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**PEDOPHILIAC PERSPECTIVE OF ALICE WALKER'S *THE COLOR PURPLE*****Aiman Shehzadi**

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**ABSTRACT**

*Pedophilia is psychiatric disorder concerning sexual aberration. It has become a prevalent and detrimental social problem. This article attempts to investigate the Pedophilic mindset under the psychosocial setup depicted by Alice Walker in The Color Purple. Using Erik Erickson's psychosocial development theory, which states that behavior is influenced by psychological and social influences, the study highlights the issues, sufferings and challenges faced by the victims of childhood molestation. Celie – protagonist of the novel – is physically and emotionally isolated character. She appears to be a submissive victim at the first but develops into a strong and bold character later in the story. She overcomes racism, sexism and sexual harassment. The novel demonstrates that from the traumatic events of slavery, supremacy, oppression, and racial inequality of men unseated by the superiority of whites, female characters have learned how to fight to release their acquiescence and misery and be self-governing and physically powerful women to survive a determined life.*

**Keywords:** pedophilia, ailment, trauma, isolation, self actualization.**To cite this article:** Shehzadi, A., Shehzad, A., & Mustafa, H. (2022). Pedophilic perspective of Alice Walker's *The Color Purple*. *Competitive Social Science Research Journal (CSSJ)*, 3(2), 791-800.**INTRODUCTION**

For centuries, pedophilia and child sexual abuse have undeniably existed. Throughout history, pedophilia has occurred in humans, but it was not properly defined and studied until the 19th century. Krafft-Ebing published an article in 1886 in which he coined the term "pedophilia erotica". Prepubescent children are drawn to pedophilia that is sexual. Pedophilia is more prevalent in males, but it can be attracted to both sexes or to one sex. Pedophilia is a common paraphilia, with approximately 20% of our children having been sexually abused physically. Wrongdoers are typically part of the family or the family friends. There are fluctuating styles of behaviors that could involve only gazing at a child or take their clothes off and strangely touching a child on their private parts.

*The Color Purple* tends to be an unconventional autobiography or perverse Bildungsroman, at last to the casual reader. . It is made up of letters written by Celie and Nettie, two sisters from the remote south of the United States in the early twentieth century. The novel is a remarkable epistolary novel with 90 letters, 61 of which are letters from Celie to God, 14 from Celie to Nettie, and 15 from Nettie to Celie.

She tries to write notes to God as a survivor of her culture, where only she advises the other about her private affairs. Celie reaches adulthood as the plot progresses, and she goes through a transition and consciousness

period. Celie's life is the focus of the novel, with Nettie's African experience serving as a counterpoint.

### **Research Question**

What are the causes of pedophilic behavior of a father Alphonso in *The Color Purple*?

What are the psychological effects of sexual abuse on Celie in *The Color Purple*?

How does Celie normalize herself after pedophilic trauma?

### **Objectives**

To find out the causes of pedophilic behavior of father Alphonso in *The Color Purple*.

To explore how a victim of pedophilia can overcome this trauma.

*The Color Purple* has been extensively researched from a number of perspectives. Pedophilia is a social and psychological issue for a child development. Approximately three million people has affected by pedophilia. Different scholars and analysts have their own viewpoints on pedophilia, including how it impacts victims and how it grows. The aim of this chapter is to look at the literature on child sexual exploitation and pedophilia. As it is depicted and reflected in literature, this issue is extremely important.

*Lolita* (1955) is a novel by Russian-American author *Vladimir Nabokov*. The book starts in 1910 with the birth of Humbert in Paris. He was in love with his babyhood friend Annabel Leigh. Annabel died due to typhus in a very young age. So, that the youthful and the physical urges of Humbert remains unfulfilled. Due to this incident, Humbert became a pedophile and becomes sexually obsessed with a girl of age 9-14. The house where he lived during his job was burnt and in his new looks for new residence, he meet up Charlotte Haze, she is a widow and the owner of his new house. Humbert visits Charlotte's house and there he met Charlotte's daughter Dolores who was sunbathing in their garden. Dolores nickname was Lolita. Humbert saw in Dolores the perfect young girl, the personification of Annabel who is his ex girlfriend, and he determined to meet Lolita.

Humbert was searching for a way to satisfy his romantic desires, normally by the slightest physical interaction with Dolores. When Dolores was out of city for camping trip, Humbert received a letter from Charlotte in which she confessed her affection for him and gave him an eviction notice: marry her or leave immediately. At first Humbert frightened, than he thought of a attraction in the circumstances of being stepfather of Dolores. So, he ties the knot with Charlotte for his own sexual desires. Later Charlotte knew the disgusting desires of Humbert toward his daughter. So he wrote a letter to her friend and told him about Humbert's false assurances and his bad thoughts towards his daughter. She knew all this from the personal diary of Humbert. Charlotte after reading the diary decided to flee with her daughter Dolores. Charlotte was running to post letters and killed in a car accident.

Humbert retrieve Dolores from Camp and claimed that her mother is very critically ill. Later Humbert knew that he will sense guilty if he sexually abuse Dolores continuously. So he gives him an esthetic medicine. But Dolores was not fully in anesthesia so she resists the touch of Humbert. In Morning, Dolores tells him that she already lost her virginity in summer camp. So, they start a sexual relationship with his stepfather. Dolores and Humbert travel all over the country. Humbert is such a strict parent who becomes jealous of her societal meetings and prohibits her from attending parties and dating.

At the end of the novel, Dolores writes a letter to Humbert that she needs money because now she was married. So Humbert gave him money of her inheritance. Dolores died in childbirth at Christmas Eve in 1952.

In her article "The Gift of Loneliness", Patricia Harris Abram discusses the novel *The color Purple* in altogether different perspective. She claims that in his book, Walker discusses taboos that most black writers avoid. Walker, in her view, is not ashamed by what black people do, which is why she goes after the source of these taboos. To flee their step father's advances, Nettie, Celie's younger sister, seeks asylum in Africa with Sam and Corrine, a young christian couple who have accepted Celie's two daughters. After that, Celie marries Albert, a young widow who chooses Nettie to Celie but needs a servant to look after his two daughters (their

mother has been gunshot by her boyfriend). Celie is bruised and sad before Albert takes home "Shug" (short for "sugar") Avery, a previous common-law wife to whom Albert had three children prior to his previous relationship. Shug has become a successful blues singer on her own, abandoning her parents to support their underage twins. But now that Shug is sick, Albert inquires Celie to look after her back to health, resulting in a ménage à trois with a twist: Celie has fallen in love with Shug and forms a lesbian affiliation with her while they are both staying at Albert's home. Walker's handling of this outlawed is marked by kindheartedness and a sense of humor.

Celie says when bathing Shug, "First time I got a complete view of Shug." And Then I saw a very tall dark body with black plum boobs that seemed like her face, I assumed I'd turned into a male (53). Walker's female characters come to life beautifully thanks to the artist's deft touch. Shug Avery is the embodiment of the Bessie Smiths, Clara Wards, and Billie Holidays of the 1930s and 1940s. The reader gets a closer look at Shug thanks to Celie's caring descriptions. "And she dress to kill," Celie says when Shug first arrives. She received a red wool dress as well as a chest brimming with black beads.

She wore a gleaming black hat with what seemed to be chicken hawk feathers bend down one cheek, and she was shipping a snakeskin shopping bag that coordinated her shoes. (Fifty) Walker is preoccupied with the pain of black women all the way through history throughout her prose. In a conversation with critic John O'Brien, she says, "I am dedicated to exploring the injustices, idiocies, affiliations, and victories of black women" (Interviews with Black Writers New York: Liveright, 1973). Nettie's letters to Celie in Walker's novel are full of stories about what she has discovered while live with the Olinka clan in Africa.

Walker uses an epistolary approach to uncover the history in order to get a better knowledge of the root causes of black women's oppression. Thus according Nettie, the cod led Olinka men stood about while the tribeswomen did all the hard work. Adolescent females had to have their noses traumatized and their vagina mutilated as part of bloody initiation ceremonies. When speaking, Olinka men didn't pay any attention too even look at their wives. A woman was not supposed to glance at aman's face because it was deemed inappropriate. According to Nettie, Olinkamen had complete leverage over the women's lives and deaths.

In Jeanine Thyreen's article *Alice Walker's The Color Purple Redefining God and (Re) claiming the spirit within*, he attempts to demonstrate that the novel *The Color Purple* so exquisitely bases moral and religious foundations in the material, mental, and bodily experience of blacks, and that the reinterpretation of God is quite well, but that the emphasis is reasonably put on individual characters rather than the work's broader theological ramifications. In his message, he asked, "What is God?"

*The Color Purple* redefines God, moving from a patriarchal mindset towards an understanding that the Spirit must be proclaimed between one's self and the Spiritual predictable in nature and in the universe, he said, in order to provide an idea of God that is not irrational, forceful, or harmful to either a human being or a civilization. Celie has a strong desire to meet God, so she writes their letters to Him. "Could you send me assign that tells me what's going on with me?" He tells us in his work that Celie hopes for divine intervention through these lines. Celie's view of God is influenced by the racist and sexist world in which she lives, as well as the injustice she experience so on daily basis. Her reductive view of God as a domineering male is a constant in her life.

Daniel Ross's analysis of the book, "*Celie in the Looking Glass: The Need for Selfhood in The Color Purple*," published almost two decades earlier, combined psychoanalytic critical theory with the novel. Ross quotes a host of recent psychoanalytic authors, including Lacan, Kohut, and others. He uses Lacan's idea of the mirror stage of growth to reveal Celie's need to regain attraction and reinterpret her body in the place of Shug only. "For Celie, the phase of realizing or cultivating desire starts with the reinterpretation of her own body," says the author. The mirror sequence, I would say, is vital in starting this journey because it is here that Celie first comes to grips with her own body, permanently altering her life."

Ross almost also ignores a number of other external information or positions, such as Nettie's emails.

Dennis Tembo's "*The Self and the Community emerged in Alice Walker's The Color Purple and Meridian the same year*". Tembo's analysis is mostly based on Female Literary Criticism and, to the extent possible, other psychological view points. Tembo explores Celie's story to discuss Sigmund Freud's theory that early experiences form later life, as well as American psychoanalyst Erik Erickson's psychological stages, which emphasize the importance of the social environment in defining "self." By the way, the findings of the research have certain implications for these and other psychological concepts. Feminist topics such as patriarchal culture, patriarchal spiritual concepts, oppression, sexual violence, and criminality are all heavily emphasized by Tembo.

Norman David Marin Calderon's most recent review of the book, "The Female Signs in Celie's Discourse of Desire: A Psychoanalytic Reading of Alice Walker's *The Color Purple*," explores Lacan's mirror level of vision and passion in "The Female Signs in Celie's Discourse of Desire: A Psychoanalytic Reading of Alice Walker's *The Color Purple*." He says of Lacan's perspective, "This cathartic mechanism shows how the hero shifts from the discomfort to being an entity to the multiplicity of being a subject." As a result, current scholarship on *The Color Purple* from a different perspective acts as a framework for researchers on the European scene, piquing their interest in focusing on the novel utilizing psychoanalytic literary criticism.

Kohlberg (1969) stated that Humans go through six stages of moral development; series from premature early days, when escaping from penalty is the main target, to post-conventional phases, when ethical values direct an individual. Kohlberg also suggests that history and literature are the best ways to teach moral growth. *The Color Purple* is an excellent way to teach moral growth since the main character, Celie, begins in the pre conventional stages and progresses to the post conventional stages. *The Color Purple* perfectly matches Kohlberg's criterion because the majority of youthful adults are in the traditional period of ethical growth. (Section 299)

### **Erickson's Psycho-social theory**

From Freud's theory of the personality system, Erik Erikson formulated his personality theory of psychosocial development. One of the earliest insights is Sigmund Freud's view of personality development. His interpretation of human development was considered from psychosexual and psychoanalytical viewpoints. According to Freud (1900) the structure of human development consists of three major components: id, ego and super ego.

### **Psychosocial Theory of Development**

Psychosocial growth is the process of a person's identity developing and establishing a sense of individuality within a broader social context. Dissatisfied with Freud's emphasis on the neurotic and dysfunctional psyches, Erik Erikson wanted to concentrate on "the internal and external [conflicts], which the critical individual weathers, re-emerging with every turmoil with an expanded feeling of internal unity," (Erikson 1968, p. 92). Erikson (1959, 1963, 1968) uses the term "psychosocial development" in his philosophy of psychosocial development. Using Sigmund Freud's psychosexual stages as a template, we can explain a series of problems, or phases, that an emotionally stable individual will go through when growing up their personal characteristics.

Character is developed from the experience of the emerging child based on this psychological motivation and preparation to join an ever-growing social world. Erikson described personality development as a sequence of problems, with a crisis being defined as "a dramatic shift in [interpersonal] viewpoint" (Erikson 1968, p. 96). Each crisis happens in a certain order, though it must be recognized that this is not always the case. The time duration of each turmoil is determined by the person and the society in which he or she lives. Erikson suggests that a healthy individual will experience the follow crises in this order; mistrust vs. trust, shame vs. autonomy, guilt vs. initiative, inferiority vs. industry, role confusion vs. identity, isolation vs.

intimacy, stagnation vs. generativity, and despair vs. integrity.

According to the theory, the victorious culmination of each phase results in the development of a balanced personality and core principles. Failure to successfully complete a stage will result in a reduced desire to complete additional stages, as well as a more negative disposition and sense of identity. These stages, on the other hand, can be successfully activated at a later stage.

Personality, according to Erikson, evolves in a fixed sequence from adolescence to adulthood, covering eight phases of psychosocial development. The child experiences a psychosocial crisis at each point, which can have a substantial effect on personality growth. We go through eight phases of development during our lives, according to psychosocial theory, from childhood through older life. There is a problem or mission to be resolved at any moment. Each stage of development completed successfully results in a sense of achievement and a stable personality. Feelings of insecurity arise as certain projects are not completed. Erikson expanded on Freud's stages by exploring the cultural aspects of development; depending on their social and survival requirements, different societies which need to address the phases in various ways.

Erikson's psychosocial learning philosophy provides a framework for examining a person's growth over the course of a lifetime. However it seems that all ideas have flaws: Erikson doesn't go into details about how disputes are solved. He also doesn't explain how to progress from one point to the next. Erikson considered his hypothesis to be more of a "method to think with" than a "fact based study." So, have these eight steps as a preliminary step for helping your child learn the psychosocial qualities they'll need to succeed, but don't treat them as gospel.

#### **Celie's Core issues In the Novel**

In the novel, Celie has an exceptionally difficult youth. She is raped by her stepfather and ordered to manage a big home. Her stepfather gets her pregnant twice but takes both the babies away from her and makes her quit school. He then marries her off to an abusive husband. Celie has had everything forcibly removed from her as a teenage woman: her mother, her sister, her opportunity to go to school, and her pureness. Celie's life is turned upside down when she meets Sofia, her tenacious, influential daughter-in-law. Shug empowers her by providing her with courage and confidence. Shug also gives her her first taste of passion and sexual satisfaction. Celie is also influenced late in life by her favorite niece, Nettie, whom she had assumed was dead. Celie learns she has a passion for sewing and decides to start her own business in order to get away from her abusive spouse. Slowly but steadily, she begins to recognize her own power as a result of her experiences and relationship with Nettie, as well as later relationships with other powerful women in her life.

#### **Celie's relationship with Parents**

Celie's personality has been shackled in her stage of development due to her abusive relationship with her father. Her father has assaulted her many times. Her confidence has been grabbed, and as a result, she lacks trust. It is her Oedipal/Electra obsession that murders her mind, and it is this obsession that prevents her from raising her tone, even after she is married, against the aggressive behavior she has been holding for a longtime. Her being is dominated by "not learning" or "not realizing". She defines herself as "being born that way" (12) and "I don't know how to defend." Her mind operates on the principle of "All I understand how to do is remain alive" (17). She thinks she is a loser, that she is disgusting, and that she was bred to survive. She was raped by his father in a very little age.

Erickson tells us in the first stage Mistrust v/s trust that Family plays an important role in developing trust. So due to the violence and the sexual abuse she has suffered, her trust has shattered. That's why Celie could not trust any person throughout his life and she thinks it is her fate that nobody in his life is able to trust. In a very little age, she has suffered a lot due to his family. Father daughter relationship is basically a relation of trust, love and care. Celie is always in Shame and Doubt, as per Erickson's second phase Autonomy vs. Shame and Doubt, because her insecure or dysfunctional sense of self renders her without the need for a face,

even without strength to fight abuse because she is afraid, she has no one else to say, nobody to comfort her, and she has never even earned her mother's affection. She has only known a life of abuse, indifference, panic, decay, defecates, and thrashing. The only issue is that she "just gives 'em something they wish for" (11). According to Erickson's first stage of psychosocial development has failed and instead of trust developing, mistrust is developed in Celie. Celie is always in Shame and Doubt, as per Erickson's second phase Autonomy vs. Shame and Doubt, because her insecure or dysfunctional sense of self renders her without the need for a face, even without strength to fight abuse because she is afraid, she has no one else to say, nobody to comfort her, and she has never even earned her mother's affection. She has only known a life of abuse, indifference, panic, decay, defecates, and thrashing. The only issue is that she "just gives 'em something they wish for"(11). According to Erickson in the second stage of psychosocial development, Individual's personal control over physical skills has developed and also the feel of self-determination has developed. If broods in this phase are motivated and hold up by the family, they turn out to be extra self-assured and sheltered in their own aptitude to stay alive in the planet.

If youngsters are rejected or excessively supervised, or denied the opportunity to prove himself, they develop a feeling of inadequacy in their capacity to survive, and can become overly reliant on others, suffer from low self-esteem, and experience guilt or uncertainty in their skill. So the same case is with Celie. Her mother was very sick and her Father snatched her voice and never ever gives them chance to live her life independently. She rarely refuses out of fear; she has never been able to resolve the problems in which she has struggled out of fear. She's been filled with the idea that if she speaks, something terrible will happen. "It will destroy your mother," says the narrator (1). As a result, she is too afraid to warn her mother or her new mammy about her father's treatment of her. According to Erickson's fifth stage of development, the transformation from babyhood to adulthood is the most significant transformation during puberty. Children are becoming more self-reliant, and they are beginning to think about their future careers, marriages, family, and homes, among other things. Individuals want to be a part of a community and to blend in. But in Celie's case, she was continuously in fear that her father would kill her mummy and if she could not surrender herself in front of his father for sexual activities than he will do the same with Nettie.

The great irony is that, despite the fact that she satisfies his sexual lust, Alphonso continues to despise and dislike her. He still beats her up for no apparent cause. "He never really had a keen word to say to me," she speaks to Lord about him. "He looks as if he can't bear me any longer," she writes in yet another message (p. 3). He separates her from both of her children. The feeling of retaliation was gone. During puberty, Erikson's fourth stage of psychosocial development, including industry (competence) vs. Inferiority, emerges. Kids will be learning to read and write, do math, and do stuff on their own at this time. But in Celie's situation, she became pregnant and her both kids were snatched by her father Alphonso. Celie knows that the older child in a family is always saddled with a huge workload of domestic duties as a kid. At an early age, she was assigned incredible burden for the whole family. Celie's mother died of illness, crying and blaming Celie for becoming pregnant twice. "She cries at me," says the narrator. She swears at me" (p. 2). She the only one of her age who is responsible for nursing and caring for other siblings as well as domestic duties. So in a very little ages he was overburdened to fulfill her father sexual desires or to handle the household work snatched his childhood from her and these psychosocial crises have stopped her development like a normal child.

Mr. Albert has a really poor image of Celie thanks to Celie's stepfather. Mr.\_ has started to ask for Nettie, but their father has bluntly declined to send her to him. Instead, he proposes Celie as a replacement for Nettie. "Fact is, he say, I got to get away of her," he tells Mr. She is really too old to remain at home. She also has a negative impact on my other daughters. And there's one — she's a liar" (p. 9). Celie has no claim on her own body or life. When her father tells Mr., "You can do anything you want and she ain't going to let you nurture it or groom it," she reveals her standard of living (p. 9). Celie is continually informed of her

unattractiveness, making her feel inadequate and impoverished in her own direction. She seeks to forget herself and her appearance, which has been subjected to sexual and physical abuse on many occasions. Initiative Vs Guilt, according to Erickson's third stage of growth, children begin to take responsibility with the help of their families. Infants start to schedule outings, invent sports, and promote group projects. Children grow a sense of empowerment and trust in their abilities to direct others as well as make choices when given this chance.

Children develop feelings of guilt if this propensity is suppressed, whether through condemnation or influence. In his assertiveness, the child always oversteps the target. Celie's father did not give her freedom to think and do what she wants to do. So his guilt has increased throughout instead of taking Initiative. So throughout her life her Development became destructive due to the submissive behavior of his father Alphonso. In a very early age when she becomes a victim of pedophilic mindset her development has stopped. She submits herself to her father without hesitation; in truth, by doing so, she saves her mother's life. "She pleased, "Celie responds to God for her mum. When her new mammy becomes ill, she again submits herself to her boyfriend, saying, "I ask him to choose me rather than just Nettie when our new mammy becomes ill," in order to protect Nettie from his sexual assault. "She was terrified. But I promise I'll look after you." Because at the very early age, Erickson said in his first developmental stage that Family plays an important role throughout the life but their part is very much important from the age of childhood to adulthood. And in this age Celie's trust has been broken on his family and she thinks that Only God will give the answer of her queries.

So, until the help from God comes she has submitted herself to her father. Celie's entire "being" is based on violent loops. She has been powerless as a result of psychological injuries she has carried in her family since she was a teenager.

#### **Celie's relation with husband Mr. \_\_**

The second important person whom a girl can trust or expect love is her husband. Celie's relationship with her husband was also very disturbed because Mr. \_\_ liked Nettie instead of Celie. Alphonso ties the knot of Celie to a person who is almost as physically and verbally abusive to her as he was to her. He sees her as nothing more than an entity, like a machine ready to work the whole day. She wants her new crush to pay more attention to her after wedding, but he insists that "wives are like girls... none can do that compared to a good solid battering" (p. 35). As a result, he abandons her to relive the traumas of her youth. He also regularly and aggressively attacks her.

She is used to the humiliation. "Just born that way... everything it's I had not to weep," she states. I carve my own wood. Celie, I tell myself, you're a tree" (p. 22). She thinks her "being" is constructed in this manner and she asserts herself as a tree that bears fruit every day; for her, this is the way these things are. He just allowed marrying her because he wanted someone to take care of his households. "He tells me to wash this," I say. That should be ironed. Keep an eye out for this. Keep an eye out for it. Look into it. Celie says, "Consider that" (24). Celie is a servant rather than a spouse. And that is why her appearance, feelings, and reactions to everything stem from her deformity. Her psychological conditioning prevents her from functioning as a living person.

All of these damaging, misrepresenting, annoying, and rupturing patterns of behavior are woven into her existence. Celie's "being" is built on these grounds, with a simple declaration by Celie, "I do not even know how to defend." Everything I know about how to keep myself alive" (p.17). Albert's relationships are merely machinations. She informs Shug, "Most of the time, I act like I'm not there". When Mr.'s son Harpo inquires as to why his father abuses Celie, Mr. \_\_ responds, "because she's my mom" (p. 22). He propagates the belief that it is acceptable for husbands to violently harm their wives by abuse, and that there must be no justification for such brutality.

#### **Celie's relationship with sister Nettie**

Celie's younger sister Nettie is the only member of her family who constantly respects her. They are

all studying together in order to learn how to deal with the circumstances. Nettie continues to read and attempts to pass on what she has learned to Celie. She constantly encourages Celie to "know and understand to be powerful, to attack — and not to fall victim to the "taken-for-granted". Celie is often encouraged by her to speak out about the inequalities she has been subjected to. "Don't let them knock you down... you have to fight" (p.17). Nettie advises her to battle. Their relational bond is maintained by their shared affection, persistence, and fidelity, even though they are physically apart for years. Nettie writes to her on a regular basis. When Celie discovers that Mr. \_\_\_ keeps her sister's letters hidden, she becomes enraged. Celie transforms into an outlandish character almost immediately. She has wired in revenge and is able to destroy Mr. \_\_\_ with her renewed powers. Mr. \_\_\_ has two sisters who visit him at his home. Kate is one of them. Kate asks not just to Mr. \_\_\_ but also Harpo to be gentle with Celie. Furthermore, she repeatedly advises her to strike back against Mr. \_\_\_ instead of succumb to his abuses. Celie is well aware that purple is a lavish hue, which is why she says "purple" loudly as she and Kate debate the colour of Celie's new dress. This small act of love becomes the source of power needed to convey anything noble and majestic. Aside from that, Kate's terms, which have been a part of Celie's heart, play an energetic role. She assures Celie that she is deserving of "even more" (p. 21).

### **Celie's relationship with Sofia**

Celie's first sight of female life outside of that of a battered woman or slave comes from Sofia, her stepson Harpo's huge and vocal wife. Celie believes in God and the future, but Sofia believes otherwise, and Celie gradually comes to realize new life prospects. Celie mentions this in each of her correspondence to Sofia, where she records her discussion with her: "You need to bash Mr. head open, she say." Consider heaven later. To be honest, I don't find any of it amusing. That'd hilarious. I have a good laugh. She chuckles. And we all burst out laughing and collapse onto the move Now I sleep much better like a kid" ( p. 47). This is a whole different way of smashing. Celie has never seen Albert with his head open.

Celie and Sofia are diametrically opposed in this respect, as Celie lacks the courage to express herself and face challenges. Instead, she would rather be ignored and be quiet during times of distress. Sofia, on the other hand, is a positive and self-assured lady. She despises the oppressive social environment and declines to be treated badly by anybody. She tries to build her own life and demonstrate her independence. In this way, she battles for her interests against both white and black people. She cannot tolerate being treated as a second-class citizen while Mr. Albert put downher.

As a result, Sofia is a inspirational figure for Celie as she inspires her to search for her own self, react against abuse, and build her own unique character and career. Celie is awestruck by Sofia's self- assured, calm, and great personality. Celie first meets Sofia when she arrives to Mr. Albert to ask him to marry his son, Harpo. She's not as tall as Albert's son, Harpo, but she's a giant. Celie describes Sofia as "like her mother grew her up on bacon" in this quote (p.30). Sofia recognizes that Mr. Albert is abusing Celie in this atmosphere, so she encouraged Celie to confront him and demand that he stop abusing her.

Sofia's effect isn't all positive; as Guo points out, Sofia lets Celie understand how weak and dependent she is (85). Sofia is, in a sense, returning Celie to her roots, showing her what is and is not appropriate conduct against her. Celie finds this daunting, but it is important for her to begin her regeneration and self-recognition.

### **Celie's relationship with Shug Avery**

Celie's life is influenced by Shug in a different way than Sofia's. Sofia exposes Celie's flaws, but Shug encourages her to improve and achieve freedom. Celie learns about Shug Avery's life while still staying at home. Celie's transition is aided by Shug's presence. She represents a mother who cares about her kids and wants to keep them away from the outside world. She is regarded as Celie's tutor, guiding her in the proper direction for overcoming her dreadful circumstances. Shug assists Celie in developing her own identity and discovering her independence. Shug Avery is among the most prominent characters who contributed to Celie's "becoming" by interacting with her in a positive and effective way. She is a singer, but she is from the outside



environment, not Celie's household place. Celie has the opportunity to see her in her photograph first.

Over everything, Celie's renewed strength gave her the power to tackle inequality. Celie's "being" turns into "becoming" as a result of this self-identity, this has its origins in good and balanced action. A voice said to all listening, "I'm pus, I'm dark, I might be hideous, and I can't even cook. However, I am present" (p. 207). Celie and Shug have the polar opposite relationship. Shug tenderly tells Celie about her own body with the use of a mirror. "Isn't it a lot more beautiful than you assumed?" Shug says, "I mean, it's mine". What happened to the button? She claims to be close to the top. The section that protrudes somewhat. I lock my gaze on her and reach out to stroke it with my tongue".

Guo claims that the two women's affection, compassion, and encouragement for one another provide them the courage to speak up about themselves and discover their own voice in a male-dominated community (p. 85). Celie experiences true love and desire in her friendship with Shug, and after witnessing love and the sensuous of sex, she is able to delete the subversion of being assaulted by her stepfather from her memories, "the rapes themselves tend to vanish". Celie then overcomes the remorse and embarrassment that had prevented her from using her 'right' to regulate her body and enjoyment". (p. 842). This is a crucial step in Celie's search to discover her true self and assert equality between the sexes.

## **CONCLUSION**

The findings show that Celie's initial response to people, objects, and situations is based on her encouragement: oedipal crises, unsolved problems, desires, low self-esteem, and an unsafe sense of self; and her transition from a helpless, unaccommodating being to an autonomous courageous and powerful woman, Hertrip from "I can't fight". Everything I know about is how to remain alive" (P. 17) to "I'm pus, I'm dark, I might be dirty, and I can't even cook," a voice tells all listening. But I'm here" (P. 207) is activated by his sister's and friends' behavior, which support her and enable her to overcome her pedophilia trauma.

Celie is long into maturity before she meets some remarkable woman other than her sister Nettie. She starts to discover her own voice via her new relationship with Sofia and Shug Avery after surviving on the farmland under Albert's neglect and caring for his misbehaving children. Celie progressively learns to love herself identity under the cheerful involvement of strong female characters, according to Deyan Guo, but men are supposed to reject female's presence as exactly equivalent creatures at the very same moment (85). She is also inspired by the notes she receives from her sister Nettie later in the book. With the bold encouragement of other female friends and her sister, who gave her strength to talk in front of her husband and who encouraged her to lead her life like a strong lady, Celie was able to do this. She is inspired by her sister Nettie and her friend Shug to come forward as a brave lady and be able to forget the pain of Pedophilia.

The bond between women reflects the possibility of freeing oneself from men's oppression. When Celie meets Shug, she is able to talk to a person about what is happening to her for the first time. She tells her that Mr. beat her and that when she was young, her father raped her. Celie becomes a focus once again through the love of Shug. She discovers her own sexuality and, ultimately, herself as a living individual: "I guess my life ends when I leave the house," but I'll reconsider. It could end with Mr. Maybe, but it could resume with Shug now." (Walker 1991, P. 72) Mr. Celie is able to destroy Mr. Oppression with the help of Shug. In *The Color Purple*, Alice Walker offers female characters the chance to defend themselves and achieve individuality and a social role in the patriarchal society. Female bonding is therefore an issue that not only obliges women to share their emotions, fondness, grief and feelings, but also allows them to contribute to their household responsibilities, take care of children and their needs. It helps women, just like Celie in the book, to overcome their sadness, to step forward in life and to become unconventional. She started her own tailoring company with the aid of other women, had a new home and, last but not least, had her family back – her children and her sister. The world would have been a happier place to live in, if people loved, exchanged, and operated with a sense of community Celie is turned from a timid non-fighter to a bold fighter who fights for her interests as a

consequence. Alice Walker reveals how racism, sexism and sexual harassment were overcome by Celie. From the traumatic events of slavery, supremacy, oppression, and racial inequality of men unseated by the superiority of whites, her female characters have learned how to fight to release their acquiescence and misery and be self-governing and physically powerful women to survive a determined life. Support from family and friend is required, but her father still disregards her and degrades her.

She frees herself from dependency on her husband during a family dinner on Independence Day. She's slapping him around the face with a knife and informing him, "A lowdown dog is what's incorrect with you, I'm told. It's time to say goodbye to you and welcome Life into your life. And exactly the welcome mat I want for your cadaver" (P. 170). As a result, Celie undergoes a sequence of transformations. "In Celie, Walker reflected not only Celie's current living situation, but also that of the whole women's population living in similar challenging circumstances." Celie grows into a powerful woman with the help of his sister Nettie and her friend Shug, who teach her how and when to value herself. Celie takes a place in the world beyond the suffering and adversity she faces. She becomes independent and strong, realizing that men and women are equals, but women must assert their rights. Celie will not be content until she is able to rely on herself. Her increasing self-confidence and profitable sewing company provide her with freedom. She received the love and care from her sister Nettie and Shug from her parents and husband, the care and love she expected. Nettie and Shug have given her the attention that she would be able to forgive the pedophilia abuse she experienced in her young age.

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