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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

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Ligne éditoriale

Volume : La taille du manuscrit est comprise entre 4500 et 6000 mots.
Format: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

Ordre logique du texte

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

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- ***un résumé en anglais-français, anglais-allemand, ou anglais-espagnol*** selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- ***des mots clés en français, en anglais, en allemand et en espagnol*** : entre 5 et 7 mots clés ;
- ***une introduction*** (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
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- ***une conclusion*** (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- ***liste des références*** : par ordre alphabétique des noms de familles des auteurs cités.

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Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, les normes du CAMES (NORCAMES) ou références intégrées sont exigées de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir plus, consultez

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Longues citations : Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

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Résumé :

- ✓ Pour A. Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ M. A. Ourso (2013, p. 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

- ✓ M. A. Ourso (2013, p. 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

Pour un livre

COLLIN Hodgson Peter, 1988, *Dictionary of Government and Politics*, UK, Peter Collin Publishing.

Pour un article tiré d'un ouvrage collectif

GILL Women, 1998/1990, "Writing and Language: Making the Silence Speak," In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*, London, Mayfield Publishing Company, Fourth Edition, pp. 151-176.

Utilisation de Ibid., op. cit, sic entre autres

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence

source citée. Ibid. est suivi du numéro de page si elle est différente de référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.
Op. cit. signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

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Pour les textes contenant les tableaux, il est demandé aux auteurs de les numérotter en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

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Les dates de réception et d’acceptation et de publication des articles sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.

Sommaire

Littérature -----	1
<i>Monoko-zohi</i> de Diégou Bailly : une écriture du brassage culturel et de la cohésion sociale	
François Tchoman ASSEKA	3
Le contraste de l'humanitaire dans le théâtre de Tiago Rodrigues	
Amadou COULIBALY	19
La guerre comme négation du vivre-ensemble chez les primates dans <i>Brazzaville Beach</i> (1990) de William Boyd	
Astou Fall DIOP & Aladji Mamadou SANE & El Hadji Cheikh KANDJI	39
Post-Brexit Immigration and the British Welfare State Political Discourse in Douglass Board's <i>Time of Lies</i>	
Ténéna Mamadou SILUE	65
The Representation of Violence in N'gugi wa Thiong'o's <i>Weep Not, Child</i> and <i>A Grain of Wheat</i>	
Komi Séna KPEDZROKU.....	85
Social Justice as a Key Tenet of Security and Sustainable Peace: An Analysis of Martin Luther King Jr.'s Speeches	
Mamadou DIAMOUTÉNÉ.....	103
Women's Self-Definition and Societal Hardships in <i>The Color Purple</i> by Alice Walker	
Cyriaque SOSSOU & Anne Nathalie Jouvencia Agossi AGUESSY & Casimir Comlan SOEDE.....	115
A Peaceful and Secured Environment in a Shifting and Multiracial World: A Literary Reflection on Rebecca Walker's <i>Black, White and Jewish</i> (2001)	
Seydou CISSÉ	135
American Female Leaders in Peacemaking: A Study of Jeannette Rankin, Jeane Kirkpatrick, and Hillary Clinton	
Agath KOUNNOU	151
Linguistique -----	173
Quels anthroponymes pour la culture de la paix ?	
Assolissim HALOUBIYOU.....	175
Plaisanterie à caractère phonique et lexical entre les parlers nawda	
Djahéma GAWA	191
The Semantic Landscape of "Peace": Exploring Collocational Patterns and Their Prosodic Implications in Corpora	

Albert Omolegbé KOUKPOSSI & Blandine Opêoluwa AGBAKA & Innocent Sourou KOUTCHADE.....	205
Teaching English for Sustainable Peace: Integrating Language and Security Strategies in ECOWAS Education System	
Coffi Martinien ZOUNHIN TOBOULA	219
Sociologie et droit -----	239
Dispositifs de lutte contre la cybercriminalité dans l'espace ouest africain : réflexions pour une lutte beaucoup plus efficace	
Donatien SOKOU.....	241
Les fêtes <i>N'do-bitì</i> chez les Akaselem, <i>Assaku</i> et <i>Itchombi</i> chez les Biyobè : des stratégies de la cohésion sociale dans les régions centrale et de la Kara du Togo	
Houéfa Ablavi HOUEDANOU-AKOTCHOLO & Nourou TCHALLA & Atiyihwè AWESSO.....	259
Le Conseil de Sécurité de l'ONU face aux défis sécuritaires de l'Afrique	
Assataclouli BAKOUSSAM.....	275

LITTERATURE

Women's Self-Definition and Societal Hardships in *The Color Purple* by Alice Walker

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Abstract

Social discrimination regarding violences, rape and the various forms of marginalization against female gender observed in A. Walker's *The Color Purple* and in America in general during the period prompts the commitment to self-definition and self-determination while talking of collective-face-saving and female's commitment to claim and reorder the wrongdoings they are subjected to. In that regards, and thanks to Freudian Psychoanalytic approach (1890s) and Alice Walker's Womanism (1983), the current research work indicates that female groups encounter many sorts of social discriminations. The work also shows that female gender while granting the opportunity is able to contribute to sustainable peace building in families and communities as well. The research work concludes that no social group can be put aside in the living-together human beings have to cope with.

Key words: self-definition, peace, commitment, violences, living together.

Resumé

Les discriminations sociales en rapport avec les violences, viol et les différentes formes de marginalisations contre la gente féminine observées dans *The Color Purple* de Alice Walker et en Amérique de façon générale dans le temps, interpellent sur la problématique d'autodéfinition et d'autodétermination en parlant de la sauvegarde de l'image du groupe

d'appartenance et de l'engagement féminin dans le but de réclamer et de restructurer tous les mauvais traitements auxquels la gente féminine est soumise ou astreinte. De ce point de vue et grâce aux théories de la Psychanalyse freudienne (1890s) et du Womanisme de A. Walker (1983), la présente étude montre que la gente féminine est confrontée à plusieurs formes de discriminations sociales. L'étude démontre aussi que la femme, quand on lui offre l'opportunité, contribue à l'instauration de la paix durable aussi bien dans les familles que dans les communautés. La recherche conclut également qu'aucun groupe ne peut être écarté dans le processus de construction du vivre-ensemble.

Mots clés: autodéfinition, paix, engagement, violences, vivre-ensemble.

Introduction

The living together process men and women are called to experience in community reveals to be a big challenge for the contemporary humankind. The United States of America are not exception for that rule where social division are noticed between the two sex, relegating women's role to the basic tasks of bearing babies, educating children and doing household works. So, in one way or the other, women suffer series of marginalisation in many domains whether social, economic or political, mostly in every society. This shows why women are so poorly represented while making important decisions in the patriarchal societies.

The current study tackles the issue in Alice Walker's novel *The Color Purple* by highlighting Black American women's double discrimination of patriarchy and racism which represent the major obstacles to their social insertion but also one of the important dimensions of this study. In addition, women's commitment through self-definition and collective face-saving are the other dimensions of the study.

The purpose of this research work is to investigate into the bad influence of sexual violence, racism and gender discrimination on Black American Women. In that regards, the work aims at depicting African American women's empowerment and commitment as a tool for female image rehabilitation in her community. The study addresses the current issue as a means of rethinking women's roles for a sustainable and peaceful community building. In that logic, the Freudian's psychoanalytic

approach which indicates that “the unsolved conflicts that give rise to any neurosis constitute the stuff of literature” (C. E. Bressler, 2011, p. 130) is applied to grasp the characters’ emotional feeling in addition to Walker’s womanism which can helpfully contribute to understand women’s commitment to overcome societal adversities. In addition, some previous scholars’ works such as *Sexual Abuse of Black Women in the Works of Zora Neale Hurston* by J. Jordan (2022) and *Creating Generations: The Relationship Between Celie and Shug in Alice Walker’s The Color Purple*, *Critical Essays on Alice Walker* of E. E. Barker (1999) are explored and used to better the scientific quality of this research work. As such the work is divided into two parts. The first part of the study talks of societal barriers and female’s behavioural attitudes in *The Color Purple* and the second part addresses the challenges and Walker’s female characters’ commitment for fairness in a community.

1. Societal Barriers and Female’s Behavioural Attitudes in *The Color Purple*

In *The Color Purple*, the first sign of women abuse is the sexual one. At her early age of fourteen, Celie, a poor little black girl witnesses the fight of her sick mother with, her stepfather, who is willing to have sex with her. She doesn’t really understand what is happening: “Last spring after little Lucious come I heard them fussing. He was pulling on her arm. She say It too soon, Fonso, I ain’t well. Finally he leave her alone. A week go by, he pulling on her arm again. She say Naw, I ain’t gonna. Can’t you see I’m already half dead, an all of these children” (A. Walker, 1982, p. 1). This stamen establishes that men impose on women their sexual need without taking into account the women state of feeling. The same matter of fact is also noticed by Jerrica Jordan in her work *Sexual Abuse of Black Women in the Works of Zora Neale Hurston*. She says : “Hurston first addresses this problem in her fiction by highlighting Jane’s familial history of rape and sexual assault in *Their Eyes Were Watching God*” (J. Jordan, 2022, p. 298). This shows how women are sexually abused and got their physical integrity violated just in the name of men’s abusive power.

In *The Color Purple*, Women are victim of physical violence by men. In this connection, Celie was repeatedly beaten by her stepfather and sometimes for mere reasons: "He beat me today cause he say I winked at a boy in church. I may have got somethin in my eye but I didn't wink. I don't even look at mens. That's the truth. I look at women, tho, cause I'm not scared of them. Maybe cause my mama cuss me you think I kept mad at her. But I ain't" (A. Walker, 1982, p. 6). Men use violence against women as a means to intimidate the latter in order to rule over. This can be sometimes frustrating to be beaten for something one does not do but the woman used to keep cool for fear to undergo excessive violence. This matter of fact is noticeable in Zora Neale Hurston's *Their Eyes Were Watching God* as demonstrated as follows:

Joe has always enjoyed Janie's cooking. Then one evening, the meal simply didn't turn out right and Joe "slapped Janie until she had a ringing sound in her ears [...] 'The slap went to her heart with a sharp stab. She stood still where he left her, until something fell off the shelf inside her [...] Then she went inside there to see what it was. It was her image of Jody tumbled down and shattered [...]" (P. Tasharofi, 2014, p. 120).

This is not simply battery as argued but a manifest attempt to violate women's physical integrity in order to keep them in submission in respect for the patriarchal social norm in the created society. Led by a patriarchal society, women are never at ease in their movement. They have to face submission which is also another form of oppression established by men to take control over women. This is sometimes showed through battery or physical violence. Harpo asked his father one day why he beats his wife because he in turn is looking for some advise to make his wife Sofia "Mind". His father's answer was more chocking than astonishing: "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" (A. Walker, 1982, p. 37). It follows that men prefer to use the physical violence to make women obedient and submissive. This changes women's mind in inaction and limited in the community.

Most women's activities are limited to the household work, farming and taking care of children. Celie was taken early out of school which prevents her from growing up graduated and being skillful at something. Raped many times and impregnated by her stepfather, she never has a chance to continue her studies. She depicts that deplorable fact in these touching words:

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. But Pa, Nettie say, crying, Celie smart too. Even Miss Beasley say so. Nettie dote on Miss Beasley. Think nobody like her in the world (A. Walker, 1982, p. 10).

So prevented from going to school, Celie is limited in acquiring knowledge and improving in life. As a matter of fact, she will be narrow-minded and limited in her actions. The remaining for her will be to get married, take care of children and keep the house clean. This clearly shows women domestication in a patriarchal society. This is also portrayed by Levita Setya and Dewi Widyastuti in *Self Determination to Fight Oppression as Seen in the Main Character of The Color Purple by Alice Walker* in the following lines:

Moreover, Albert treats Celie like she is a slave. At home, She does everything that a woman should do at home, such as cleaning house, cooking and taking her stepchildren. At the field, Celie also has to work in the field for hours, like what is stated here, 'He wake up while I'm in the field. I been chopping cotton three hours by time he come' (S. B. Levita & D. Widyastuti, 2017, pp. 120-121).

Hence these causing prejudices to the female gender cannot only be seen in other point of view as domestication but also a form of enslavement. In fact, these hard treatments lead women to prejudice. It sometimes happens to see women facing men's bad judgements over them. Unwillingly, women are victim of men's accusations without really knowing the reason. As seen in the following passage: 'He beat me

today cause he say I winked at a boy in church. I may have got somethin in my eye but I didn't wink. I don't even look at mens. That's the truth. I look at women, tho, cause I'm not scared of them. Maybe cause my mama cuss me you think I kept mad at her. But I ain't'' (A. Walker, 1982, p. 12) Celie was beaten by his stepfather because this one thought that ''she winked at a boy;'' which unfortunately is untrue. These are among reasons which creat the fear for men in Celie's mind.

Another example is Shug Avery's rejection by Albert's father because he thinks she is not good for him. She says : ''One reason they give him for not marrying me is cause I have children. But they *his*, I told old Mr [Albert]. How us know? He ast'' (A. Walker, 1982, p. 127). Because of prejudice, Shag and Albert cannot get married even though they love each other. Family interference sometimes contributes to the desorganizaton of the lovers' relationship even in the modern days.

After being subject to violence and abuses in men's hands for years, Celie became aware of herself thanks to Sofia and Shug Avery. Then the submissive and passive woman that we knew at the begining of the novel will no more lie down for her oppressors. She radically changes as depicted in these terms: ''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'' (A. Walker, 1982, p. 207). So, thanks to sisterhood she now opposes resistance to oppression. As E. Barker comments this episode: The mirror reflection of her own body opens the door for possibilities in herself, and with her newfound identity, Celie is able to break free from male domination and join a community of women for support, and she begins to establish an identification through a network of female relationships with Shug'' (E. Barker, 1999, p. 61). Her determination changes her and opens the way to a more accessible and inclusive community. Celie's verbal rejection of men's abusive hand is a sign that women can gain dignity by the strength in their voice against injustice.

In that logic ''Women need to be considered as male regarding the latter's facilities in the reaching of his goals in community. Females have to be encouraged instead of being stopped or blocked in her endowments and

commitments’’ (C. C. Soédé, 2021, p. 99). That is why in a world mostly ruled by men, and where women are put aside from partaking in the community’s life, self-determination is an essential disposition to overcome adversity. Self-determination is in their irresistible desire to stand for themselves. An unavoidable aspiration to handle their own destiny. Unfortunately Celie didn’t realise it at first even when her sister Nettie was urging her to do so: “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. You got to fight. But I don’t know how to fight. All I know how to do is stay alive’’ (A. Walker, 1982, p.18). This helps to wake Celie’s conscience and make her more resilient in her oppressive situation. It is a way for Celie to integrate self-determination in her behavior. Sofia Butler, then is among the first ones to show Celie the way to self-determination, as illustrated by A. Revathi:

Sofia Butler is the first woman who made Celie to realize the significance of women’s independence. Sofia taught Celie about how to live with one’s husband as a self-respecting person. She encourages Celie to fight against her sufferings. Sofia is a strong minded woman, who is the first woman character in the novel responsible for Celie’s transformation. The character of Sofia is contrasted with Celie’s because she is bold and fights for her rights and to attain a dignified place as a woman (A. Revathi, 2023, p. 5).

Celie was very reluctant to fight for her own life. Then it’s noticeable that self-determination is not spontaneous to human nature, but it is an inner resolution modelled with education to enlighten the way to elevation. No matter how highly womanism has paved the way to gender equality, the low educational facility creates unequal access to opportunity in women’s life in the modern world we are living in. Ertharin Cousin, a distinguished fellow of Global Food and Agriculture at the Chicago Council on Global Affairs and the former executive director of the United Nations World Food Program declared: “As the former executive director of the World Food Program I was often humbled by women in conflict or crisis situations who, when asked about their needs, wanted nothing for themselves but asked that we educate their daughters. Education, these mothers believed, would provide their daughters with

opportunities they, because of their gender, were denied” (F. Barber, 2019, p. 2). This testifies women’s eagerness for education and that of their daughters to easily have access to societal opportunities.

Walker’s depiction of the patriarchal norms in *The Color Purple* is updated. Till today women are still burning under the fire of this phenomenon. Keisha N. Blain argues rightfully about such an inflexible will of women in these terms:

The biggest challenge facing women in the United States today is patriarchy. This is especially evident in the realm of politics. Regardless of a woman’s experience, education or abilities, the patriarchal nature of U.S. society fosters the perception that women are less qualified and less competent than men. What patriarchy has done is convince people that a strong and intelligent woman represents a problem (F. Barber, 2019, p. 7).

In the patriarchal way of proceeding, women challenge men’s authority. For men’s psychology, it doesn’t fit or it is not necessary to think that women can be equal partners, equal in the process of sharing the same opportunities or rights in society. “A review of the history of academia reveals history of patriarchy and discrimination against women. Although the espoused values of higher education claim academia to be an inclusive and diverse arena, the slow inclusion of women and the subsequent issues of inequity, expose the inherently gendered nature of its policies, practices, and structure” (D. Singleton, 2015 , pp.1-2). Alice Walker’s philosophy is then a call for a change in men’s attitudes to rethink women’s dignity for a harmonious society.

In *The Color Purple*, Walker’s determination to restore women’s dignity is remarkably in their fighting spirit. Women in their life experience draw noticeable attention to self-awareness of identity. Celie brilliantly recognizes herself as not sharing the same smartness as her sister Nettie but knows how to express herself so as not to be treated like a dumb as “Pa” uses to call her : “Us both be hitting Nettie’s schoolbooks pretty hard, cause us know we got to be smart to git away. I know I’m not as pretty or as smart as Nettie, but she say I ain’t dumb” (A. Walker, 1982, p.15). Botabara and Saleem addressed the issue saying:

Are appreciated neither by men in their own community nor the white men, who want them to be sexually and spiritually dead, thus completely mute, as King-Kok Cheung (1988) calls them “thrice muted on account of sexism, racism and a ‘tonguelessness’ that results from prohibitions or language barriers” (p. 163). These women, victimized in one or the other way, empathize with each other as they stand on the same boat (M. A. A. Botabara & M. Saleem, 2019, p. 17).

For Walker, the fact of being looked down upon by men should never represent a threat in their mind to low self-esteem in themselves for their own’s sake and the one of the female gender. In the way the world is evolving and despite the pervetive nature of the glass ceiling, women should learn to fight for one another. To keep vivid union in intersectionality and to frizzle the barriers of sexism, racism or other forms of societal and domestic abuse women keep burning the fire of sisterhood and solidarity to progress collectively. This collective spirit is highlighted in *The Color Purple* as Miss Beasley came to pledge in Celie’s favor to keep schooling : ‘‘But Nettie never give up. Next thing I know Miss Beasley at our house trying to talk to Pa. She say long as she been a teacher she never know nobody want to learn bad as Nettie and me. But when Pa call me out and she see how tight my dress is, she stop talking and go’’ (A. Walker, 1982, p. 15). Miss Beasley’s attitude was to convince Celie’s stepfather that it is important for Celie to keep going to school to avoid illiteracy. This can be seen as a demonstration of love for women as walker wants womanisme to be known as. For Walker, being a woman is being capable to understand and support other women in the sufferings they undergo.

2. Challenges and Walker’s Female Characters Commitment for Fairness in a Community

Here it is important to note that women self-determination resides in their irresistible desire to stand for themselves. It is an unavoidable aspiration to handle their own destiny. Unfortunatly, Celie didn’t realise it at first even when her sister Nettie was urging her to do so: ‘‘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. You got to fight. But I

don't know how to fight. All I know how to do is stay alive'' (A. Walker, 1982, p.18). But in contrary, Sofia Buttler is the first one to show Celie the way to self-determination, as illustrated by A. Revathi:

Sofia Butler is the first woman who made Celie to realize the significance of women's independence. Sofia taught Celie about how to live with one's husband as a self-respecting person. She encourages Celie to fight against her sufferings. Sofia is a strong minded woman, who is the first woman character in the novel responsible for Celie's transformation. The character of Sofia is contrasted with Celie's because she is bold and fights for her rights and to attain a dignified place as a woman (A. Revathi, 2023, p. 6).

Then it's noticeable that self-determination is not spontaneous to human nature. It is an inner resolution which enlightens the way to elevation. Women's self-sufficiency is seen as their response to men financial restriction. In this point of view one can say that the major fact that conducts African American women to real independence in the society is their desire to autonomy. Financial freedom is the key to self-fulfillment. Celie, after her traumatic and dramatic life experience said this:

I am so happy. I got love, I got work, I got money, friends and time. And you alive and be home soon. With our children. Jerene 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. What I care? I ast. I'm happy (A. Walker, 1982, p. 222).

Celie by redefining herself as an undertaker gained self-autonomy. So, after being financially franchised, as demonstrated, Celie discovers herself and her life different. Like portrayed by Levita Setya Budi and Dewi Widyastuti: 'Here, Celie shows good characteristics in her life. She desires to learn everything is very strong even though she is an uneducated woman. She learns how to make pants that finally help her to support her own living economically'' (S. B. Levita & D. Widyastuti, 2017, p. 123). This attitude of handling her destiny not only gives her

economic freedom but also opens her eyes to discover the spiritual truth as a route of love and happiness.

Women's spiritual journey is another thing used in *The Color Purple* to empower women. Spirituality has become one of the very first mental arms given to the main character Celie to stand for her dignity and get closer to human maturity. So, very far from the "You better not never tell nobody but God. It'd kill your mammy" (A. Walker, 1982, p.1), which appears at the beginning of the novel and which plays in Celie's mind like a bomb scattering her brain and obliging her to stay quiet toward oppression, her discovery of the real God to be like an "it" in everything in the nature turns Celie's life to change. The same idea is shared by R. Raja as it is mentioned in this statement:

Celie is inclined to accept a genderless God. This new understanding is fortified by Nettie's interpretation of God, which is in accordance with Shug's. Therefore in the latter section of her journals, Celie stops writing to God, but to Nettie. In the last letter, she addresses to everything (M. Raja, 2016, p. 166).

This new vision of God helps Celie to better understand the world. It enlarges her conception of life and of herself as being an entire entity part of the creation and resilient with the traditional norms. Also, in a patriarchal society like described in *The Color Purple*, battery and physical violence against women is the normal rule to always keep women under control. But actually, all women are not so good to be ruled over. The case of Sofia Buttler is an undeniable example of women resistance against battery and physical violence. In a conversation with Celie she said: "A girl child ain't safe in a family of men. But I never thought I'd have to fight in my own house. She let out her breath. I loves Harpo, she say. God knows I do. But I'll kill him dead before I let him beat me. Now if you want a dead son-in-law you just keep on advising him like you doing" (A. Walker, 1982, p. 42). Furthermore, "After Celie finds her self-determination, she is able to fight and live their own life without any oppression from her stepfather and husband" (S. B. Levita & D. Widyastuti, 2017, p. 124). In Celie's case, she resisted oppression

thanks to her self-determination. This helps her to redefine herself even if it sounds an open challenge to the patriarchal norms.

Most female and male characters entertain conflictual situations in the novel. Female have never been considered as women deserving the minimim respect due to thier person. While trying to interfeer in his son's love affairs, Albert dissuaded his daughter-in-law to marry his son Harpo, he says:

Young womens no good these days, he say. Got they legs open to every Tom, Dick and Harry. Harpo look at his daddy like he never seen him before. But he don't say nothing. Mr [Albert] say, No need to think I'm gon let my boy marry you just cause you in the family way. He young and limited. Pretty gal like you could put anything over on him. Harpo still don't say nothing (A. Walker, 1982, p. 27).

The patriarchal norm is always hard toward women. Men take children and women as part of their property without thinking what may procure them happiness and better life. It is a method working in channel from generations to generations. Albert is just implementing the injustice he has been victim of, a way to show his son how it goes.

Indeed, love has rarely been a reason for getting married in *The Color Purple*. Shug and Albert were devoted in love for each other. But due to parternal and patriarchal influence they will not see their marriage project become reality. In Shug's view point, Albert was the one who failed to make their relation concret. She says: "But, he weak, she say. His daddy told him I'm trash, my mama trash before me. His brother say the same. Albert try to stand up for us, git knock down" (A. Walker, 1982, p. 69) Family interfeerence creats division in lovers' relationships. Shug keeps on highlighting:

I never really wanted Albert for a husband. But just to choose me, you know, cause nature had already done it. Nature said, You two folks, hook up, cause you a good example of how it sposed to go. I didn't want nothing to be able to go against that. But what was good tween us must have been nothing but bodies, she say. Cause I don't know

the Albert that don't dance, can't hardly laugh, never talk bout nothing, beat you and hid your sister Nettie's letters. Who he? (A. Walker, 1982, pp. 69-70)

She is then wondering to know the kind of person Albert has become. She is not even coming back from the cruelty he is imposing on Celie. Even Celie recons that love is not what links them together. Sofia Buttler also represents another example of the difficult relationship between female and male characters in the novel. All her life has been a long fight against men. Her mother is always under the fire of her father's violence. Then telling Celie about her own mother's plight, Sofia is still embarrassed. In the following, she states her filling. She declared:

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 say nothing back. 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 (A. Walker, 1982, p. 31).

This shows that the majority of the women in the book experience in one way or another domestic violence in their own men's hands. Her own experience as childgirl and woman is even worse. "She say, All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men. But I never thought I'd have to fight in my own house". Sofia is the symbolism of women's vivid suffering between racism and patriarchy.

The description of conflicts as seen in *The Color Purple* prompts a mindful approach to woman concept. A wholistic centralisation of women concept is hereby taken as an important element of education and peace in the community.

In *The Color Purple*, women play capital roles in educating and creating harmony in the society. As demonstrated overhead in this passage "Next thing I know Miss Beasley at our house trying to talk to Pa. She say long as she been a teacher she never know nobody want to learn bad

as Nettie and me. But when Pa call me out and she see how tight my dress is, she stop talking and go’’ (A. Walker, 1982, p.15) we understand clearly that the brief passage of Miss Beasley in the novel represent two major things : committing for the schooling of a childgirl (Celie) and create peace and harmony in the family of the that girl. Wasn’t it that Celie was impregnated by her stepfather, Beasley’s attitude symbolises dialogue and peace in the community building. In other words it the testimony of love and affection on behalf of women.

In that order, Nettie’s description is also a struggle for education and love in *The Color Purple*. First of all, she committed on behalf of Celie’s education like Celie recons as follows: ‘‘The way you know who discover America, Nettie say, is think bout cucumbers. That what Columbus sound like. I learned all about Columbus in first grade, but look like he the first thing I forgot. She say Columbus come here in boats call the Neater, the Peter, and the Santomareater’’ (A. Walker, 1982, p. 10). Nettie has always represented for Celie a sample model of beauty and smartness. Nettie is for Celie something wonderful in her life. And when Shug asked ‘‘What your sister Nettie like? She ast. Smart? Yes, Lord, I say. Smart as anything. Read the newspapers when she was little more than talking. Did figures like they was nothing. Talked real well too. And sweet. There never was a sweeter girl, I say. Eyes just brimming over with it. She love me too, I say to Shug’’ (A. Walker, 1982, p. 67). All this concludes the greatness Celie admires in Nettie and she tries to immitate. Then the real woman as it can be seen is the one who loves and appreciates other women the way they are beyong race and class considerarion.

In the other side, Nettie’s experience in Africa as missionary shows her determination to fight back ignorance in Africa. A conversation with an Olinka woman tells long about that: ‘‘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. What can she become? I asked. Why, she said, the mother of his children. But I am not the mother of anybody’s children, I said, and I am something’’ (A. Walker, 1982, p.83). This clearly shows that the traditional and old patriarchy was deeply prevailing in Africa at that time.

All Olinka women are aware that they are something but only for their Husbands. But Nettie keeps on arguing: "Tashi is very intelligent, I said. She could be a teacher. A nurse. She could help the people in the village" (A. Walker, 1982, p. 167). Nettie is showing that education for women is essential for the well-being of the society.

Sofia Buttler's whole life is a source of education and lesson giving for life. She is a very strong woman whose whole life experience is expression of the real womanism Alice Walker is committing to. Discussing with Celie about his husband Harpo's attitude she says "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" (A. Walker, 1982 :44) Celie then tries to make it clear to Harpo : "Some womens can't be beat, I say. Sofia one of them. Besides, Sofia love you. She probably be happy to do most of what you say if you ast her right. She not mean, she not spiteful. She don't hold a grudge. He sit there hanging his head, looking retard. Harpo, I say, giving him a shake, Sofia *love* you. You *love* Sofia" (A. Walker, 1982, p. 43). She is a kind of woman who never gives up. Always ready to show kindness and love no matter the adversity.

In addition, Sofia's life symbolizes the dual oppression undergone by black women in America. Her traumatic experience with the mayor is very useful for that pupose. "They put Sofia to work in the prison laundry. All day long from five to eight she washing clothes. Dirty convict uniforms, nasty sheets and blankets piled way over her head" (A. Walker, 1982, p. 93). In segregation time when justice for colored people was inexistent, Sofia was subjected to hard work. For having said "hell no" (A. Walker, 1982, p. 90) to the mayor's wife and for having reacted to the physical aggression imposed on her by the mayor, she was sentenced to spend twelve years in prison. "If you say anything they strip you, make you sleep on a cement floor without a light. How you manage? us ast. Every time they ast me to do something, Miss Celie, I act like I'm you. I jump right up and do just what they say" (A. Walker, 1982, p. 55). This experience pins her down and even slows down her self-pride and instores confusion in her.

Standing for other women also shows sometimes the importance of a well-educated woman. Celie, one day saw herself backed up by some of Albert's sisters who came to visit. They were all clean and good looking. First remark they made was Celie's cleanliness and her hard working to keep the house clean. They joyfully express it in the following: "Two of his sister come to visit. They dress all up. Celie, they say. One thing is for sure. You keep a clean house. It not nice to speak ill of the dead, one say, but the truth never can be ill. Annie Julia was a nasty 'oman bout the house'" (A. Walker, 1982, p. 20). It shows that Celie's presence in the family is synonym with order and good manners. They keep on talking of both Celie and Annie. They even compare the two girls and make the difference on their behaviours. For them:

[Celie] never want to be here in the first place, say the other. Where she want to be? I ast. At home. She say. Well that's no excuse, say the first one, Her name Carrie, other one name Kate. When a woman marry she spose to keep a decent house and a clean family. Why, wasn't nothing to come here in the winter time and all these children have colds, they have flue, they have direar, they have newmonya, they have worms, they have the chill and fever. They hungry. Theyhair ain't comb. They too nasty to touch. I touch 'em. Say Kate (A. Walker, 1982, p. 20).

It is clear with these women sayings that Celie is the symbolisation of a well educated woman who can positively influence the family's stability and cohesion. Celie indeed is the symbolism of a well educated woman and capable of providing education and love even though her husband Albert doesn't recognize her value. She knows how to address family issues. She sometimes tries to advise Harpo or Sofia on how they can stay together and peacefully. She advises Harpo to stop thinking of making Sofia's mind: "Mr [Albert] marry me to take care of his children. I marry him cause my daddy made me. I don't love Mr [Albert] and he don't love me. But you his wife, he say, just like Sofia mine. The wife spose to mind" (A. Walker, 1982, p.43). And when she did something wrong to Sofia, she simply recognized her mistake and apologized in sign of humility and admire her weakness toward Sofia's pride of being a strong woman: "I stop the little trembling that started when I saw her coming. I'm so

shame of myself, I say. And the Lord he done whip me little bit too. The Lord don't like ugly, she say. And he ain't stuck on pretty. This open the way for our talk to turn another way. I say, You feels sorry for me, don't you? She think a minute. Yes ma'am, she say slow, I do'' (A. Walker, 1982, p. 43). It shows that a well-educated woman tries everything possible to avoid conflicts in the community.

Indeed, there cannot be trouble among women if education is valorized among themselves and a good work encouraged. At the beginning, when Nettie and the missionaries settled in Africa, Tashi's mother didn't want her to be too much thoughtful. In Olinka's culture being too much intelligent woman may be source of misfortune. Nettie said: ''Tashi's mother and father were just here. They are upset because she spends so much time with Olivia. She is changing, becoming quiet and thoughtful, they say. She is becoming someone else; her face is beginning to show the spirit of one of her aunts who was sold to the trader because she no longer fit into village life'' (A. Walker, 1982, p. 85). But after the death of her husband, ''She has become an honorary man) and when I went to visit her she made very clear that Tashi must continue to learn. She is the most industrious of all Tashi's father's widows, and her fields are praised for their cleanliness, productivity and general attractiveness perhaps I can help her with her work. It is in work that the women get to know and care about each other'' (A. Walker, 1982, p. 172). This is something not only complimentary for women but also paints them in a good image so as to show their indispensability in building a prosperous and harmonious community. To keep a peaceful and educated community, women play the prominent role. That is why before apprehending the modern world it is important to delve into the past world and retrack their habits and behaviours in order to make an objective study for the future.

Conclusion

This study aimed at addressing the societal obstacles women are faced with in the United States of America through the novel *The Color Purple* by Alice Walker. In that logic, it helps to discover that there are social divisions between males and females in *The Color Purple* by Alice Walker. It helps to find out that Black American women are subjected to

social discriminations in American societies in the period. In addition, the study also showed that that female commitment in block (group defense) helps them to overcome societal challenges. Moreover, women can play prominent roles of leaders in politics, economy and any other domain of social life in America. Finally, the study argued that women can be taken as the nuclear element for a peaceful and educated community since they contribute to the developement of their families and communities as well. In a nutshell, women contribution is compulsory for the living-together process.

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