

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for the degree of Sarjana Sastra
in English

by
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PERNYATAAN

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Fakultas Bahasa dan Seni (FBS) UNNES menyatakan dengan ini sesungguhnya bahwa skripsi/tugas akhir/final project yang berjudul:

“THE ROLE OF BLACK WOMAN CHARACTER IN FIGHTING AGAINST SEXISM IN ALICE WALKER’S NOVEL, *THE COLOR PURPLE*”

Yang saya tulis dalam memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya sendiri, yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi, dan pemaparan/ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, wawancara langsung, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi/tugas akhir/final project ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

Demikian, harap pernyataan ini dapat digunakan sepenuhnya.

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Yang membuat pernyataan

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Failure is always the best way to learn

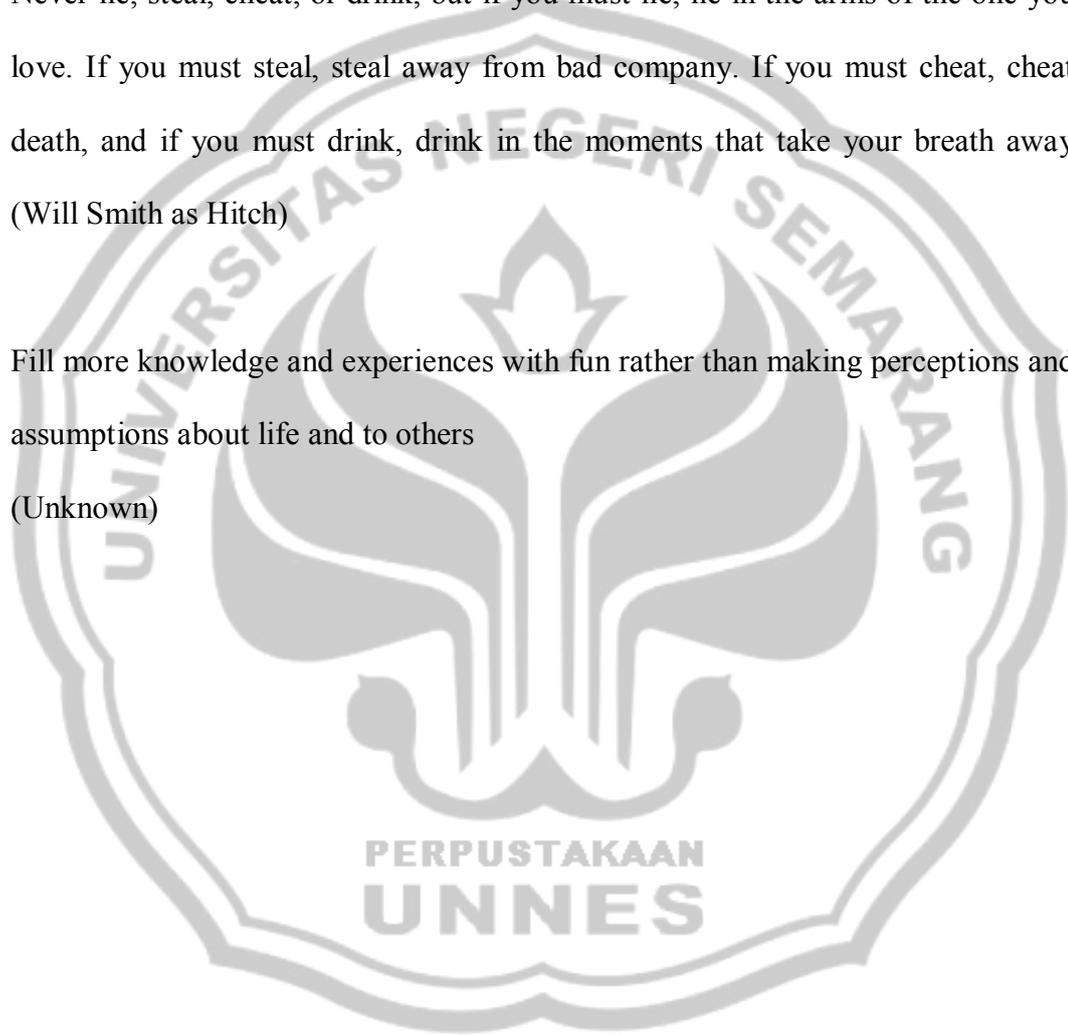
(Kings of Convenience)

Never lie, steal, cheat, or drink, but if you must lie, lie in the arms of the one you love. If you must steal, steal away from bad company. If you must cheat, cheat death, and if you must drink, drink in the moments that take your breath away

(Will Smith as Hitch)

Fill more knowledge and experiences with fun rather than making perceptions and assumptions about life and to others

(Unknown)



To

my beloved family

my best friends

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ABSTRACT

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Keywords: black woman, sexism, Alice Walker, *The Color Purple*.

This final project deals with *The Role of Black Woman Character in Fighting against Sexism in Alice Walker's Novel The Color Purple*. This topic illustrates the struggle of Celie as an Afro-America woman and some black women surrounding her to fight against gender discrimination and men's domination.

In explaining the sexism and the struggle against it which are found in the novel, the writer used qualitative research because the data were formed in words rather than numbers. The writer used references that she took from any sources such as books, internet, encyclopedia and she used them in the theory to support data in the analysis. The procedure of collecting the data is reading, identifying, inventorying, classifying, selecting and reporting all types of data in appendices. After getting the data, then the writer did explaining and interpreting. The final step is analyzing the data using the theory of feminism and making some conclusions and suggestions.

Most readers will remember *The Color Purple* novel for its depiction of domestic violence, which Walker fully develops through Celie's mistreatment at the hands of her stepfather and husband. Additionally, there is a powerful theme about how oppressed people can unite with solidarity to overcome their oppressors. Most of all, however, this book is a feminist novel about a powerful character that finds out who she is and values what she can realize. In the course of Celie's search for truth, she realizes that the patriarchal culture she has endured in the South America is abusive to all women. When she meets Shug and escapes from her husband Albert, she learns that women can be equal to men in power, in knowledge, and in matters of love and finance. When Celie returns to live in Georgia near the end of the novel, she is no longer weak and submissive; instead, she has become a competent, self-assured female who knows that she can be content without depending on anyone but herself. This is the ultimate lesson of feminism, which Walker calls "womanism."

By exploring the novel, the writer hopes that the readers to take concern more about the existence of women, especially to black women. Black women have suffered for the discrimination that they got for a long time. It is the time to prove the world that black women are no longer minor groups. They need to be respected and treated well in society.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
LIST OF APPENDICES	xi
CHAPTER	
1. INTRODUCTION	1
1.1 Background of the Study	1
1.2 Reason for Choosing the Topic	6
1.3 Statement of the Problems	6
1.4 Objectives of the Study	6
1.5 Significance of the Study	6
1.6 Outlines of the Study	7
2. REVIEW OF RELATED LITERATURES	9
2.1 Definition of Novel	9
2.1.1 Elements of Novel	10
2.1.1.1 <i>Plot</i>	10
2.1.1.2 <i>Character</i>	11
2.1.1.3 <i>Setting</i>	11
2.1.1.4 <i>Point of View</i>	12
2.1.1.5 <i>Style</i>	14
2.1.1.6 <i>Tone</i>	14

2.1.1.7 Theme	14
2.1.2 Biography of Alice Walker.....	15
2.1.3 Summary of <i>The Color Purple</i>	19
2.2 Definition of Character.....	22
2.2.1 Types of Character	23
2.2.1.1 Round Character.....	23
2.2.1.2 Flat Character.....	24
2.2.1.3 Stock Character.....	24
2.2.2 Definition of Characterization	25
2.2.2.1 Methods of Characterization	25
2.2 Feminism.....	25
2.2.1 Definition of Feminism	26
2.2.2 Feminist Criticism.....	28
2.2.2.1 First-Wave Feminist Criticism.....	28
2.2.2.2 Second-Wave Feminist Criticism	30
2.2.3 Black Feminism	32
2.3 Sexism.....	35
2.3.1 Kinds of Sexism.....	37
2.3.1.1 Domestic Violence.....	37
2.3.1.2 Rape.....	38
2.3.1.3 Sexism in Education	38
2.3.1.4 Sexism in Professions	39
2.3.2 The Causes of Sexism	39

2.3.3 Struggle against Sexism	40
3. METHODS OF INVESTIGATION	42
3.1 Method of the Research.....	42
3.2 Object of the Study.....	43
3.3 Types of Data.....	43
3.4 Procedures of Collecting Data.....	43
3.5 Procedures of Analyzing Data.....	44
4. DATA ANALYSIS	45
4.1 Celie’s Characteristics as an Afro-American Woman.....	45
4.1.1 Uneducated.....	45
4.1.2 Minority.....	48
4.1.3 Always Being a Victim of Racial Discrimination.....	51
4.2 Sexism in the Novel.....	54
4.2.1 Sexual Abuse.....	54
4.2.2 Domestic Violence.....	56
4.2.3 Verbal Abuse.....	60
4.2.4 Slavery.....	64
4.3 Main Character’s Struggle to Fight against Sexism.....	66
5. CONCLUSION AND SUGGESTION.....	70
5.1 Conclusion.....	70
5.2 Suggestion.....	72
REFERENCES	74
APPENDICES	75

LIST OF APPENDICES

Appendix	page
1. List of collected data	75
2. Selected data for the Celie's characteristics	80
3. Selected data for the sexism found in the novel	81
4. Selected data for the Celie's struggle to fight against sexism	83



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Many people only know that literature is some works that express our ideas and thoughts. According to Hudson in an *Introduction to the Study of Literature*, “literature is the expression of life through the medium of language. It can be regarded as something essential since it contains about real life” (1960: 10).

Literature is part of our cultural heritage which is freely available to everyone, and which can enrich our lives in all kind of ways. Once we have broken the barriers that make studying literature seems daunting, we find that literary works can be entertaining, beautiful, funny, or tragic. They can convey profundity of thought, richness of emotion, and insight into character. They take us beyond our limited experience of life to show us the lives of other people at other times. They stir us intellectually and emotionally, and deepen our understanding of our history, our society, and our own individual lives.

Literature can also give us glimpses of much earlier ages. The Romans in Shakespeare’s plays, for example, can take us in our imaginations back to the roots of culture, and the sense of continuity and change we get from surveying a history enhances understanding of our modern world.

Literature can enrich our experiences in other ways too. London, for example, is all the more interesting city when behind what we see today, we see

the London known to Dickens or Shakespeare. And our feelings for nature can be deepened when a landscape calls to mind images from, say, Wordsworth, Thomas Hardy, or Ted Hughes.

Rees says that literature can be divided into some genres. There are prose fiction, poetry, drama or plays, auto/biographies and essays. Whereas novels, plays, short stories and poems are kinds of literary works (1978: 13).

Novel is a lengthy fictional narrative in prose dealing with characters, incidents, and setting that imitates those found in real life. The author while obviously inventing people and situations, attempts to give the impression that he or she is reporting the facts as they occurred.

Novel as one of literary works consists of some elements that are related one to another, so the relevancy, significance, and the continuity of the story can be followed by the readers clearly. Novel usually has a message to be conveyed to the reader. The messages can be varied depend on the theme of the story itself. The message or the moral value that the reader gets after reading the novel can be an inspiration for life.

There are some inspiring novels which are finally made into movies. There are a lot of differences between reading a novel and watching a movie. By reading a novel, the reader can delve the story more detailed than when watching a movie. The reader can freely fantasize about the story than when watching a movie. Those are the reasons why people choose reading a novel than watching a movie.

By reading a novel, the reader can get a lot of advantages such as moral values, social culture in the story, and the uniqueness of the characters or even

may experience the characters feelings in the story.

In this final project, the writer chooses a topic “The Role of Black Woman Character in Fighting against Sexism”. It is an interesting topic, remembering that discrimination is the problem that still happens in our society, including gender discrimination that is experienced by women. Generally gender discrimination or sexism is the belief that one gender is superior to the others. According to Wikipedia.com, *Sexism* is a term coined in the mid-20th century, referring to the belief or attitude that one [gender](#) or [sex](#) is inferior to, less competent, or less valuable than the others. (<http://wikipedia/wiki/sexism>).

Woman often feels discriminated in society because there is a tradition in society that considers man to be more powerful than woman. Man has a higher position in society than woman. Woman is accustomed to be underestimated in society because they consider woman as a weak and useless creature. That culture creates a male-dominated society which means that man always has a higher position than woman; man is always stronger than woman, etc. That is why woman tends to be an object rather than a subject. Woman is just a victim of the male-dominated society.

In order to eradicate or at least decrease the discrimination against woman, women in many countries create a movement called *feminism*. Wikipedia.com describes *feminism* as a political [discourse](#) aimed at equal rights and legal protection for women. It involves various movements, political and [sociological theories](#), and [philosophies](#), all concerned with issues of [gender difference](#) that advocate [equality](#) for women, and that campaign for [women's rights](#) and interests

(<http://wikipedia/wiki/feminism>). Through this movement, women struggle to get the equal opportunities and rights in society. They are against the male-dominated culture that people believe for ages in society. They try so hard to minimize the possibility of discrimination towards woman.

This movement grows bigger for many years. They spread the movement to the whole world and now this movement is known in almost all countries in the world. The aim of this movement is just simple. They want to be respected in society. They do not want to be abandoned anymore. They want to have freedom and no longer suffer from unfair treatments that they get from men. They also struggle against domestic violence in a marriage that usually happens.

The writer chose one of Alice Walker's novels entitled *The Color Purple*. This novel also describes about some women who try to fight against sexism that they get. Alice Walker's depiction of a Southern black woman in the novel *The Color Purple* was the most powerful that the writer has ever read in her life. There is a powerful theme about how oppressed people can unite with solidarity to overcome their oppressors. Most of all, however, this book is a feminist novel about a powerful character who tries to find out who she is and value what she can become. This is the ultimate lesson of feminism, which Walker calls "womanism."

The Color Purple is an acclaimed [1982 epistolary novel](#) by [American](#) author [Alice Walker](#). It received the [1983 Pulitzer Prize for Fiction](#) and the [National Book Award](#). It was later adapted into a [film](#) and [musical](#) performance of the same name. Taking place mostly in rural [Georgia](#), the story focuses on female

black life during the 1930s in the [Southern area in the United States](#), addressing the numerous issues in the black female life, including their exceedingly low position in American social culture.

Alice Walker is one of the first African American women writers who explores the paralyzing effects of being a woman in a world that virtually ignores issues like black-on-black oppression and female circumcision. Today Walker continues to express creatively her wish for wholeness for those who have been erased from history, torn from their racial heritage, silenced, mutilated, and denied for their freedom. With incomparable vision and insight, she captures the folklore, language, pain, spirit, and memories of African Americans only to weave them into a quilt of compassion that she spreads before the world full, rich, and flowing.

By developing this background, the writer decides to make this final project entitled “The Role of Black Woman Character in Fighting Against Sexism in Alice Walker’s Novel *The Color Purple*”. In addition, as a student of literature program at English Department UNNES, she is obliged to do this final project in order to fulfill one of the requirements to achieve the degree of *Sarjana Sastra* in English.

1.2 Reasons for Choosing the Topic

1.2.1 *The Color Purple* is an interesting novel because it describes about the struggle of black woman against the unfair treatment of men.

1.2.2 Sexism or gender discrimination is an interesting topic to be analyzed because this phenomenon still happens in society nowadays.

1.3 Statement of the Problems

- 1.3.1 What characteristics does the author portray the main character as an Afro-American woman figure?
- 1.3.2 What sexism does the author reveal through the conflict of the characters?
- 1.3.3 What does the main character do in her struggle to overcome sexism?

1.4 Objectives of the Study

In this study, the objectives are:

- 1.4.1 To find out the characteristics that the author portrays the main character as an Afro-American woman figure.
- 1.4.2 To find out the sexism that the author reveals through the conflict of the characters.
- 1.4.3 To find out the main character's efforts to overcome the sexism.

1.5 Significance of the Study

This final project will give some benefits to the reader. Firstly, the results of the study are expected to be useful for students of the English Department of UNNES, especially those of Literature Program, who are interested in analyzing the role of black woman character in fighting against sexism in Alice Walker's novel entitled *The Color Purple* through a descriptive method.

At last, the result of the study can hopefully give a further understanding about the gender discrimination in America especially that were experienced by black women in 1930s for the readers. Accordingly, they could compare and finally develop positive personality to be applied in their lives.

1.6 Outlines of the Study

The writer divides the discussions of the final project into five chapters and each chapter is divided into subchapters that explain about matters that are related to the topic itself.

Chapter I is an introduction which consists of background of the study, reasons for choosing the topic, statements of the problems, objectives of the study, method of investigation, and the last is outlines of the study.

Chapter II contains a review of related literature which explains the definition of novel, elements of novel, biography of Alice Walker as the author of *The Color Purple*, summary of *The Color Purple*, definition of character and characterization, definition of feminism, feminist criticism and black feminism, sexism, causes of sexism and struggle against sexism.

Chapter III is the method of investigation. It consists of method of the research, the object of study, types of data, procedures of collecting data, and procedures of analyzing data.

Chapter IV consists of the analyses of characteristics of black woman as a main character as an Afro-American woman figure, kind of sexism or gender discrimination that the main character experienced through the conflict of the

characters and the last is the efforts of main character to overcome sexism.

Chapter V is conclusion and suggestion. It actually consists of the conclusion of analyzing the topic and suggestion from the writer.



CHAPTER II

REVIEW OF THE RELATED LITERATURES

In order to analyze the object of the study, the writer uses some theories to support the analysis such as the definitions of novel, elements of novel, character, characterization, feminism, feminist criticism, black feminism, and sexism. The explanations of the following theories in this chapter were used as references in analyzing the problems of the study. Those theories were compared with the data found in the novel in order to get some results.

2.1 Novel

A novel (from the [Italian](#) *novella* for “new”, “news”, or “short story of something new”, from [Latin](#) *novella*, a singular noun use of the neuter plural of *novellus*, diminutive of *novus*, meaning “new”) is today a long [narrative](#) in [literary prose](#). The genre has historical roots both in the fields of the medieval and early modern [romance](#) and in the tradition of the [novella](#). The latter supplied the present generic term in the late 18th century (<http://en.wikipedia.org/wiki/Novel>).

Hornby (1974: 575) stated that a novel is a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity.

According to Kennedy (1983: 30), a novel is a book length story which is created by an author in order to make a good sense so that it becomes a reflection

of a daily activity in a long story. James as quoted by Dietrich and Sundell (1996: 8) stated that novel is in its broadest definition of a personal, a direct impression of life, which begins with, constitutes its value, which is greater or less according to the intense of the impression. The writer can conclude that a novel is one of literary works that represent a real life in a form of story.

2.1.1 Elements of Novel

2.1.1.1 Plot

In a literary work, especially novel, plot is a crucial element. The word 'plot' technically means a series of tied-together events in a story. Dietrich and Sundell (1983) said that a story has parts that are related to one another by central action and usually a theme. Meanwhile Hall (1983: 27) describes plot as what happens in a story, the story's organized development, usually a chain linking cause and effect.

Durya in her book (2000: 4) mentioned that there are four elements of plot.

They are:

- a. The incentive moment (the first conflict)
- b. The complication (a series of entanglements)
- c. The climax (the crisis or the peak of conflict I the story where tension is the highest/greatest)
- d. The resolution/denouement. In many modern short stories the protagonist's conflict may go unresolved and may gain no insight into her/his life or destiny. But even in such cases the reader should gain insight into the life of the character,

recognizing that nothing has been solved that life will go on in the same way for the protagonist because of a tragic flaw (character weakness) in her/him or because of inflexibility circumstances.

2.1.1.2 Character

Literally, character means people played in the story. While by characterization, it is meant the way in which the author makes the characteristics and motives of each person in the story. The characters might be one of the most important factors or elements in the story because it sounds impossible to have a story without character. Abrams (1977: 20) defines characters as the person in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say and what they *do*.

In the book of *A Glossary and Literary Terms*, Abrams states precisely the meaning of characters as the person depicted in dramatic or narrative work, which are interpreted by the audiences or the readers that are born with the qualities of moral and disposition, which are performed in human action and speech, or it may be said that all of the characters can be seen in what they do and what they say (1981: 20).

2.1.1.3 Setting

Abrams as quoted by Koesnosobroto (1990: 80) describes setting as the general locale and the historical time, in which the actions occur in the narrative dramatic work, while the setting of the episode or scene within a work is the particular physical location in which it takes place. Meanwhile, Connolly as quoted by Koesnosobroto (1988: 79) stated that setting is a sense of time, place and

concrete situation of narrative, the web of environment in which characters spent out their destinies.

‘Setting’ refers to the natural and artificial scenery or environment in which characters in literature live and move. In short, the setting of a work is the sum total of references to physical and temporal objects and artifacts. The setting of a story or novel is much like the sets and properties of the stage or the location for a motion picture. The dramatist writing for the stage is physically limited by what can be constructed and moved or carried onto the stage. Writers of nondramatic works, however, are limited only by their imagination. It is possible for them to conclude details of many places without the slightest external restraint.

2.1.1.4 Point of View

Point of view is the position from which details in a work of fiction are received and related to the reader. It is a method of rendering, a means in which the authors create a centralizing intelligence, a narrative personality, an intellectual filter through which the reader receives the narration or argument.

There are three kinds of point of view:

a. First Person

If a story is told by an “I” the author is using the first-person point of view, the voice of a fictional narrator and not the author’s own voice. First-person speakers report significant things that they see, hear, and think and, as they do so, they convey not only the action of the work, but also some of their own background, thinking, attitudes, and prejudices.

b. Second Person

Although a second person narration (in which the narrator tells a listener what he or she has done, using the “you” personal pronoun) is possible. It is rare because in effect the second-person actually requires a first-person voice. The viewpoint requires also that the listener be the character who lived through the narration.

c. Third Person

If the narrator is not introduced as a character, and if everything in the work is described in the third person (that is, he, she, it, they), the authors is using the third-person point of view. There are three variants of third person point of view:

a) Omniscient

The third-person point of view is called omniscient (all-knowing) when the speaker not only describes the action and dialogue of the work, but also seems to know everything that goes on the minds of the characters.

b) Limited Omniscient

Most common is the limited omniscient point of view, in which the author uses the third person but confines the story to what one single character does, says, sees, and sometimes thinks.

c) Dramatic or Objective

Authors using the dramatic point of view (also called third-person objective) confine the work mainly top quotations and descriptions of actions. They avoid telling that certain characters thought this or felt that but instead allow the characters themselves to state what is on their minds. The key to the dramatic point of view is that the writer presents actions and dialogue and leaves any conclusions and interpretations up to the readers.

2.1.1.5 Style

The word 'style' derived from Latin word 'stilus' (a writing instrument). It is meant by the way in way the author assemble words to tell the story, develop the argument, dramatize the play, or compose the poem. Style is also highly individualistic. It is a matter of the way in which specific authors put words together under specific conditions in specific works.

2.1.1.6 Tone

'Tone' refers to the methods by which authors convey attitudes. Kennedy (1983: 75) defines tone as the author's expression of attitude. It implies the feeling of the author towards his life. Another definition is given by Kathleen and Ralph Rausch (1998: 224); tone is the reflection in a work of the author's attitude towards his/her subject, characters and readers. That attitude is usually implied or revealed through the language of the literary work itself. Tone in writing is comparable to tone of voice in speech and may be described as brusque, friendly, imperious, teasing, and so on.

2.1.1.7 Theme

Basically 'theme' refers to main idea or concept in the story. Serayawati (2002: 2) stated that theme is the central and unifying concept of a story. Meanwhile, Kathleen and Ralph Rausch in *NTC's Dictionary of Literary Terms* (1998: 223), defines 'theme' as the central or dominating idea, the message, implicit in a work. Perrine (1959: 133) also stated that 'theme' of a piece of fiction is its controlling idea or its central insight

2.1.2 Biography of Alice Walker

This final project is analyzing Alice Walker's novel entitled "The Color Purple". Alice Walker is a poet, short story writer, novelist, essayist, anthologist, teacher, editor, publisher, womanist and activist. Alice Malsenior Walker was born at home on February 9, 1944, under the sign of Aquarius in the town of Ward Chapel, a neighboring community of Eatonton, Georgia. She is the eighth and last child of Willie Lee Walker and Minnie Lou Tallulah Grant Walker.

Walker is a prolific writer in multiple genres. Her fiction, in particular her novels, have established her as a canonical figure in American letters, as well as a major figure in what scholars term the renaissance in African American women's writings of the 1970s.

Walker's first published work of fiction, "To Hell With Dying" (1967), was published when she was just twenty-three years old. It appeared in *The Best Short Stories by Negro Writers*, edited by Langston Hughes. The story, which chronicles the ups and downs of Mr. Sweet and the two children who work to keep him alive, was republished in 1988 as a children's book, with illustrations by Catherine Deeter. Other works of children's literature by Walker include *Langston Hughes: American Poet* (1974), *Finding the Green Stone* (1991), and *Why War is Never A Good Idea* (2007).

Walker published her debut novel, *The Third Life of Grange Copeland*, in 1970. The book chronicles the life of the Copelands, a family of sharecroppers in rural 1920's Georgia. It is followed by *Meridian* (1976), Walker's meditation on the modern civil rights movement, as well as her tribute to Jean Toomer's *Cane*

(1923) and Zora Neale Hurston's *Their Eyes Were Watching God* (1937). In 1982 Walker published *The Color Purple*, an epistolary novel exploring the trials and triumphs of Celie, a largely unschooled, but earnest and increasingly independent young woman who unburdens herself in uncomplaining letters to God. For this achievement, Walker was awarded the 1983 Pulitzer Prize for Fiction (the first African American woman writer to receive this award) and the American Book Award.

Walker's other novels include *The Temple of My Familiar* (1989), which explores, among many things, black women's spirituality through the ages. *Possessing the Secret of Joy* appeared in 1992 and details the horrors and repercussions of female genital mutilation through the coming of age of its heroine Tashi, a character first introduced in *The Color Purple*. Walker's commitment to exposing the devastating effects of female genital mutilation led to the 1993 documentary "Warrior Marks," collaboration with the British-Indian filmmaker Pratibha Parmar. Walker treats the important themes of father-daughter relationships, sexuality, and spirituality in *By the Light of My Father's Smile*, published in 1998. In *Now is the Time to Open Your Heart* (2004), her most recent novel, Walker offers a rich and illuminating exploration of love, spirituality, and the search for wholeness in the modern age.

In addition to her novels, Walker has published several volumes of poetry. Her first book, *Once*, published in 1968, contains poems written both in Africa and during her senior year at Sarah Lawrence. Walker's other poetry collections include: *Revolutionary Petunias and Other Poems* (1973), *Good Night, Willie*

Lee, I'll See You in the Morning (1979), *Horses Make a Landscape Look More Beautiful* (1984), *Her Blue Body Everything We Know* (1991), *Absolute Trust in the Goodness of the Earth* (2003), and *A Poem Traveled Down My Arm* (2003). As a poet, Walker treats a range of themes freedom and individual expression, suicide, spirituality, love, ecology, civil rights in free verse that recalls, for its spareness and lyricism

Walker is an accomplished writer of short fiction and the author of four collections of short stories: *In Love and Trouble* (1973); *You Can't Keep a Good Woman Down* (1981); *Alice Walker: The Complete Stories* (1994); and *The Way Forward Is with a Broken Heart* (2000). The defining characteristics of Walker's short fiction are economy, a commitment to examine rather than turn away from the troubling and violent aspects of human experience, and, above all, beautiful language and compelling storytelling.

Walker's first major work of nonfiction, written in her early twenties and published in 1967 entitled "*The Civil Rights Movement: What Good Was It?*", *In Search of Our Mothers' Gardens* (1983) is the most celebrated. In this debut collection of essays, Walker introduces her definition of womanism, redefines the literary tradition among African American women writers.

In Search of Our Mothers' Gardens is followed by five volumes of non-fiction prose. In *Living By the Word* (1988), a collection of essays, Walker revisits the writing of *The Color Purple* and addresses concerns such as the potentialities of certain forms of masculinity, our relation to the earth, and the meaning and value of folklore. In *The Same River Twice: Honoring the Difficult* (1996),

Walker reexamines the controversies and condemnations generated by *The Color Purple*, the novel and the film. *Anything We Love Can Be Saved* (1997), featuring both essays and letters, is a record of Walker's activism. In *Sent by Earth: a Message from the Grandmother Spirit* (2001) is a meditation on the state of the nation and the world following the attacks on the World Trade Center and the Pentagon.

Through prose and poetry and by summoning such voices as Thich Nhat Hanh, Buddhist monk and peace advocate, Walker provides us with a searing condemnation of war in general and the Iraq war in particular. Walker's most recent collection of essays is *We Are the Ones We Have Been Waiting For* (2006). *The Color Purple*, now a classic of American literature, celebrated its 25th anniversary in 2007. The award-winning novel served as the inspiration for Steven Spielberg's 1985 film and has been adapted for the stage by Scott Sanders. Premiering at Atlanta's Alliance Theater in September 2004, *The Color Purple* opened at New York City's Broadway Theatre in December 2005. LaChanze starred as Celie and won a Tony Award for best leading actress in a musical in 2006.

Walker's writings have been translated into more than two dozen languages, and her books have sold more than ten million copies. Along with the Pulitzer Prize and the American Book Award, Walker's awards and fellowships include a Guggenheim Fellowship and a residency at Yaddo. In 2006, Walker was honored as one of the inaugural inductees into the California Hall of Fame. In 2007, Walker appointed Emory University as the custodian of her archive, which opened to researchers and the public on April 24, 2009.

2.1.3 Summary of *The Color Purple*

The story is told in the form of diary entries and letters. Celie is a poor and uneducated young black woman in 1930s Georgia who, aged only fourteen, is raped and impregnated twice by a man she calls Pa. Her children both disappear; Celie assumes her father has murdered them, until she meets a small girl in town to whom she bears a strong resemblance. Celie is forced into a marriage against her will, to Mr. Johnson, a man who originally approaches her father to ask permission to marry her younger sister, Nettie. Shortly after moving into her new home, she is joined by Nettie, who is also seeking to escape the unpleasant conditions at home. After Celie's husband tries to seduce her and fails he forces Nettie to leave and, following Celie's advice, she goes to the home of a local pastor, promising to write to Celie. As time passes, no letters arrive and so Celie assumes that Nettie is dead.

In her writings, Celie deferentially refers to her husband as "Mr.", and it is far into the tale before we find out his first name is Albert. One of his sons, Harpo, falls in love with and marries a strong-willed and physically imposing woman named Sofia. Though both Harpo and "Mr." attempt to treat her as an inferior, Sofia fights back. Celie initially encourages this bullying behaviour, as being second to a man is the only way she has ever known to live, but when confronted by Sofia she realises her error. Celie is both envious of and intimidated by Sofia's strong spirit and florid defiance of her husband's absolute authority.

"Mr." has a long-term mistress, a singer named Shug Avery. She comes to live with the family due to poor health. Like "Mr.", Shug at first has little respect

for Celie and the life she lives. She copies her lover, abusing Celie and adding to her humiliation. Celie feels intrigued and excited by this effervescent, liberated version of femininity. Through her relationship with Shug, Celie realizes that she is worthy of being loved and respected. When Shug discovers that "Mr." beats Celie, she decides to remain in the house for a short time in order to protect her.

After a few years of constant fighting, Sofia leaves Harpo, taking their children with her. At the same time, Celie and Shug become intimate and a strong bond grows between them. Shug helps Celie discover her sexuality as a woman. When Sofia returns to town for a visit, she becomes involved in a fight with Harpo's new girlfriend, Mary Agnes, who is nicknamed "Squeak" because of her high-pitched voice.

One day, the mayor's wife, Miss Millie, asks Sofia to work as her maid. When Sofia declines with the words, "Hell, no," the mayor slaps her, not reckoning with her fiery temper. She returns the blow, knocking the mayor down, and is arrested for hitting a white man. Sofia is severely beaten in jail and is later sentenced twelve years in prison. The separation from her family and the loss of her freedom breaks her spirit. After some intervention from Squeak, who is raped by a white prison warden to whom she is related for her trouble, Sofia's sentence is altered and she serves as the mayor's wife's maid for the remainder of her time.

Having left on a singing tour, Shug returns, married to a man named Grady. Celie is initially hurt by this relationship, as she feels betrayed, but grows to accept it. Other than Nettie, Shug is the only person who has ever truly loved Celie.

One night, when Shug asks Celie about Nettie, Celie says that she believes her sister to be dead, since she had promised to write but Celie had never received any letters. Shug informs Celie that she has seen "Mr." hide numerous mysterious letters in a trunk and suggests that they investigate. When they do so, they find dozens of letters written by Nettie to Celie over the years. These tell of Nettie's travels to Africa with a [missionary](#) couple, Samuel and Corrine, and their adopted children, Olivia and Adam. When Corrine becomes ill, Samuel tells Nettie how they came to adopt their children and that his wife has suspected that Nettie was their biological mother due to their close resemblance. It transpires that Olivia and Adam are Celie's long-lost children, and that she is their aunt. She also learns that Alphonso was not her and Celie's father but rather their stepfather. Their biological father, a store-owner, had been lynched by a mob of white men because they believed he was too successful. After Corrine's acceptance of Nettie's story, she dies, and Samuel and Nettie discover that they are deeply in love; they eventually marry.

Having read the letters and learned the truth about her children as well as her biological father, Celie visits Alphonso to confirm the story, which he does. Celie finds a new sense of empowerment and at dinner one night she releases her pent-up anger at "Mr.", cursing him for the years of abuse that she has had to endure. Shug, Celie, and Squeak decide to move to [Tennessee](#), where Celie begins a lucrative business designing and sewing tailored pants together. She returns to Georgia for a visit and finds that not only has "Mr." reformed himself and his ways, but Alphonso has died. She finds out that the shop, house and land she

thought was his had been willed to her and Nettie when their mother died. Celie decides to move back, relocating her business. Soon after, Shug falls for nineteen-year-old Germaine and travels with him across the country in a last hurrah for her youth.

Meanwhile, Nettie and Samuel are preparing for their return to America. Adam falls in love with and marries an African girl named Tashi, who undergoes the painful rituals of [female genital cutting](#) and facial scarification. Adam also goes through the facial scarring ritual in solidarity. Nettie writes to Celie to let her know that the family is on their way.

Celie is now an independent woman. Celie and "Mr." eventually reconcile, but remain friends rather than lovers. He helps her with her business, sewing with her as they sit on the porch. Sofia and Harpo reconcile, and Sofia also works for Celie at her pants-making shop. Shug returns, satisfied with her last fling and ready to settle down. Nettie and Samuel return with the children, and Celie and her sister are happily reunited.

2.2 Definition of Character

According to Kennedy (1983: 45): characters as an imaginary person who inhabits a story. Meanwhile, Abrams (1971: 20) says characters are the persons in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say, i.e, dialogue, and what they do, i.e. action. The grounds in a character's temperament and moral nature for his speech and actions constitute his motivation. Thus, character in fiction specially, is an extended

verbal representation of a human being, the inner self that determines thought, speech, and behavior.

Character is the [representation](#) of a [person](#) in a [narrative](#) or [dramatic work of art](#) (such as a [novel](#), [play](#), or [film](#)). Derived from the [ancient Greek](#) word *χαρακτήρ* *kharaktêr*, the earliest use in English, in this sense, dates from the Restoration, although it became widely used after the word was used in [Tom Jones](#) in 1749. From this, the sense of “a part played by an [actor](#)“ developed. Character, particularly when enacted by an actor in the [theatre](#) or [cinema](#), involves “the illusion of being a human person “. Since the end of the 18th century, the phrase “[in character](#)“ has been used to describe an effective [impersonation](#) by an actor. Since the 19th century, the art of creating characters, as practised by actors or writers, has been called [characterisation](#). (<http://en.wikipedia.org/wiki/Character>).

2.2.1 Types of Character

According to E.M. Foster in Roberts and Jacobs (1978), characters are divided into three types:

2.2.1.1 Round Character

Round character are usually the major figures in a story. They have many realistic traits and are relatively fully developed by the author. For this reason they are often given names ‘hero’ or ‘heroine’. Since many major characters are anything but heroic, however, it is probably best to use the more descriptive term, which have been introduced before, protagonist. The protagonist is central to the action,

moves against an antagonist, and usually exhibits the human attributes. To the degree that round characters possess many individual and unpredictable human traits; they may be considered as dynamic; that is, they demonstrate their capacity to change or to grow.

2.2.1.2 Flat Character

Flat characters are essentially undistinguishable from their group or class. Therefore, they are not individual, but representative. They are usually minor characters, although not all minor characters are flat. They are mostly useful and structural in the stories. Usually they stay the same; being static, and not dynamic like round characters. Thus, a flat character is built around “a single idea or quality” and it is represented in an outline and without much individualizing detail, and so can be fairly adequately described in a single phase or sentence. A flat character is characterized by one or two traits.

2.2.1.3 Stock Character

Stock character is used to refer to characters that perform in these repeating situations. Obviously, names, ages, and sexes are often changed. These characters are not necessarily flat, but they stay flat as long as they perform only their functions, exhibit conventional and unindividual characteristics, and then disappear from the story and from our memory. When stock characters possess no attitudes except those to be expected from their class, they are often given the label stereotype, because they all seem to be cast in the same mold. In other words, the stock character is stereotyped figure that has appeared in fiction that his nature is immediately known.

2.2.2 Definition of Characterization

Generally characterization means the author's presentation and development of characters. Characterization is the process of conveying [information](#) about [characters](#) in [narrative](#) or [dramatic works of art](#) or everyday [conversation](#). Characters may be presented by means of description, through their actions, speech, or thoughts. (<http://en.wikipedia.org/wiki/Characterization>).

2.2.2.1 Methods of Characterization

According to (www.wikipedia.com/characterization) there are two ways an [author](#) can convey information about a character:

a. *Direct* or [explicit](#) characterization

The author literally tells the audience what a character is like. This may be done via the [narrator](#), another character or by the character him- or herself.

b. *Indirect* or [implicit](#) characterization

The audience must deduce for themselves what the character is like through the character's thoughts, actions, speech (choice of words, way of talking), looks and interaction with other characters, including other characters' reactions to that particular person.

2.2 Feminism

Feminism has a long political history throughout the nineteenth and early twentieth centuries, at least in America and Britain. Traditionally, women are not independent, but rather the property of their husbands and their children. Such conditions have aroused women's consideration in viewing their inferior position

under men's domination. They want to change the condition, so these women's movements and the discipline of women's studies have led to the development of the feminist (see <http://www.wordiq.com/cgi-bin/knowledge/lookup.cgi?>).

Feminism is a political [discourse](#) aimed at equal rights and legal protection for women. It involves various movements, political and [sociological theories](#), and [philosophies](#), all concerned with issues of [gender difference](#); that advocate [equality](#) for women; and that campaign for [women's rights](#) and interests. (<http://en.wikipedia.org/wiki/feminism>)

Selden & Widdowson in her book *A Reader's Guide to Contemporary Literary Theory Fourth Edition* (199 : 121) defines feminism as the word that may only have come into English usage in the 1890s, women's conscious struggle to women movement to fight against unfairly treatments that they got in society.

2.2.1 The Definition of Feminism

There has not been any agreed definition for the term *feminism* and it probably will never have despite all protestations to the contrary so far. There are many feminism definitions but all are informed by certain share concerns.

At political level, *feminism* is a movement for full humanity of women (Cameron, 1992:4). Here women must, as precondition to any whole sale change in values, be liberated from their present subordinate position with its multiple restrictions, exclusion and oppression such as relative poverty, economic dependence, sexual exploration, and vulnerability to violence, poorer health, and overwork, lack of civil and legal rights.

Cameron (1992:4) further states that as an intellectual approach, feminism seeks to understand how current relationships between women and men are constructed and how they can be changed. Trying to change these ‘constructed’ relations between women and men involves several interrelated activities, such as trying to describe the conditions of women’s lives, now and in the past, and putting back women’s lives and achievement in picture. She states:

“Feminists have inevitably paid attention to the differences between women and men. If they are not natural but constructed, how are they constructed? If they tend to subordinate women to men, how and why does that happen?”
(Cameron, 1992:4)

Feminist theory has given various accounts of factors influencing the relations between women and men and tried to examine a number of them. An example is the sexual division of labor, which is present in almost all societies, in which some tasks are women’s and others are men’s. Men’s work is economically and socially valued; while women’s usually are not (Cameron, 1992:5)

Referring to what Cameron states above, it seems that a synergy between men and women is needed. Some feminists have looked particularly at women’s obligation to do domestic work and childcare, suggesting that mothering, apart from its role in restricting women economically, may have consequences for psychology of women and their children, reproducing the cycle whereby women mother and men do not (Cameron, 1992:5).

2.2.2 Feminist Criticism

This literary approach refers to a scholarly and critical literary studies growing out of the 1970s feminist movement. Such studies are aimed at recovering and reassessing works by women authors, evaluating the female image as portrayed by male authors, analyzing sexism and gender privilege in language, evaluating critical methods devised by males, and developing a body of literary criticism from the point of view of feminine consciousness. Feminist critics agree that women's thinking, including creative work, "has tended to be received as if it appeared from nowhere . . . has made to seem sporadic, erratic or phoned of any tradition of its own" (Adrienne Rich, on *Lies, Secrets, and Silence*, 1979).

The immediate goal of feminist criticism is thus to establish a tradition of literature and literary criticism by women to counterbalance the male tradition. Major accomplishment toward this end includes the *Norton Anthology of Literature by women: The tradition in English* (1958) edited by Sandra M. Gilbert and Susan Gubar.

2.2.2.1 First-Wave Feminist Criticism

Feminism in general, of course, has a long political history, developing as a substantial force, in America and Britain at least, throughout the nineteenth and twentieth centuries. The Women's right and Women's suffrage movements were the crucial determinants in shaping this phase, with their emphasis on social, political, and economic reform. Feminist criticism of the earlier period is more a reflex of "first-wave" preoccupations than fully fledged theoretical discourse of its own.

Virginia Woolf is one of the examples of the first-wave feminists. Woolf produced two key texts which are major contributions to feminist theory, *A Room of One's Own* (1929) and *Three Guineas* (1938). Like other 'first-wave' feminist, Woolf is principally concerned with women's material disadvantages compared to men, her first text focusing on the history and social context of women's literary production, and the second on the relations between male power and the professions.

Woolf's general contribution to feminism, then, is her recognition that gender identity is socially constructed and can be challenged and transformed, but apropos of feminist criticism she also continually examined the problems that were faced by women writers. She believed that women had always faced social and economic obstacles to their literary ambitions, and was herself conscious of the restricted education she had received.

Rejecting a 'feminist' consciousness, and wanting her femininity to be unconscious so that she might escape from the confrontation with femaleness or maleness (*A Room of One's Own*), she appropriated the Bloomsbury sexual ethic of 'androgyny' and hoped to achieve a balance between a 'male' self-realization and 'female' self annihilation. In this respect, Virginia Woolf has been presented as one who accepted a passive withdrawal from the conflict between male and female sexuality.

Another first-wave feminist is Simone de Beauvoir. De Beauvoir is a French feminist who produced a hugely influential book *The Second Sex* (1949). The book is clearly preoccupied with the 'materialism' of the first wave; it

beckons to the second wave in its recognition of the vast difference between the interests of two sexes and its assaults on men's biological and psychological, as well as economic, discrimination against women. The book is established with great clarity of the fundamental questions of modern feminism.

Making the crucial distinction between 'being female' and being constructed as 'a woman', De Beauvoir can posit the destruction of patriarchy if women will only break out of their objectification. In common with other 'first wave' feminist, she wants freedom from biological difference, and she shares with them a distrust of 'femininity' thus marking herself off from some contemporary feminists' celebration of the body and recognition of the importance of the unconscious.

2.2.2.2 Second-Wave Feminist Criticism

Second-wave feminism and feminist criticism are very much a product of and shaped by and themselves help to shape the liberationist movements of the mid-to-late 1960s. Although the second-wave feminism continues to share the first wave's fight for women's rights in all areas, its focal emphasis shift to the politics of reproduction, to women's 'experience', to sexual 'difference' and to 'sexuality', as at once a form of oppression and something to celebrate.

Certain themes, then dominate the second-wave feminism: the omnipresence of patriarchy; the inadequacy for women of existing political organization; and the celebration of women's difference as central to the cultural politics of liberation. Second-wave feminist criticism has been divided into the following phases:

a. Kate Millet: sexual politics

Sexual politics was a pioneering analysis of masculinist historical, social and literary images of women. Millet's sexual politics at once marks the moment when second-wave feminism becomes a highly visible, self aware and activist moment. Millet's argument ranging over history, literature, psychoanalysis, sociology and other areas is that ideological indoctrination as much as economic inequality is the cause of women's oppression, an argument which opened up second-wave thinking about reproduction, sexuality and representation.

b. Marxist feminism

Socialist/Marxist feminism was a powerful strand of the second wave during the late 1960s and 1970s, in Britain in particular. It sought to extend Marxism's analysis of class into women's history of their material and economic oppression, and especially of how the family and women's domestic labour are constructed by and reproduce a sexual division of labour. Like other 'male' forms of history, Marxism had ignored much of women's experience and activity, and Marxist feminist's primary task was to open up the complex relations between gender and the economy.

c. Elaine Showalter: gynocriticism

Showalter was the most influential American critic of the second-wave. She produced *A Literature of Their Own*. Showalter at once outlines a literary history of women's writer, produces a history which shows the configuration of their material, psychological and ideological determinants; and promotes both a feminist critique (concerned with women readers) and 'gynocritics (concerned with women writers).

Showalter takes the view that, while there is no fixed or innate female sexuality or female imagination, there is nevertheless a profound difference between women's writing and men's. Paradoxically, then, at the point when the gynocritics saw themselves as making women's experience and culture positively visible and empowering, poststructuralist feminism textualizes sexuality and regards the whole project of 'women writing and writing about women' as misconceived.

d. French Feminism

Bearing in mind that the 'French' feminist critical theory is constrained by no national boundary, it is nevertheless the case that this other key strand of the 'second wave' originated in France. French feminist theoreticians in particular, in seeking to break down conventional, male constructed stereotypes of sexual difference, have focused on language as at once the domain in which such stereotypes are structured, and evidence of the liberating sexual difference which may be described in a specifically 'women's language'.

2.2.3 Black Feminism

Black feminism argues that [sexism](#), class oppression, and [racism](#) are inextricably bound together. Forms of feminism that strive to overcome sexism and [class](#) oppression but ignore race can discriminate against many people, including women, through racial bias. Some of black women communities argued in 1974 that the liberation of black women entails freedom for all people, since it would require the end of racism, sexism, and class oppression. Black women faced the

same struggles as white women; however, they had to face issues of diversity on top of inequality. Black feminist organizations emerged during the 1970s and face many difficulties from both the culture they were confronting and their adjustment to their vulnerability within it. These women also fought against suppression from the larger movements in which many of its members came from.

Black feminist organizations had to overcome three different challenges that no other feminist organization had to face. The first challenge these women faced was to “prove to other black women that feminism was not only for white women”. They also had to demand that white women “share power with them and affirm diversity” and “fight the misogynist tendencies of Black Nationalism”. With all the challenges these women had to face many activists referred to black feminists as “war weary warriors”. (<http://en.wikipedia.org/wiki/blackfeminism>)

In *Inessential Woman: Problems of Exclusion in Feminist Thought* (1988) the white feminist critic Elizabeth Spelman argues that additive criticism, which she calls the problem in feminist thought, simply add race to gender and ignores the interrelations of oppression (Spelman, 1988, p.14) Ampersand thinking ignores how Black experience and culture, rural and urban, fundamentally transform the experience of living a gender.

Hence, while it is crucial to place separate terms of Black feminist criticism into every feminist literary map, feminist criticism also has to emphasize the overlapping of ethnicities in all forms of criticism. While many Black critics have attacked the elitism and homophobia of much white feminist writing; it remains true that Black criticism has developed from the space created by the

study of white women's literature and culture, and African feminist criticism grew from Afro-American feminist criticism. Of course, there is no single definitive or exclusive Black criticism. While the explanations above do a decent job of explaining the Black Feminist Movement, there are certain ideas that are not addressed that play a major role in Black Feminism. When compared to the White Feminist, Black Feminists do not face the threat of being undermined by their own people.

The Black Feminist movement had to contend to Civil Rights movements that wanted women in a lesser role. Men believed that the Black Women would organize around their own needs and minimalize their own efforts; losing reliable allies in the struggle for civil rights. Black Feminist movement not only had to contend with racial prejudice but also the structure of our patriarchal society making their struggle that much harder. The Feminist Movement focused on the problems faced by white women. For instance, earning the power to work outside of the home was not an accomplishment for black feminists; they had been working all along.

Black women not only had to deal with racism, but sexism as well and it was even more prevalent with black male. Another reason why Black women were oppressed more is because of the certain stereotype attributed to black women, i.e. mammy, Sapphire, whore and bulldagger to name a few. Black movement confronted the issues that concerned black women specifically. Because of their [intersectional position](#), black women were being systematically ignored by both movements: "*All the Women are White, All the Blacks are Men*

but Some of Us are Brave”, as entitled a 1982 book by [Gloria Hull](#), [Patricia Bell Scott](#) and [Barbara Smith](#).

2.3 Sexism

Sexism is the inability or refusal to recognize the rights, needs, dignity, or value of people of one sex or [gender](#). More widely, the devaluation of various traits of character or intelligence as ‘typical’ of one or other genders. Sexism, a term coined in the mid-20th century, refers to the belief or attitude that one [gender](#) or [sex](#) is inferior to, less competent, or less valuable than the others. It can also refer to [hatred](#) of, or [prejudice](#) towards, either [sex](#) as a whole, or the application of [stereotypes](#) of [masculinity](#) in relation to [men](#), or of [femininity](#) in relation to [women](#). It is also called male or female chauvinism. (<http://en.wikipedia.org/wiki/sexism>).

There are several definitions about sexism given by some experts. For example, Gandolf and Swann (1989:96) in Haque and Kumari (2004:22) define sexism as any discrimination against women or men because of sex, and made on irrelevant grounds. In addition, LSA bulletin (1996:68) in Ansary and Babaii (2003:1) states the sexist practices are those that contribute to demeaning or ignoring women (or men) or to stereotyping either sex; sexism is often not a matter of intention but of effect. The other definition was given by Haque and Kumari (2004:22) namely sexism is prejudice or discrimination shown against people (especially women) because of their sex.

Another definition comes from dictionary.com, sexism is the belief that one sex (usually the male) is naturally superior to the other and should dominate most important areas of political, economic, and social life. (<http://en.dictionary.com/sexism>). Politically, sexism is defined as the belief that one sex (usually the male) is naturally superior to the other and should dominate most important areas of political, economic, and social life. It has denied opportunities to women in many spheres of activity.

Historically and across many cultures, sexism has resulted in the subjugation of women to men. Taken as a whole, folk tradition firmly reinforces traditional gender roles, and sees women as inferior to men. This view is of course far older and more widespread than Christianity, but in a Christian culture such as England's, it would be confirmed both by biblical teaching and by the practical rules of Church life. Until very recently, Catholics and most Protestants forbade active participation by women in ritual, and devised rules to make their presence as unobtrusive as possible; they must keep their heads covered, must not preach, nor serve as acolytes, nor enter the sanctuary, since [menstruation](#) was seen as polluting.

Sexism is implied by many details of custom and belief, and examples will be found throughout this work for example, first footing must be done by a man; at [baptism](#) boys must precede girls; in [conception](#) and [pregnancy](#) the favoured [right](#) side is associated with boys, but the [left](#) with girls; the 'females' in traditional customs were men comically dressed up; and so forth. The most serious instance of this stereotyping was that [witchcraft](#) was far more often ascribed to women than to men.

From the mentioned definitions above, there are three conclusions that can be drawn. First, sexism implies negative values rather than positive ones. This is indicated by the use of lexis like discrimination, demeaning, ignoring, stereotyping and prejudice which are naturally negative in meaning. Second, the underlying reasons of why sexist practices take place are vague and irrelevant. The last, both women and men are possible victims pertaining to sexism. However, women are more rampant to be the victims of sexist practices (Haque and Kumari, 2004:22)

2.3.1 Kinds of Sexism

2.3.1.1 Domestic Violence

Domestic violence, also known as domestic abuse, spousal abuse, child abuse or intimate partner violence (IPV), can be broadly defined a pattern of [abusive](#) behaviors by one or both partners in an intimate relationship such as marriage, dating, family, friends or cohabitation. Domestic violence has many forms including physical aggression (hitting, kicking, biting, shoving, restraining, throwing objects), or threats thereof; [sexual abuse](#); [emotional abuse](#); controlling or domineering; [intimidation](#); [stalking](#); passive/covert abuse (e.g., neglect); and [economic](#) deprivation. Domestic violence may or may not constitute a [crime](#), depending on local statues, severity and duration of specific acts, and other variables. Alcohol consumption and [mental illness](#) have frequently been associated with spousal abuse. (www.wikipedia.com/domesticviolence)

According to the U.S. Bureau of Justice, women are more likely than men to experience “nonfatal intimate partner violence.” Women are more likely to be killed by intimate partners; 30% of female homicide victims are estimated to have been killed by intimate partners, as opposed to 5% of male homicide victims.

2.3.1.2 Rape

Rape, also referred to as [sexual assault](#), is an [assault](#) by a person involving [sexual intercourse](#) with or without sexual penetration of another person without that person's [consent](#). Though definitions vary, rape is defined in most jurisdictions as [sexual intercourse](#), or other forms of sexual penetration, by one person ("the accused" or "the perpetrator") with or against another person ("the victim") without the [consent](#) of the victim. The term [sexual assault](#) is closely related to rape. Some jurisdictions define "rape" to cover only acts involving [penile](#) penetration of the [vagina](#), treating all other types of non-consensual sexual activity as sexual assault. Analysis of perpetrators of rape against women has been argued to reveal a pattern of hatred of women and pleasure in inflicting psychological and/or physical trauma, rather than sexual interest.

2.3.1.3 Sexism in Education

Women in the past have been excluded from higher education. When women were admitted to higher education, they were encouraged to major in subjects that were considered less intellectual. Research studies have found that discrimination continues until today. Boys receive more attention and praise in the classroom in grade school, and “this pattern of more active teacher is attention directed at male students continues at the postsecondary level.” Over time, female students speak less and less in classroom settings.

2.3.1.4 Sexism in Professions

Gender discrimination is defined as treating an employee or employees differently than other employees based on their gender. Women have been excluded from participation in many professions. When women have gained entry into a previously male profession, they have faced many additional obstacles. It is sex discrimination to provide different working conditions, salaries, hiring, promotion or bonus criteria to women and men. For example, many employers in the past paid female workers substantially less than their male workers were making in the same job. Some employers fired female employees as soon as the employees became pregnant, even though these employees could have continued to perform their job duties. Other employers have lay off or fired female employees before males based solely on their gender, and there have been many instances where female employees were passed over for promotion in favor of junior or less-qualified male employees. All of this conduct by employers is now illegal.

2.3.2 The Causes of Sexism

The causes of sexism or women's oppression are usually related to the gender stereotype and women's dependence. Fakhri (1997) states that women's oppression can be traced back to gender inequalities which include:

- a. Women's restriction in the household, in the work-place or in other fields of society;
- b. Women's subordination as a result of the belief that a woman is irrational and emotional;

- c. A harmful stereotype for women such as an assumption that women intentionally attract men 's attention and as a result of this stereotype, when there is a sexual abuse or disdain, the society tends to blame the women as the ones on the wrong side;
- d. Work regulations based on sexual differences; women, for example are suitable for domestic work and do not fit within public work.

2.3.3 Struggle against Sexism

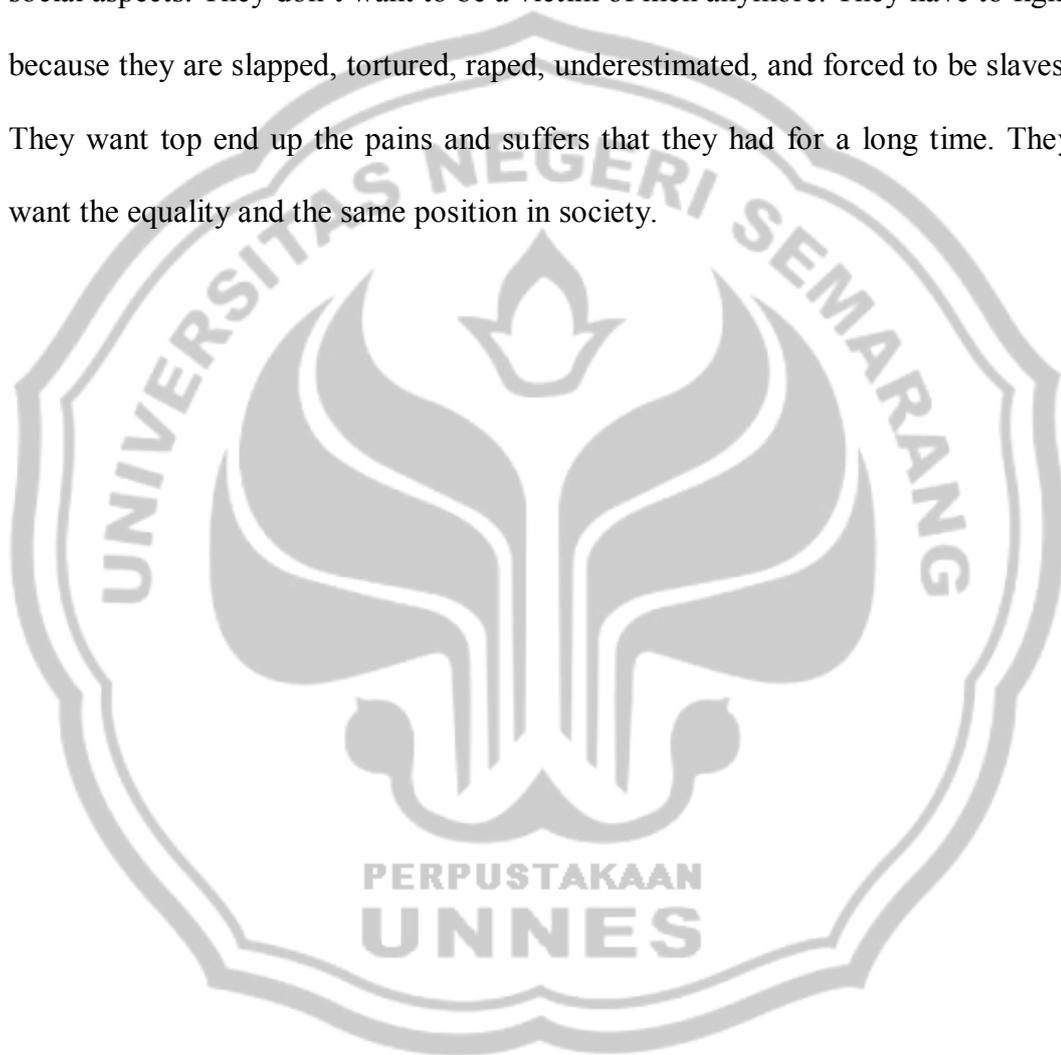
According to Wollstonecraft (1929:41), what is very important in human life is liberty and she calls it the mother of virtue. Unfortunately, women do not have any liberty or freedom and they tend to be men's slave, which is the result of their inferiority. Then, women's inferiority is the result of women's discrimination and stereotyped views towards women's characteristics and roles.

Some women are just surrender on the conditions where they are inferior to men and being discriminated by men. But some women are fighting for their rights. They are struggling against the discrimination that they experienced. In *The Subjection of Women*, John Stuart Mill (1983), according to Ollenburger and Moore (1992), in Sucahyono and Sumaryana's translation (1996), asserts that women have the same rights as men.

It is not easy to face the truth that men are always superior to women. This belief exists in society for ages. For many years women have to accept that they are the second class on a society after men's. They did not have the same opportunity with men. Since feminism growth throughout the world, many

women encourage themselves to fight back for the discriminations that they had. They struggled against men who always treat them badly and consider them as just a sexual object.

They tried so hard to decrease the discriminations toward women in many social aspects. They don't want to be a victim of men anymore. They have to fight because they are slapped, tortured, raped, underestimated, and forced to be slaves. They want to end up the pains and suffers that they had for a long time. They want the equality and the same position in society.



CHAPTER III

METHODS OF INVESTIGATION

The device of the method will be used by the writer to support and to give some objectives that make him/her possible to collect and analyze the data in a good report. The method in a research is chosen by considering its appropriateness with the research object. This research method is arranged based on the problems that are analyzed and the main purpose of the research. Arranging the research, method is the initial step before doing the process of collecting data and analyzing them.

3.1 Method of the Research

Since the data that are used in this study are not in numeric form, the study belongs to qualitative research. A qualitative research is a research that the collected data are in form of sentences and they are arranged or classified, the analyzed to get conclusions

In this final project the writer applies descriptive qualitative method. By using the descriptive method, the writer just collects, classifies and analyzes the data and then draws conclusion without making generalization to solve the problem of the study. The main purpose of the descriptive qualitative research is to describe a kind of situation or phenomenon and to find out anything, which has a connection with the situation (Arikunto, 2002: 184)

The study needs a method to achieve the target of the study. The study's method is aimed to determine the step of doing the study and to answer the questions which are stated in the problem statements. The language system in the study is based on the collected data. The collected data is in the form of words and sentences. Sutopo stated:

Data yang dikumpulkan terutama berupa kata-kata, kalimat atau gambar yang memiliki arti lebih dari sekedar angka atau frekuensi. Peneliti menekankan catatan yang menggambarkan situasi sebenarnya guna mendukung penyajian data. Jadi dalam mencari pemahaman penelitian kualitatif cenderung tidak memotong ceritera dan data lainnya dengan symbol-simbol angka (2002: 35)

3.2 Object of the Study

The object of this final project is a novel entitled *The Color Purple* by Alice Walker. The novel is published by Pocket Books, New York. This work contains 90 chapters in a form of letters or epistolary and 293 pages. Furthermore, the writer's final project uses a qualitative method.

3.3 Types of Data

Since the object of this final project is a written work, the data will be in a form of words, sentences, dialogues, and utterances derived from the novel that has correlations with the topic itself.

3.4 Procedures of Collecting Data

The procedures of collecting data are as follows:

- 1) Reading the novel carefully at least twice or more in order to understand the content related to the topic.

- 2) Identifying the data. It means the activity of separating data and non-data by marking (underlining and bracketing) the suspecting data in the novel and then numbering them. To make it clearer, if a datum is in a form of a written dialogue, it will use bracketing and numbering, but if it is in row sentences, only parts of sentences use underlining and numbering are needed.
- 3) Inventorying the identified hints. It means that the writer will classify the overall data in several appendixes.
- 4) Classifying the inventoried data into groups. Each group will support to answer each question.
- 5) Selecting the relevant data. From the classified data, the writer selects all of the listed data that would be related to the topic of analysis using relevancy technique, and the last
- 6) Reporting all types of data in appendixes.

3.5 Procedures of Analyzing Data

In analyzing the data, the writer uses several steps as follows:

- 1) The writer uses two techniques of analysis. They are tabling and enumerating. The form of data including words, sentences, hidden meaning, and dialogues.
- 2) Exposing, explaining, and interpreting the relevant data based on the feminist criticism approach.
- 3) Presenting the analysis in the form of paragraph in a systematic discussion.
- 4) Comparing the data with the fact in order to find the similarities between them.
- 5) Summarizing the answer of the problem by giving conclusion and suggestions.

CHAPTER IV

DATA ANALYSIS

Chapter IV presents the analysis of the data to answer each question of the research problems. The analysis would be done according to the order of the research problems. To answer the research questions, the methods of analyzing data in Chapter III will be applied. The analysis of the data is presented below:

4.1 The Characteristics That the Author Portrays the Main Character as an Afro-American Woman Figure.

4.1.1 Uneducated

In the eighteenth century, it was often assumed by both educational philosophers and [book](#) writer who wrote what one might think of as early self-help books, that women were incapable of rational or abstract thought. Women, it was believed, were too susceptible to sensibility and too fragile to be able to think clearly. We know that it is wrong. If woman be not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue; for truth must be common to all.

Women ought to have an education [commensurate](#) with their position in society, claiming that women are essential to the nation because they educate its children and because they could be "companions" to their husbands, rather than mere wives. Instead of viewing women as ornaments to society or property to be

traded in marriage, women are deserving of the same fundamental rights as men. Women should be educated rationally in order to give them the opportunity to contribute to society.

Many years ago man considered woman as a dumb creature. Woman did not need to go to school like man did. Woman did not need to be clever because woman only have a duty to manage households. Woman did not have rights to get the same knowledge as man got. People believe in this culture for ages. As time goes by, woman gets the same right as man to go to school, but it is only for the white woman or the high class woman.

Black women were forced to work with the whites many years ago. They were forced to be servants and nannies for their children. When the white women got rights to go to school, the black women had suffered because they did not have the same rights as the white women to go to school.

Celie as the main character also belongs to uneducated black woman. Since she was a child, her stepfather forbade her to go to school just like other children:

- (1) “The first time I got big Pa took me out of school. He never care that I love it. Nettie stood there at the gate holding tight to my hand. I was all dress for first day. You too dumb to keep going to school, Pa say, Nettie the clever one in this bunch.”(Walker, 1982: 10-11)

Pa (Celie’s stepfather) without any logical reasons forbade her to go to school when she was child. Celie did not continue her study since that. Pa considered that Nettie (Celie’s sister) is cleverer than Celie so only Nettie who deserved to go to school.

Celie was only good at doing house chores so her stepfather thought that she did not need to go to school. Celie never continued her study until she was married to Mr. _____. He always insulted her because she was stupid. Celie never had an opportunity to study at all until someday when she decided to go out from her house and left Mr. _____, she tried to make her living by making some pants for women. She was helped by Shug's friends named Jarene and Darlene. Darlene not only helped Celie with her work but also taught her how to talk.

- (2) "Jarene and Darlene come help me with the business. They twins. Never married. Love to sew. Plus, Darlene trying to teach me how to talk. She say US not so hot. A dead-country give-away. You say US where most folks say WE, she say, and peoples think you dumb. Colored peoples think you a hick and white folks be amuse. . . .Darlene keep trying. Think how much better Shug feel with you educated. She won't be shame to take you anywhere."(Walker, 1982: 222-223)

Many years ago black people forbade their women to be educated. It can be seen in the following statement:

- (3) "The Olinka do not believe girls should be educated. When I asked a mother why she thought this, she said: A girl is nothing to herself; only to her husband can she become something."(Walker, 1982: 161 – 162)

Olinka is one of a tribe in Africa where Nettie works as a missionary. Many years ago the Olinka only believed that woman did not need to be educated because woman's duty was only doing house chores and serving her husband when she was already married. It was not easy for Nettie to change their conventional mindset. She tried so hard to make them understand that education was not only for men but women also had the same rights to be educated. She tried to make up their minds though it was hard. She also explained them that women deserved to do men's jobs and got the same opportunities like men got.

4.1.2 Minority

Women have been discriminated against since the beginning of time, as early as the first people, Adam and Eve. Eve was called the evil one, who ate fruit from the tree of knowledge. Once she had the knowledge to know right from wrong, she chose to do wrong and give the fruit to Adam. Examples like these are shown in all over history books, in stories, tales and legends across the entire world. Women have been subordinate to men in virtually all societies throughout history. The ideology that one sex is more superior to the other is called sexism. The presumption of male sexism led to patterns of prejudice and discrimination against women. These prejudices and discriminations have led to many beliefs or ideas of why women are inferior to men. They range from brain size to sexual differences, including personalities based on genitalia.

Cross-cultural studies demonstrate how the socialization process and societal expectations of men and women produce variances in as the realization of women as an exploited group increases, the similarity of their position to that of racial and ethnic groups becomes more apparent. The struggle of minority people is to free themselves mentally and morally from the oughtness and oppressive value systems of the mainstream of American life. For many minorities, indeed, the struggle is for actual physical and spiritual survival. These battles cannot be waged by women alone but are intrinsically bound together.

Celie as the main character also felt that she was more inferior or minor than man. It can be seen in the following statement. Sofia tried to tell Celie that she was weak like her mother:

- (4) “She say, To tell the truth, you remind me of my mama. She under my daddy thumb. Naw, she under my daddy foot. Anything he say, goes. She never stand up for herself. Try to make a little half stand sometime for the children but that always backfire. More she stand up for us, the harder time he give her. He hate children and he hate where they come from. Tho from all the children he got, you’d never know it.”(Walker, 1982: 43)

Sofia told Celie that she was weak like her mother. Her father always underestimated her mother. She always did what her father wanted her to do. She was always under her father’s control. Her father got the highest power in their house. She never had an opportunity to stand up for her right. It was ridiculous that he hated his own children and where they came from.

As a wife, Celie had to do all that her husband wanted her to do. He often forbade her not to do something because of some illogical reasons. It can be seen in the following statement:

- (5) “Mr. _____ didn’t want me to come. Wives don’t go to places like that, he say. Yeah, but Celie going, say Shug, while I press her hair. Spose I git sick while I’m singing, she say. Spose my dress come undone/ She wearing a skintight red dress look like the starps made out of two pieces of thread. Mr. _____ mutter, putting on his clothes. My wife can’t do this. My wife can’t do that. No wife of mines. . . .He go on and on. Shug Avery finally say, Good thing I ain’t your damn wife.” (Walker, 1982: 76)
- (6) “A woman need a little fun, once in a while, she say. A woman need to be at home, he say.”(Walker, 1982: 86)

In the statement above, Shug invited Celie to accompany her to the club where Shug earned money by singing but Mr. _____ forbade her to go. He said wives do not go to places like that. It means that wives only have to stay at home and do what they should do like do house chores and take care of children. Women do not have the same opportunity to have some fun. On the other hand, he always left her alone in the house to go to club almost every night. Of course it is

unfair for her.

Another unfair treatment came from Harpo. It can be seen in the following statement:

- (7) "I'm getting tired of Harpo, she say. All he think about since us married is how to make me mind. He don't want a wife, he want a dog."(Walker, 1982: 68)

In the statement above, Sofia told Celie that she was getting tired of Harpo. Harpo always tried to make up her mind. He wanted her to do all what he wanted. She said he does not want a wife, he wants a dog. It meant that he treated her like a dog. A dog will always do what her master wants it to do. Another statement come from Shugs that convince her that woman is minor:

- (8) "Man corrupt everything, say Shug. He on your box of grits, in your head, and all over the radio. He try to make you think he everywhere. Soon as you think he everywhere, you think he God. But he ain't. Whenever you trying to pray, and man plop himself on the other end of it, tell, him to git lost, say Shug. Conjure up flowers, wind, water, a big rock." (Walker, 1982: 204)

Shug tried to tell Celie that men were everywhere. They controlled her life. They made her believe that they got the upper hand and they got the highest power to treat her like they want to. They made her think that they are God, but they were definitely not God. Another statement came from Nettie:

- (9) "The world is changing, I said. It is no longer a world just for boys and men. Our women are respected here, said the father. We would never let them tramp the world as American women do. There is always someone to look after the Olinka woman. A father. An uncle. A brother or nephew. Do not be offended, Sister Nettie, but our people pity women such as you who are cast out, we know not from where, into a world unknown to you, where you must struggle all alone, for yourself."(Walker, 1982: 167)

Nettie tried to tell one of Olinka's men that the world is changing; it is no longer a world for boys and men. It means that many years ago men dominated

the world and women never got the opportunity like men. He said that woman like Nettie who was out of the box to catch her dream was a pity because she did not have any man to protect her, but Nettie already knew that she did not need any protection from a man because she would protect herself.

4.1.3 Always Being a Victim of Racial Discrimination

According to wikipedia.com Racism is any attitude, action or institutional structure which systematically subordinated a person or group because of their color. Racism is the belief that a particular race is superior or inferior to another, that a person's social and moral traits are predetermined by his or her inborn biological characteristics. Racial separatism is the belief, most of the time based on racism, that different races should remain segregated and apart from one another. Racism has existed throughout human history. It may be defined as the hatred of one person by another or the belief that another person is less than human because of skin color, language, customs, and place of birth or any factor that supposedly reveals the basic nature of that person. It has influenced wars, slavery, the formation of nations, and legal codes. (www.wikipedia.com/racism)

The norms of America, and indeed in most Western thought and historical Christianity, have been set by the White, Western, and male thinking. The historical struggle which both women and racial minorities have suffered in America is predominately the history of those hang-ups. Black women have been suffered from the years spent doing white women's housework and child-raising from being constantly demeaned because of white standards of beauty and

gracefulness. In their historical eye, the white woman has been their enemy.

Racial discrimination was experienced by some characters in the novel. It can be seen in the following statement by Sofia:

- (10) “Sofia and the prizefighter don’t say nothing. Wait for her to pass. Mayor wait too, stand back and tap his foot, watch her with a little smile. Now Millie, he say. Always going on over colored. Miss Millie finger the children some more, finally look at Sofia and the prizefighter. She look at the prizefighter car. She eye Sofia wristwatch. She say to Sofia, All your children so clean, she say, would you like to work for me, be my maid? Sofia say, Hell no. She say, What you say? Sofia say, Hell no. Mayor look at Sofia, push his wife out the way. Stick out his chest. Girl, what you say to Miss Millie? Sofia say, I say, Hell no. He slap her.”(Walker, 1982: 90)

Sofia refused to be the white’s maid. Mayor slapped her and beat her. She tried to fight back but the police were coming to arrest her and she was officially jailed since that time.

- (11) “I say what yall told me to say. Bout Sofia not being punish enough. Say she happy in prison, strong girl like her. Her main worry is just the thought of ever being some white woman maid. That what start the fight, you know, I say. Mayor’s wife ask Sofia to be her maid. Sofia say she never going to be no white woman’s nothing, let alone maid.”(Walker, 1982: 100 – 101)

In the statement by Harpo above, he tried to tell to everybody that Sofia never wanted to be the white people’s maid. She did not want to be a slave. She was better to start a fight with them than being the white people’s maid.

- (12) “Mayor _____ bought Miz Millie a new car, cause she said if colored could have cars then one for her was past due.”(Walker, 1982: 107)
- (13) “Well, say Sofia, I was so use to sitting up there next to her teaching her to how to drive, that I just naturally clammed into the front seat. She stood outside on her side the car clearing her throat. Finally she say, Sofia, with little laugh, This is the South. Yes ma’am, I say. She clear her throat, laugh some more. Look where you sitting, she say. I’m sitting where I always sit, I say. That’s the problem, she say. Have you ever seen a white person and a colored sitting side in a car, when one of ‘em

wasn't showing the other one how to drive it or clean it? I got out the car, opened the back door and clammed in.”(Walker, 1982: 109)

In the statement above, it can be seen that Sofia experienced a racial discrimination by Mayor and his wife. Mayor said that if colored or black people afford to buy a car why he does not. The next is racial discrimination by Mayor's wife. She wanted Sofia to teach her how to drive but she did not want Sofia to sit beside her because Sofia was a black. White people consider black people as slave so it is forbiddance to black people to be side by side with white people.

Another statement comes from Shug when she discusses God with Celie:

- (14) “How come he look just like them, then? She say. Only bigger? And a heap more hair. How come the bible just like everything else they make, all about them doing on e thing and another, and all the colored folks doing is gitting cursed?...Ain't no way to read the bible and not think God white, she say. Then she sigh. When I found out I thought God was white, and a man, I lost interest. You mad cause he don't seem to listen to your prayers. Humph! Do the mayor listen to anything colored say? Ask Sofia, she say. But I don't have to ast Sofia. I know white people never listen to colored, period. If they do, they only listen long enough to be able to tell you what to do.” (Walker, 1982: 201 – 202)

She wondered why her God looked like white people and why bible seemed to be only made for white people and the black people were always cursed. She said that God never listen her prayer like Mayor never listened to Sofia. She said white people only listen to long enough to be able to tell what to do.

4.2 The Sexism that the Author Reveals Through the Conflict of the Characters

4.2.1 Sexual Abuse

Sexual abuse, also referred to as molestation, is the forcing of undesired sexual behavior by one person upon another, when that force falls short of being a [sexual assault](#). The offender is referred to as a sexual abuser or (often pejoratively) molester. Spousal sexual abuse is a form of [domestic violence](#). When the abuse involves forced sex, it may constitute [rape](#) upon the other spouse, depending on the jurisdiction, and may also constitute an assault. Rape is one kind of sexual abuse, also referred to as [sexual assault](#), is an [assault](#) by a person involving [sexual intercourse](#) with or without sexual penetration of another person without that person's [consent](#). Though definitions vary, rape is defined in most jurisdictions as [sexual intercourse](#), or other forms of sexual penetration, by one person ("the accused" or "the perpetrator") with or against another person ("the victim") without the [consent](#) of the victim. (www.wikipedia.com/sexualabuse)

According to Wikipedia.com there are six types of sexual abuse, including:

- Non-consensual, forced physical sexual behavior such as rape or sexual assault
- Sexual kissing, fondling, exposure of genitalia, and voyeurism.
- Exposing a child to pornography.
- Saying sexually suggestive statements towards a child.
- The use of a position of trust to compel otherwise unwanted sexual activity without physical force

- Incest, when it is coerced by force or emotional manipulation.

Celie as the main character in the novel also experienced a sexual abuse. When she was fourteen years old, she was raped by her father. He did it because her mother was ill at that time so he forced Celie to have sex with him. He did it when her mom went to the doctor. It can be seen in the following testimony by Celie:

- (15) “She went to visit her sister doctor over Macon. Left me to see after the others. He never had a kine word to say to me. Just say You gonna do what your mammy wouldn’t. First he put his thing up against my hip and sort of wiggle it around. Then he grab hold my tities. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it.”(Walker, 1982: 1-2)

Celie told Shug how her stepfather forced her to have a sex with him while her mother was not at home:

- (16) “One time when mama not at home, he come. Told me he want me to trim his hair. He bring the scissors and comb and brush and stool. While I trim his hair he look at me funny. He a little nervous too, but I don’t know why, till he grab hold of me and cram me up tween his legs. I lay there quiet, listening to Shug breathe. It hurt me, you know, I say. I was just going on fourteen. I never even thought bout men having nothing down there so big. It scare me just to see it. And the way it poke itself and grow.”(Walker, 1982: 116)

She told Shug that she was scare at that time but she did not have another choice because she was under her stepfather’s control. Since that moment, she hated men and scared of them. This is how sexual abuse makes a traumatic for the victim. The other sexual abuse is experienced by Squeak:

- (17) “I tell him my mama’s name, grandma’s name. Grandpa’s name. Where you git them eyes? Ain’t got no daddy, I say. Come on now, he say. Ain’t seen you before? I say, Yessir. And one time bout ten years ago, when I was a little girl, you give me a quarter. I sure did preshate it, I

say. I don't remember that, he say. You come by the house with my mama friend, Mr. Jimmy, I say. Squeak look round at all of us. Then take a deep breath. Mumble. Say what? ast Odessa. Yeah, say Shug, if you can't tell us, who you gon tell, God? He took my hat off, say Squeak. Told me to undo my dress. She drop her head, put her head in her hands.(Walker, 1982: 101)

In the statement above, Squeak told everybody that she was raped by her own Uncle when she tried to persuade him to make Sofia out of jail because of her fighting with Mayor. Squeak tried so hard to escape but she could not. Squeak was raped by her own uncle that supposed to protect her but he raped her instead.

4.2.2 Domestic Violence

According to wikipedia.com "domestic violence" may or may not constitute a [crime](#), depending on local statues, severity and duration of specific acts, and other variables. Alcohol consumption and [mental illness](#) have frequently been associated with abuse. Popular emphasis has tended to be on women as the victims of domestic violence. Many studies show that women suffer greater rates of injury due to domestic violence, and some studies show that women suffer higher rates of assault. Violence between spouses has long been considered a serious problem.

In the novel, Celie as the main character experienced the domestic violence by her father and "intimate partner violence" in the form of beating by her husband (Mr. Albert). Her father treated her unwell since she was child. It can be seen in the following statement by Celie:

- (18) "He beat me today cause he say I winked at a boy in church. I may have got something in my eye but I didn't wink. I don't even look at a mens. That's the truth. I look at women.tho, cause I'm not scared of them."
(Walker, 1982: 6)

In the above statement, it was obvious that she was treated unfair by her father. He beat her because of an illogic reason when she did not even wink at boys. She only looked at women because she was not scared of women like she was scared of men. She thought that each man was misbehaving as her father. Since then she did not respect any man at all. He did it again and again for many times. It can be seen in the following statement:

- (19) “I ast him to take me instead of Nettie while our new mammy sick. But he just ast me what I’m talking bout. I tell him I can fix myself up for him. I duck into my room and come out wearing horsehair, feathers, and a pair of our new mammy high heels shoes. He beat me for dressing trampy but he do it to me anyway.” (Walker, 1982: 8)

In the above situation, it is described that Celie wanted that Mr _____ to marry her because Nettie was still a child and she worried much about her. Celie tried to dress up like woman did with her new mother stuffs but her father beat her for dressing like that. He beat her for many times.

Celie suffered from domestic violence that has been done by her father. When she was married, her husband beat her, too. He beat her for many times and treated her badly. In the following situation, Harpo asked his father why he beat Sofia all the time:

- (20) “Harpo ast his daddy why he beat me. Mr. Albert say, Cause she my wife. Plus, she stubborn. All women good for---he don’t finish. He just tuck his chin over the paper like he do. Remind me of Pa. He beat me like he beat the children. Cept he don’t never hardly beat them.” (Walker, 1982: 23)

It happened because Mr. Albert dominated the marriage. He thought that woman deserved to be beaten by man. It was obvious that Celie suffers terribly from Albert's hands. He beat her for many times for no clear reasons. He tried to

dominate their relationship. He never cared about Celie at all. This behavior was taught to his son, Harpo. He taught Harpo to beat his wife, Sofia too. It can be seen in the following conversation between Harpo and Mr. Albert:

(21) “You ever hit her? Mr. Albert ast. Harpo look down at his hands. Naw suh, he say low, embarrass. Well how you spect to make her mind? Wives is like children. You have to let ‘em know who got the upper hand. Nothing can do that better than a good sound beating.”(Walker, 1982: 37)

Mr. Albert had a mindset called “patriarchy”. “Patriarchy” is the structuring of [family](#) units based on the man, as [father figure](#), having primary authority over the rest of the family members. *Patriarchy* also refers to the role of men in [society](#) more generally where [men](#) take primary responsibility over the welfare of the [community](#) as a whole. This authority often includes acting as the dominant figures in social, economic, and political procedures, including serving as representatives via [public office](#). Patriarchy is as an unjust social system that is oppressive to women. (www.wikipedia.com/patriarchy)

Celie told Shug that Mr. _____ beat her for many times. It can be seen in the following statement:

(22) “He beat me when you not here, I say. Who do, she say, Albert? Mr. _____, I say. I can’t believe it, she say. She sit down on the bench next to me real hard, like she drop. What he beat you for? She ast. For being me and not you. Oh, Miss Celie, she say, and put her arms arounds me. Us sit like that for maybe half an hour. Then she kiss me on the fleshy part of my shoulder and stand up. I won’t leave, she say, until I know Albert won’t even think about beating you.”(Walker, 1982: 78 – 79)

In the statement above, Celie told Shug the reasons why she got beaten by Mr. _____. She said she was beaten because of being herself and not being Shug. Because of his father’s suggestion, Harpo beat Sofia too. He thought that woman

needed to be beaten so she would know who got the highest power. Harpo has the same mindset with his father that woman is always being inferior and woman does not deserve to get more than man. It can be seen in the following conflict between Harpo and Sofia:

(23) "I open the door cautious, thinking bout robbers and murderers. Horsethieves and hants. But it Harpo and Sofia. They fighting like two mens. Every plate look like it broke. The looking glass hang crooked, the curtains torn. The bed look like the stiffing pulled out. They don't notice. They fight. He try to slap her. What he do that for? She reach down and grab a piece of stove wood and whack him cross the eyes. He punch her in the stomach, she double over groaning but come up with both hands lock right under his privates. He roll on the floor. He grab her dress tail and pull. She stand there in her slip. She never blink a eye. He jump up put a hammer lock under her chin, she throw him over her back. He fall bam gainst the stove."(Walker, 1982: 39)

Intimate partner violence can be broadly defined as a pattern of [abusive](#) behaviors by one or both partners in an intimate relationship such as marriage, dating, family, friends or cohabitation. Intimate partner violence is one of domestic violence. According to wikipedia.com "domestic violence" has many forms including physical aggression (hitting, kicking, biting, shoving, restraining, throwing objects), or threats thereof; [sexual abuse](#); [emotional abuse](#); controlling or domineering; [intimidation](#); [stalking](#); passive/covert abuse (e.g., neglect); and [economic](#) deprivation. (www.wikipedia.com/intimatepartnerviolence)

In the following statement, Harpo asked his father why Celie could do what his father wanted her to do and why he could beat her easily:

(24) "When Pa tell you to do something, you do it, he say. When he say not to, you don't. You don't do what he say, he beat you. Sometime beat me anyhow, I say, whether I do what he say or not. That's right, say Harpo. But not Sofia. She do what she want, don't pay me no mind at all. I try to beat her, she black my eyes. Oh, boo-hoo, he cry. Boo-hoo-hoo."(Walker, 1982: 66)

In the statement above, Harpo was influenced by his father to make up Sofia's mind by beating her but Sofia always fought for herself so he never made it out.

4.2.3 Verbal Abuse

Almost everyone has heard of, or knows of, someone who has been verbally abused. There are a lot of people involved in a verbally abusive relationship. It is also possible that no one even knows the circumstances. Verbal abuse is a kind of battering which does not leave evidence comparable to the bruises of physical battering. Verbal abuse is often more difficult to see since there are rarely any visible scars unless physical abuse has taken place. But it is often less visible simply because the abuse may always take place in private.

The victim of verbal abuse lives in a gradually more confusing realm. In public, the victim is with one person. While in private, the abuser may become a completely different person. Frequently, the perpetrator of verbal abuse is male and the victim is female. Verbal abuse is hurtful and usually attacks the nature and abilities of the partner. Over time, the partner may begin to believe that there is something wrong with her or her abilities. She may come to feel that she is the problem, rather than her partner.

A number of behaviors are considered verbally abusive, including angry outbursts, screaming rages, and name-calling. Verbal abuse often includes blaming, [brainwashing](#), and intimidation. Hidden aggression is a part of verbal abuse, as well. Verbal abuse is extremely manipulative, as insults are often

disguised as caring comments. Verbal abuse can be overt or covert, but it is always about controlling and manipulating the victim. Overt verbal abuse is usually blaming and accusatory, and consequently confusing to the partner. Covert verbal abuse, which is hidden aggression, is even more confusing to the partner. Its aim is to control her without her knowing. Often, verbally abusive comments are offered as jokes. When the target of the joke is hurt or insulted, the verbal abuser laughs it off and says that the victim is overly sensitive. However, the intent of the verbal abuser is to cause this hurt. After a time, verbal abuse often escalates into physical abuse.

Arguments in verbally abusive relationships are far different from those in healthy relationships. Normally, people argue over real issues that have the potential to be resolved. In verbally abusive arguments, real conflicts are not the issue and problems are not resolved. The abuse becomes the issue, and often the victim is told that everything is always his or her fault. Often, verbal abusers tell their victims what to think and how to feel. They typically refuse to see or understand the victim's point of view. In fact, they often object, in a violently verbal way, to the victim's opinions and desires. Verbal abusers often deny reality and attempt to keep their victims confused by constantly changing or distorting the issue.

Withholding is often a major part of verbal abuse. In a verbally abusive relationship, the abuser may withhold information, affection, support, or money. When the abuse victim attempts to speak up about such issues, the verbal abuser denies the issue altogether. Verbal abusers often seek to isolate their partners,

cutting off or blocking their relationships with friends and family. Sometimes, the verbal abuser works to convince the victim that the abuser is the only person who really cares about or likes the victim. In some cases, the verbal abuser may admit to his or her behavior and agree to stop. Typically, however, the behavior begins again within a short period of time.

Verbal abuse can be described as stealthy; it leaves wounds that are not visible to the naked eye. As it harms the mind and spirit, it can be more difficult to recognize than physical abuse. Also, its victims become so torn down by it that they are often unable to notice the abuse themselves. Low [self-esteem](#) and confusion are ever-present in the minds of the verbally abused. The abuser is often able to convince the victim that he or she is the problem. In fact, verbal abusers often accuse the abused of playing the victim. (www.wikipedia.com/verbalabuse)

(25) “He act like he can’t stand me no more. Say I’m evil an always up to no good. He took my other little baby. A boy this time. But I don’t think he kilt it. I think he sold it to a man an his wife over Monticello. I got breasts full of milk running down myself. He say why you look decent? Put on something. But what I’m sposed to put on? I don’t have nothing.” (Walker, 1982: 4)

On the situation above, we can see that Celie was insulted by his father. After raping her and making her pregnant then he tried to take away her children. Celie was a mess after pregnancy process but insulted her again by saying that she looked decent at that time.

He insulted Celie again and again this time he insulted her in front of Mr. _____. We can see in the following statement:

(26) “She the oldest anyway. She ought to marry first. She ain’t fresh tho, but I spect you know that. She spoiled. Twice. But you don’t need a fresh woman no how. I got a fresh one there myself and she sick all the time.”

He spit, over the railing.”(Walker, 1982: 9)

In the above conversation between Pa and Mr.,_____, Pa said that Celie was not fresh anymore (not a virgin) and he said that she had ever pregnant twice. It is very impolite to say that. He tried to make fun of her and insult her in front of Mr._____. Of course it would hurt her feeling so much. Mr._____ has a bad temper and he seems like enjoy insulting woman. It can be seen in the following statement:

(27) “Young womens no good these days, he say. Got they legs open to every Tom, Dick and Harry.” (Walker, 1982: 32)

In the statement above, Mr._____ insulted and underestimated Sofia when she wanted Harpo to marry her because she was already pregnant. Mr._____ did not believe that his son did that. By saying that statement, it means that women are slut according to his opinion.

Sofia also experienced a verbal abuse by her husband Harpo. It can be seen in the following statement:

(28) “What it gon look like? Say Harpo. Three big stout women pallbearers look like they ought to be home frying chicken. Three of our brothers be with us, on the side, say Sofia. I guess they look like field hands. But people use to men doing this sort of thing. Women weaker, he say. People think they weaker, say they weaker, anyhow. Women spose to take it easy. Cry if you want to. Not try to take over.” (Walker, 1982: 224 – 225)

In the statement above, Harpo tried to insult Sofia by saying woman was weak. He said that woman could only cry. He said that when Sofia’s mother died. He said only men can manage a funeral not women. He said woman’s job was only cooking.

This time Mr. _____ insulted Celie and tried to knock her down by saying some bad words to Celie:

(29) “Mr. _____ try to act like he don’t care I’m going. You’ll be back, he say. Nothing up North for nobody like you. Shug got talent, he say. She can sing. She got spunk, he say. She can talk to anybody. Shug got looks, he say. She can stand up and be notice. But what you got? You ugly. You skinny. You shape funny. You too scared to open your mouth to people. All you fit to do in Memphis is be Shug’s maid. Take out her slop-jar and maybe cook her food. You not that good a cook either. And this house ain’t been clean good since my first wife died. And nobody crazy or backward enough to want to marry you, neither. What you gon do? Hire yourself out to farm? He laugh. Maybe somebody let you work on they railroad. . . . He laugh. Who you think you is? He say. You can’t curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all. . . . Shit, he say. I should have lock you up. Just let you out to work.”(Walker, 1982: 212 – 213)

Mr. _____ said those things when Celie wanted to go out from house and follow Shug to Memphis. He said she had nothing, got no talent, dumb, and black. During her marriage Celie had to experience a terrible verbal abuse by her husband. That was why she hated her husband so much.

4.2.4 Slavery

Slavery is a form of [forced labor](#) in which people are considered to be the property of others. Slaves can be held against their will from the time of their capture, purchase or birth, and deprived of the right to leave, to refuse to work, or to receive [compensation](#) (such as [wages](#)). Evidence of slavery predates written records, and has existed to varying extents, forms and periods in almost all [cultures](#) and [continents](#). In some societies, slavery existed as a legal institution or socio-economic system, but today it is formally outlawed in nearly all countries. (www.wikipedia.com/slavery)

Women can also be victims of slavery, especially black women. They are forced to work harder and sometimes underpaid. Black women are usually regarded as servants or slaves because of their inferiorities in society. Even they not only work harder for their bosses but also for their husband. In their own house their husbands treat them like servants. Their husband forced them to do the whole households or often to do men's jobs.

Celie as a major character was also forced to do the whole jobs in her own house. She was treated as a slave. It can be seen in the following statement by Harpo:

(30) "Women work, he say. What? she say. Women work. I'm a man."(Walker, 1982: 22)

The conflict started when Kate (Mr. _____'s sister) came to their house and asked Harpo to help Celie's work. But Harpo refused to help. He thought that man was a king in the house so he did not need to work. Woman would do the whole works.

Sofia was also treated as a slave in Mayor's house. It can be seen in the following statement:

(31) "One of Sofia children break in, the oldest boy. He tall and handsome, all the time serious. And mad a lot. He say, Don't you slaving, Mama. Sofia say, Why not? He got me in a little storeroom up under the house, hardly bigger than Odessa's porch, and just about as warm in the winter time. I'm at they beck and call all night and all day. He won't let me see my children. He won't let me see no mens. Well, after five years they let me see once a year. I'm a slave, she say. What would you call it? A captive, he say."(Walker, 1982: 108)

In the statement above, Sofia's son came to see her and asked her why she wanted to be the white's slave. Sofia said that her master only gave her a little and

cold room. She had to work all day long and no rest time at all. He would not let her to see her children and her husband. She suffered from that. Mayor treated her badly as a black woman.

4.3 The Main Character's Struggle to Fight against Sexism.

The struggle of women can not be separated from the term called "women's rights". The term "women's rights" refers to [freedoms](#) and entitlements of women and girls of all ages. These rights may or may not be institutionalized, ignored or suppressed by law, local custom, and behavior in a particular society. These liberties are grouped together and differentiated from broader notions of [human rights](#) because they often differ from the freedoms inherently possessed by or recognized for men and boys and because activists for this issue claim an inherent historical and traditional bias against the exercise of rights by women and girls. (www.wikipedia.com/women'srights)

Issues commonly associated with notions of women's rights include, though are not limited to, the right: to bodily integrity and autonomy; to [vote](#) (suffrage); to hold public office; to work; to fair wages or equal pay; to own property; [to education](#); to serve in the military or be conscripted; to enter into legal [contracts](#); and to have marital, parental and religious rights.

Celie was a weak person. She never had courage to fight against all the sexism that she got. All she could do is just to stay alive because she had to keep alive for Nettie her sister. She did nothing for the unfair treatment that she got from her stepfather, her husband, and Harpo. People surrounded her tried to

motivate her to fight. One of them was Nettie. Nettie tried to motivate Celie to fight against her husband and naughty step children. It can be seen in the following statement:

- (32) "Don't let them run over you, Nettie say. You got to let them know who got the upper hand. They got it, I say. But she keep on. You got to fight. All I know how to do is stay alive."(Walker, 1982: 18)

Nettie tried to tell her that she had to fight and not only kept silent. Nettie wanted her to show to Mr. _____ and her step children that she was not as weak as they thought. Nettie said that she got to be a strong woman so she would not be treated badly by men.

Honestly, Celie was tired of being a weak person. She wanted to fight but she was still afraid to do that. It can be seen in the following statement:

- (33) "You told Harpo to beat me, she said. No I didn't, I said. Don't lie, she said. I didn't mean it, I said. Then what you say for it? she ast. She standing there looking me straight in the eye. She look tired and her jaws full of air. I say it cause I'm a fool, I say. I say it cause I'm jealous of you. I say it cause you do what I can't. What that? She say. Fight. I say."(Walker, 1982: 42)

In the statement above, Celie asked Harpo to beat Sofia. She did that because she was jealous of Sofia. She could not do what Sofia could do. Sofia always fights when Harpo tried to make up her mind but Celie could not do the same. She was too afraid to fight.

Nettie never stopped motivating Celie to fight against Mr. _____. This time she tried to prove Celie about Mr. _____'s misbehavior. It can be seen in the following statement:

- (34) "You got to fight and get away from Albert. He ain't no good. When I left you all's house, walking, he followed me on his horse. When we was well out of sight of the house he caught up with me and started trying to

talk. You know how we do, You sure is looking fine, Miss Nettie, and stuff like that. I tried to ignore him and walk faster, but my bundles was heavy and the sun was hot. After while I had to rest, and that's when he got down from his horse and started to try to kiss me, and drag me back in the woods. Well, I started to fight him, and with God's help."(Walker, 1982: 131)

In the statement above, Nettie tried to tell Celie that Mr. _____ cheated on her by following Nettie and tried to kiss in the forest. Nettie tried to tell her that Mr. _____ was not a good man. She said that she got to fight him.

Celie finally had courage to fight Mr. _____ when she knew that Mr. _____ hid all Nettie's letters for her for many years. Celie was so angry and she felt like she could not take it anymore. She said she got to fight. It can be seen in the following statement:

(35) "You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation. And your dead body just the welcome mat I need... You took my sister Nettie away from me, I say. And she was the only person love me in the world. But Nettie and my children coming home soon, I say. And when she do, all us together gon whup your ass."(Walker, 1982: 207)

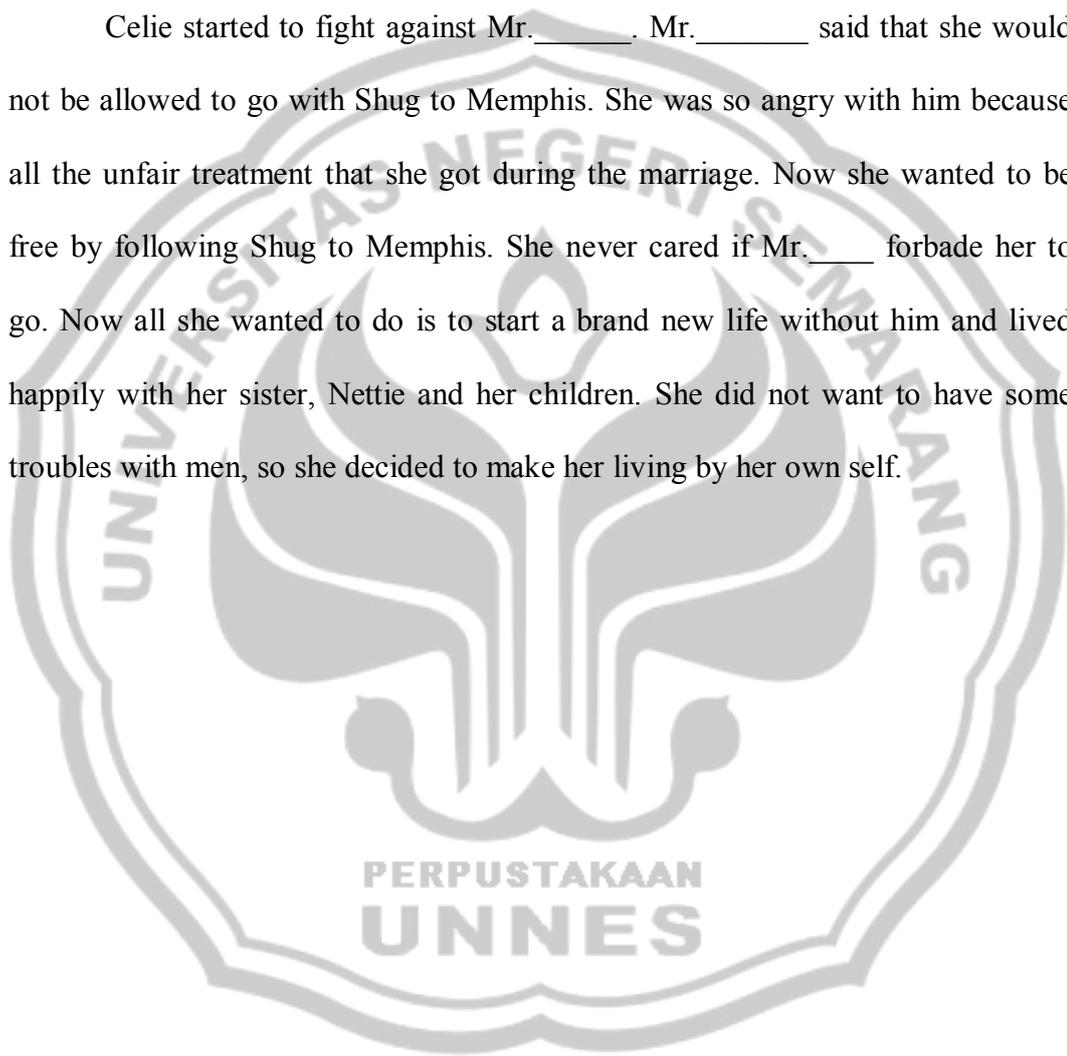
Celie was so angry for all what he had done to her especially when he hid all Nettie's letters for many years. During her marriage she tried to be patient but now it was time for her to fight. Nettie is the only person she loved in this world. She would never just be quiet if something wrong happened to Nettie and she would blame Mr. _____ for that.

This time Celie looked like ready to start a fight with Albert because he had insulted her and forbidden her to go to Memphis:

(36) "Any more letters come? I ast. He say, What? You heard me, I say. Any more letters from Nettie come? If they did, he say. I wouldn't give 'em to you. You two of a kind, he say. A man try to be nice to you, you fly in his face. I curse you, I say. What that mean? He say. I say, Until you do right by me, everything you touch will crumble. Until you do right to me, I say, everything you even dream about will fail. I give it to him

straight, just like it come to me. And it seem to come to me from the trees. Whoever heard of such thing, say Mr. _____. I probably didn't whup your ass enough. Every lick you hit me you will suffer twice, I say. Then I say, You better stop talking because all I'm telling you ain't coming just from me. Look when I open my mouth the air rush in and shape words. Shit, he say. I should have lock you up. Just let you out to work. The jail you plan for me is the one in which you will rot, I say."(Walker, 1982: 213)

Celie started to fight against Mr. _____. Mr. _____ said that she would not be allowed to go with Shug to Memphis. She was so angry with him because all the unfair treatment that she got during the marriage. Now she wanted to be free by following Shug to Memphis. She never cared if Mr. _____ forbade her to go. Now all she wanted to do is to start a brand new life without him and lived happily with her sister, Nettie and her children. She did not want to have some troubles with men, so she decided to make her living by her own self.



CHAPTER V

CONCLUSION AND SUGGESTION

As one of literary works, a novel has a particular attractiveness to observe, and Alice Walker's *The Color Purple* is one of the interesting novels. It has an interesting issue to be observed to be a final project. The novel is, of course, interesting to be analyzed because it contains the struggle of black woman to fight against male dominated society and the sexism that she has experienced in her life. This chapter is divided into conclusion and suggestion.

5.1 Conclusion

As the final conclusion the writer has to conclude the topic briefly. As a black woman Celie has to receive a reality that being a woman especially a black woman is not easy because she got discriminated more than a white woman. The writer can draw a pattern of the rules of power in the United States. In the United States white men had controlled over white women, black men and black women. White women had controlled over black men and black women. Black men had controlled over black women. So the writer can conclude that black women had suffered the most. Black women are being discriminated by black men, white women, and white men. Those rules make black women inferior in society.

As a black woman, Celie has some characteristics that portray an Afro-American woman figure. She is uneducated, minor, and always being a victim of

racial discrimination. The characteristics that she has are the typical characteristics of black women. Black women at that time were not allowed to go to school because black people believe in culture that women should stay at home and do household. They are minor groups because people at that time still believed in patriarchal system that considered men got the highest position. Black women also suffered from racial discrimination. Because the white people get the higher class in society, it makes them easily treat black people as they want to. Black people are forced to be slaves for white people. Black women are also forced to be the white people's maids and work in their fields.

There are some gender discriminations that the characters got in the novel. In the novel, the writer finds four kinds of sexism including sexual abuse, domestic violence, verbal abuse and slavery. When we talk about discrimination, we often do not know the reason why people do that. Discrimination happens because there is a gap between two kinds of people. Women got discriminated by men because men got the highest position in society since many years ago. It makes women minor groups and tend to be discriminated by men.

Women are accustomed to be underestimated in society because they consider that women are only weak and useless creatures. Women do not have any liberty or freedom and they tend to be men's slave, which is the result of their inferiority. Then, women's inferiority is the result of women's discrimination and stereotyped views towards women's characteristics and roles. Some women just surrender to the conditions where they are inferior to men and being discriminated by men, but some women are fighting for their rights. They struggle against the

discrimination that they experience. They are not just quiet for the discriminations that they got. They try to eradicate the discrimination done by men. They also want the equality of rights that the men got. They do not want to be treated bad and unfair by men.

5.2 Suggestion

Gender discrimination or sexism refers to beliefs and [attitudes](#) in relation to the [gender](#) of a person, such beliefs and attitudes are of a social nature and do not, normally, carry any legal consequences. Discrimination based on sex is defined as adverse action against another person that would not have occurred by another sex. Socially, sexual differences have been used to justify different roles for men and women, in some cases giving rise to claims of primary and secondary roles. Unfair discrimination usually follows the [gender stereotyping](#) held by a society. Women are always being victims of gender discrimination. They are the victims of the wrong system that people believe for ages about the gender roles.

It is not easy for black woman like Celie to fight against sexism that she got. She is used to be a weak person and rather be quiet than fight for herself. Luckily she has some friends that motivate her to fight. They want her to fight against her husband's domination. Celie already knew that what her husband did to her was wrong but Celie did not have any courage to fight him. In addition, she got traumatic of her past experience when she got raped and beaten by her step father. Finally, she got courage to fight against her husband. She decided to go out of home and made her living by her own self.

The writer hopes that the struggle of Celie can inspire us especially the women to not to surrender and just keep quiet for the discrimination that we got. We have to break the wrong rule that considers men got the highest power. We have to prove to society that we are not weak and stupid creatures. We deserve to get the same opportunity as men get. Women's roles are not just to stay at home and do households chores but we also have the same rights to reach our dreams. Sofia and Nettie's struggle can also inspire us to fight against racial discrimination that we ever got.



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APPENDICES

APPENDIX I

LIST OF COLLECTED DATA

No. of Data	Page	Sentences
1	1-2	“She went to visit her sister doctor over Macon. Left me to see after the others. He never had a kine word to say to me. Just say You gonna do what your mammy wouldn’t. First he put his thing up against my hip and sort of wiggle it around. Then he grab hold my tities. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it.”
2	4	“He act like he can’t stand me no more. Say I’m evil an always up to no good. He took my other little baby. A boy this time. But I don’t think he kilt it. I think he sold it to a man an his wife over Monticello. I got breasts full of milk running down myself. He say why you look decent? Put on something. But what I’m sposed to put on? I don’t have nothing.”
3	6	“He beat me today cause he say I winked at a boy in church. I may have got something in my eye but I didn’t wink. I don’t even look at a mens. That’s the truth. I look at women.tho, cause I’m not scared of them.”
4	8	“I ast him to take me instead of Nettie while our new mammy sick. But he just ast me what I’m talking bout. I tell him I can fix myself up for him. I duck into my room and come out wearing horsehair, feathers, and a pair of our new mammy high heels shoes. He beat me for dressing trampy but he do it to me anyway.”
5	9	“She the oldest anyway. She ought to marry first. She ain’t fresh tho, but I spect you know that. She spoiled. Twice. But you don’t need a fresh woman no how. I got a fresh one there myself and she sick all the time.” He spit, over the railing.”
6	10-11	“The first time I got big Pa took me out of school. He never care that I love it. Nettie stood there at the gate holding tight to my hand. I was all dress for first day. You too dumb to keep going to school, Pa say, Nettie the clever one in this bunch.”
7	18	”Don’t let them run over you, Nettie say. You got to let them know who got the upper hand. They got it, I say. But she keep on. You got to fight. All I know how to do is stay alive.”
8	22	“Women work, he say. What? she say. Women work. I’m a man.”
9	23	“Harpo ast his daddy why he beat me. Mr. Albert say, Cause she my wife. Plus, she stubborn. All women good for---he don’t finish. He just tuck his chin over the paper like he do. Remind me of Pa. He beat me like he beat the children. Cept he don’t never hardly beat them.”

10	32	“Young womens no good these days, he say. Got they legs open to every Tom, Dick and Harry.”
11	37	“You ever hit her? Mr. Albert ast. Harpo look down at his hands. Naw suh, he say low, embarrass. Well how you spect to make her mind? Wives is like children. You have to let ‘em know who got the upper hand. Nothing can do that better than a good sound beating.”
12	39	”I open the door cautious, thinking bout robbers and murderers. Horsethieves and hants. But it Harpo and Sofia. They fighting like two mens. Every plate look like it broke. The looking glass hang crooked, the curtains torn. The bed look like the stiffing pulled out. They don’t notice. They fight. He try to slap her. What he do that for? She reach down and grab a piece of stove wood and whack him cross the eyes. He punch her in the stomach, she double over groaning but come up with both hands lock right under his privates. He roll on the floor. He grab her dress tail and pull. She stand there in her slip. She never blink a eye. He jump up put a hammer lock under her chin, she throw him over her back. He fall bam against the stove.”
13	42	“You told Harpo to beat me, she said. No I didn’t, I said. Don’t lie, she said. I didn’t mean it, I said. Then what you say for it? she ast. She standing there looking me straight in the eye. She look tired and her jaws full of air. I say it cause I’m a fool, I say. I say it cause I’m jealous of you. I say it cause you do what I can’t. What that? She say. Fight. I say.”
14	43	“She say, To tell the truth, you remind me of my mama. She under my daddy thumb. Naw, she under my daddy foot. Anything he say, goes. She never stand up for herself. Try to make a little half stand sometime for the children but that always backfire. More she stand up for us, the harder time he give her. He hate children and he hate where they come from. Tho from all the children he got, you’d never know it.”
15	66	“When Pa tell you to do something, you do it, he say. When he say not to, you don’t. You don’t do what he say, he beat you. Sometime beat me anyhow, I say, whether I do what he say or not. That’s right, say Harpo. But not Sofia. She do what she want, don’t pay me no mind at all. I try to beat her, she black my eyes. Oh, boo-hoo, he cry. Boo-hoo-hoo.”
16	68	“I’m gitting tired of Harpo, she say. All he think about since us married is how to make me mind. He don’t want a wife, he want a dog.”
17	76	“Mr. _____ didn’t want me to come. Wives don’t go to places like that, he say. Yeah, but Celie going, say Shug, while I press her hair. Spose I git sick while I’m singing, she say. Spose my dress come undone/ She wearing a skintight red dress look like the starps made out of two pieces of thread. Mr. _____ mutter, putting on his clothes. My wife can’t do this. My wife can’t do that. No wife of mines. . . .He go on and on. Shug Avery finally say, Good thing I ain’t your damn wife.”

18	78-79	<p>“He beat me when you not here, I say. Who do, she say, Albert? Mr. _____, I say. I can’t believe it, she say. She sit down on the bench next to me real hard, like she drop. What he beat you for? She ast. For being me and not you. Oh, Miss Celie, she say, and put her arms arounds me. Us sit like that for maybe half an hour. Then she kiss me on the fleshy part of my shoulder and stand up. I won’t leave, she say, until I know Albert won’t even think about beating you.”</p>
19	86	<p>“A woman need a little fun, once in a while, she say. A woman need to be at home, he say.”</p>
20	90	<p>“Sofia and the prizefighter don’t say nothing. Wait for her to pass. Mayor wait too, stand back and tap his foot, watch her with a little smile. Now Millie, he say. Always going on over colored. Miss Millie finger the children some more, finally look at Sofia and the prizefighter. She look at the prizefighter car. She eye Sofia wristwatch. She say to Sofia, All your children so clean, she say, would you like to work for me, be my maid? Sofia say, Hell no. She say, What you say? Sofia say, Hell no. Mayor look at Sofia, push his wife out the way. Stick out his chest. Girl, what you say to Miss Millie? Sofia say, I say, Hell no. He slap her.”</p>
21	100-101	<p>“I say what yall told me to say. Bout Sofia not being punish enough. Say she happy in prison, strong girl like her. Her main worry is just the thought of ever being some white woman maid. That what start the fight, you know, I say. Mayor’s wife ask Sofia to be her maid. Sofia say she never going to be no white woman’s nothing, let alone maid.”</p>
22	101	<p>“I tell him my mama’s name, grandma’s name. Grandpa’s name. Where you git them eyes? Ain’t got no daddy, I say. Come on now, he say. Ain’t seen you before? I say, Yessir. And one time bout ten years ago, when I was a little girl, you give me a quarter. I sure did preshate it, I say. I don’t remember that, he say. You come by the house with my mama friend, Mr. Jimmy, I say. Squeak look round at all of us. Then take a deep breath. Mumble. Say what? ast Odessa. Yeah, say Shug, if you can’t tell us, who you gon tell, God? He took my hat off, say Squeak. Told me to undo my dress. She drop her head, put her head in her hands.</p>
23	107	<p>“Mayor _____ bought Miz Millie a new car, cause she said if colored could have cars then one for her was past due.”</p>
24	108	<p>“One of Sofia children break in, the oldest boy. He tall and handsome, all the time serious. And mad a lot. He say, Don’t you slaving, Mama. Sofia say, Why not? He got me in a little storeroom up under the house, hardly bigger than Odessa’s porch, and just about as warm in the winter time. I’m at they beck and call all night and all day. He won’t let me see my children. He won’t let me see no mens. Well, after five years they let me see once a year. I’m a slave, she say. What would you call it? A captive, he say.”</p>

25	109	<p>“Well, say Sofia, I was so use to sitting up there next to her teaching her to how to drive, that I just naturally clammed into the front seat. She stood outside on her side the car clearing her throat. Finally she say, Sofia, with little laugh, This is the South. Yes ma’am, I say. She clear her throat, laugh some more. Look where you sitting, she say. I’m sitting where I always sit, I say. That’s the problem, she say. Have you ever seen a white person and a colored sitting side in a car, when one of ‘em wasn’t showing the other one how to drive it or clean it? I got out the car, opened the back door and clammed in.”</p>
26	116	<p>“One time when mama not at home, he come. Told me he want me to trim his hair. He bring the scissors and comb and brush and stool. While I trim his hair he look at me funny. He a little nervous too, but I don’t know why, till he grab hold of me and cram me up tween his legs. I lay there quiet, listening to Shug breathe. It hurt me, you know, I say. I was just going on fourteen. I never even thought bout men having nothing down there so big. It scare me just to see it. And the way it poke itself and grow.”</p>
27	131	<p>”You got to fight and get away from Albert. He ain’t no good. When I left you all’s house, walking, he followed me on his horse. When we was well out of sight of the house he caught up with me and started trying to talk. You know how we do, You sure is looking fine, Miss Nettie, and stuff like that. I tried to ignore him and walk faster, but my bundles was heavy and the sun was hot. After while I had to rest, and that’s when he got down from his horse and started to try to kiss me, and drag me back in the woods. Well, I started to fight him, and with God’s help.”</p>
28	161-162	<p>“The Olinka do not believe girls should be educated. When I asked a mother why she thought this, she said: A girl is nothing to herself; only to her husband can she become something.”</p>
29	167	<p>“The world is changing, I said. It is no longer a world just for boys and men. Our women are respected here, said the father. We would never let them tramp the world as American women do. There is always someone to look after the Olinka woman. A father. An uncle. A brother or nephew. Do not be offended, Sister Nettie, but our people pity women such as you who are cast out, we know not from where, into a world unknown to you, where you must struggle all alone, for yourself.”</p>
30	201-202	<p>“How come he look just like them, then? She say. Only bigger? And a heap more hair. How come the bible just like everything else they make, all about them doing on e thing and another, and all the colored folks doing is gitting cursed?...Ain’t no way to read the bible and not think God white, she say. Then she sigh. When I found out I thought God was white, and a man, I lost interest. You mad cause he don’t seem to listen to your prayers. Humph! Do the mayor listen to anything colored say? Ask Sofia, she say. But I don’t have to ast Sofia. I know white people never listen to colored, period. If they do, they only listen long enough to be able to tell you what to do.”</p>

31	204	<p>“Man corrupt everything, say Shug. He on your box of grits, in your head, and all over the radio. He try to make you think he everywhere. Soon as you think he everywhere, you think he God. But he ain’t. Whenever you trying to pray, and man plop himself on the other end of it, tell, him to git lost, say Shug. Conjure up flowers, wind, water, a big rock.”</p>
32	207	<p>“You a lowdown dog is what’s wrong, I say. It’s time to leave you and enter into the Creation. And your dead body just the welcome mat I need...You took my sister Nettie away from me, I say. And she was the only person love me in the world. But Nettie and my children coming home soon, I say. And when she do, all us together gon whup your ass.”</p>
33	212- 213	<p>“Mr. _____ try to act like he don’t care I’m going. You’ll be back, he say. Nothing up North for nobody like you. Shug got talent, he say. She can sing. She got spunk, he say. She can talk to anybody. Shug got looks, he say. She can stand up and be notice. But what you got? You ugly. You skinny. You shape funny. You too scared to open your mouth to people. All you fit to do in Memphis is be Shug’s maid. Take out her slop-jar and maybe cook her food. You not that good a cook either. And this house ain’t been clean good since my first wife died. And nobody crazy or backward enough to want to marry you, neither. What you gon do? Hire yourself out to farm? He laugh. Maybe somebody let you work on they railroad. . . .He laugh. Who you think you is? He say. You can’t curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all. . . .Shit, he say. I should have lock you up. Just let you out to work.”</p>
34	213	<p>“Any more letters come? I ast. He say, What? You heard me, I say. Any more letters from Nettie come? If they did, he say. I wouldn’t give ‘em to you. You two of a kind, he say. A man try to be nice to you, you fly in his face. I curse you, I say. What that mean? He say. I say, Until you do right by me, everything you touch will crumble. Until you do right to me, I say, everything you even dream about will fail. I give it to him straight, just like it come to me. And it seem to come to me from the trees. Whoever heard of such thing, say Mr. _____. I probably didn’t whup your ass enough. Every lick you hit me you will suffer twice, I say. Then I say, You better stop talking because all I’m telling you ain’t coming just from me. Look when I open my mouth the air rush in and shape words. Shit, he say. I should have lock you up. Just let you out to work. The jail you plan for me is the one in which you will rot, I say.”</p>
35	222- 223	<p>“Jarene and Darlene come help me with the business. They twins. Never married. Love to sew. Plus, Darlene trying to teach me how to talk. She say US not so hot. A dead-country give-away. You say US where most folks say WE, she say, and peoples think you dumb. Colored peoples think you a hick and white folks be amuse. . . .Darlene keep trying. Think how much better Shug feel with you educated. She won’t be shame to take you anywhere.”</p>

36	224-225	“What it gon look like? Say Harpo. Three big stout women pallbearers look like they ought to be home frying chicken. Three of our brothers be with us, on the side, say Sofia. I guess they look like field hands. But people use to men doing this sort of thing. Women weaker, he say. People think they weaker, say they weaker, anyhow. Women spose to take it easy. Cry if you want to. Not try to take over.”
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APPENDIX II
SELECTED DATA FOR THE CHARACTERISTICS OF CELIE AS AN
AFRO-AMERICAN WOMAN

No.	Data No.	Page	Types of data	Comment
1	6	Page 10-11	“The first time I got big Pa took me out of school. He never care that I love it. Nettie stood there at the gate holding tight to my hand. I was all dress for first day. You too dumb to keep going to school, Pa say, Nettie the clever one in this bunch.”	Celie’s stepfather thought that woman does not need to go to school because according to him woman is made to be a dumb creature.
2	14	Page 43	“She say, To tell the truth, you remind me of my mama. She under my daddy thumb. Naw, she under my daddy foot. Anything he say, goes. She never stand up for herself. Try to make a little half stand sometime for the children but that always backfire. More she stand up for us, the harder time he give her. He hate children and he hate where they come from. Tho from all the children he got, you’d never know it.”	Sofia told Celie that she is weak like her mother because Celie will do everything that her husband wants her to do like her mother did and she is afraid to fight back.
3	30	Page 201-202	“How come he look just like them, then? She say. Only bigger? And a heap more hair. How come the bible just like everything else they make, all about them doing on e thing and another, and all the colored folks doing is gitting cursed?...Ain’t no way to read the bible and not think God white, she say. Then she sigh. When I found out I thought God was white, and a man, I lost interest. You mad cause he don’t seem to listen to your prayers. Humph! Do the mayor listen to anything colored say? Ask Sofia, she say. But I don’t have to ast Sofia. I know white people never listen to colored, period. If they do, they only listen long enough to be able to tell you what to do.”	Celie starts to doubt about her God’s existence because according to her, her God is just a white man who will listen to the whites’ pray not the black woman like her.

THE APPENDIX II
SELECTED DATA FOR THE SEXISM FOUND IN THE NOVEL

No.	Data No.	Page	Types of data	Comment
1	1	Page 1-2	<p>“She went to visit her sister doctor over Macon. Left me to see after the others. He never had a kine word to say to me. Just say You gonna do what your mammy wouldn’t. First he put his thing up against my hip and sort of wiggle it around. Then he grab hold my tities. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it.”</p>	<p>The paragraph shows that Celie’s stepfather tries to rape her when her mother is not at home.</p>
2	9	Page 23	<p>“Harpo ast his daddy why he beat me. Mr. Albert say, Cause she my wife. Plus, she stubborn. All women good for---he don’t finish. He just tuck his chin over the paper like he do. Remind me of Pa. He beat me like he beat the children. Cept he don’t never hardly beat them.”</p>	<p>The paragraph shows when Harpo asked his father why he always beat Celie.</p>
3	33	Page 212-213	<p>“Mr._____ try to act like he don’t care I’m going. You’ll be back, he say. Nothing up North for nobody like you. Shug got talent, he say. She can sing. She got spunk, he say. She can talk to anybody. Shug got looks, he say. She can stand up and be notice. But what you got? You ugly. You skinny. You shape funny. You too scared to open your mouth to people. All you fit to do in Memphis is be Shug’s maid. Take out her slop-jar and maybe cook her food. You not that good a cook either. And this house ain’t been clean good since my first wife died. And nobody crazy or backward enough to want to marry you, neither. What you gon do?”</p>	<p>Celie’s husband insults her and says some bad words to Celie to control her.</p>

			Hire yourself out to farm? He laugh. Maybe somebody let you work on they railroad. . . .He laugh. Who you think you is? He say. You can't curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all. . . .Shit, he say. I should have lock you up. Just let you out to work”	
4	8	Page 22	“Women work, he say. What? she say. Women work. I'm a man.”	Harpo refuses to help Celie cultivating the field because according to him, man is a boss and woman is a worker.



APPENDIX III
SELECTED DATA FOR THE CELIE’S STRUGGLE TO FIGHT
AGAINST SEXISM

No.	Data No.	Page	Types of data	Comment
1	7	Page 18	“Don’t let them run over you, Nettie say. You got to let them know who got the upper hand. They got it, I say. But she keep on. You got to fight. All I know how to do is stay alive.”	Nettie tries to motivate Celie to fight against her husband’s domination.
2	32	Page 207	“You a lowdown dog is what’s wrong, I say. It’s time to leave you and enter into the Creation. And your dead body just the welcome mat I need... You took my sister Nettie away from me, I say. And she was the only person love me in the world. But Nettie and my children coming home soon, I say. And when she do, all us together gon whup your ass.”	Celie now dare to fight back since she knew that her husband hide all letters from her sister Nettie.
3	34	Page 213	“Any more letters come? I ast. He say, What? You heard me, I say. Any more letters from Nettie come? If they did, he say. I wouldn’t give ‘em to you. You two of a kind, he say. A man try to be nice to you, you fly in his face. I curse you, I say. What that mean? He say. I say, Until you do right by me, everything you touch will crumble. Until you do right to me, I say, everything you even dream about will fail. I give it to him straight, just like it come to me. And it seem to come to me from the trees. Whoever heard of such thing, say Mr. _____ . I probably didn’t whup your ass enough. Every lick you hit me you will suffer twice, I say. Then I say, You better stop talking because all I’m telling you ain’t coming just from me. Look when I open my mouth the air rush in and shape words. Shit, he say. I should have lock you up. Just let you out to work. The jail you plan for me is the one in which you will rot, I say.	Celie wants to go from her husband and starts a new life but her husband forbade her, she tries to fight against him and dare to fight for the bad words that he said to her.