
Analyzing Violence And Family Ties In Alice Walker's *The Color Purple*

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ABSTRACT

This study aims at analyzing violence and family ties in Alice Walker's *The Color Purple* [1]. Using the qualitative research method, it depicts the realness of black community's experiences in America, it is of general paramountcy to emphasize the daily struggles of black female. The findings reveal that black women go through violence in many ways: from physical violence to emotional violence and further to sexual violence which climaxes and turn into a real psychosis of violence; a real psychosomatic experience. The type of violence each black woman experiences, come back into a psychical burden which haunts their mind and the mind of their oppressor.

Keywords: *Male Gender- Female Gender- African-American- Humanity- Chaotic Community.*

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INTRODUCTION

Black people's experience in the new world is depicted by violence, terror and atrocity. The train of thought of the dark traumatic verity faced by black people through the plethoric experience of violence in all its aspects, pops up as the main core or field of interest that many of the contemporary African American focus their curiosity on. They are beaten, killed, mutilated. They lost their root in a world they are strangers to and, lose the rope to withhold their family bound and, build up the chaotic community they are living in.

The Color Purple depicts the short and long of Celie's experience in the patriarchal community she lives in: her step father raped her, and with the raping act, she gets pregnant two times. It is a scenario of the psychosis of love in a black family which lost their identity but overcome their years of trauma and set strong pillars for a subjective future. The purpose of this study is to how throw the character of Celie, Alice walker depicts the subjectivity and state of inferiority of black American women. The plot is a perfect portray of how men fuss or struggle just to master the rope of female sphere.

Methodology of the Research

Putting the tricky and complex experiences of violence and the antithesis and synthesis of family ties under a microscope, this topic may be well chugalugged under the stances of Afrocentricity, psychoanalysis. The need to study the facts by glancing from the African sphere through re-centering the characters realities or daily experience at the core center of the African cultural, religious, traditional and spiritual belief reveals the relevancy Afrocentricity as suitable literary theory to be applied to this academic work.

In the other line, the need to examine the characters' as well as their behaviors, by rifling through their psychological state of consciousness and unconsciousness turns Psychoanalytic literary theory as an important tool of interpretation to be used in order to complete this work in beauty. Here, it is considered as a family of theories and methods within the field of literature to be brought to play so as to find the connection between the characters' conscious and unconscious mental process.

But, with references to the point which will focus on the study of the psychological state of consciousness and unconsciousness of the author or writer, it is pointful to mention that is not going to be considered all in all, because according to New Criticism, the author is innocent and has nothing to do with the character's experiences in the novel. So, through approaching the text, the writer's state of consciousness and unconsciousness should be put aside as if it was in a nutshell. Then, he or she should not appear in the analysis of the topic. The two theories serve as the critical lenses of this research work.

Afrocentricity

It is a cultural ideology or worldview mostly engraved in some black communities in United States that focuses on the history of Africans. It is a response to global (Eurocentrist/ Orientalist) attitudes about African-descended people and their historical contributions to human history. It also revisits their history with an African cultural and ideological focus. Afrocentricity deals primarily with self-determination and African agency and is a Pan-African ideology in culture, philosophy and history. It can be seen as an African-American-inspired ideology that manifests an affirmation of black people in a Eurocentric society, commonly by contextualizing a glorified heritage in terms of distinctly African origins.

Psychoanalytic Literary Theory

Psychoanalytic literary theory is the application of specific psychological principles (particularly those of Sigmund Freud and Jacques Lacan) to the study of literature. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that is, a literary work is a manifestation of the author's own neuroses. This critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences, and so forth within a literary work.

The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in a literary work. Psychoanalytic literary theory focuses on the writer's psyche, the study of the creative process, the study of the psychological types and principles present within works of literature, or the effects of literature upon its readers. It is based on the exploration of the role of consciousness and the unconscious in literature including that of the author, reader and the character in the text.

The Trauma of Experiencing Violence

Psycho-Sexual Violence

According to the Chambers 21st Century Dictionary, Sexual violence is subjection to sexual activity such as rape likely to cause physical and psychological harm. Sexual violence appertains to psychosomatic experience and impinges mental and health problems with both instant and long-term consequences. These consequences may also result to death, suicide or Sexually Transmitted Disease. Sexual violence affects the social status and social interaction of its victims. The Sexual violence experienced by Celie traumatizes her, her mother and Fonso.

Celie's Experience of Psycho-Sexual Violence

Celie is the one who undergoes the sexual abuse which bobs up. In hunting her life experience, it sculpts the overkill, overmuch and superabundance of violence which weigh in her future's life an excess mental baggage. It haunts her, break her happiness. Priya [2] declares: "*Celie's relationship with her step-father and husband is characterized by psychological and sexual oppression in the patriarchal society in America*". The carnal abuses she faces with Fonso who is her step-father and her mother's husband pigeonholes the psychosomatic tragedies in the male dominant black community. According to Badobe [3], "*Celie's step-father is a walking phallus*".

In West African culture, he is viewed as a human goat, a failure of the society. In the same line, Priya [2] justifies Fonso's sexual abuse as resulting from Celie mother's incapability to respond to her husband sexual advance. He asserts that Celie's Pa is a "*walking phallus*" [3] who tries to find a substitute in Celie, when her mother does not respond to his sexual advances: "*Consequently fourteen years old Celie is raped by her Pa repeatedly and the graphic description of the rape forces the readers to confront the ugliness of child abuse.*" His barbarism has nothing to do with this justification. He is simply a sexual predator; a social sexual virus suffering from severe mental chaos.

In the vein of the structuralism view, historically black American (men) keeps so many frustrations and all those frustrations according to Freud always come on the surface anytime there is a room made for them. These frustrations are the chaos created by slavery in their psyche and the manifestations of black men's state of demasculinization and dehumanization. It is also the fruit of a long period of war, lack of identity, racism, and discrimination experienced by the black community in America. For example, Bigger in *Native Son* of Richard Wright is a positive campaign of the manifestation of these frustrations. These frustrations lead him to attack his best friends G.H, Gus and Jack with a knife and he even attempts to kill his best friend with a big rock after having raped her.

Fonso is more than an animal; just a cursed or social dirt. Deborah [4] reports: "*I have often heard Garrison says that he had rather paddle a female than eat when he was hungry that it was music for him to hear them scream and to see their blood run*". This illustration pinpoints savagery and barbarism faces by black female. Contextualizing the terminology "paddle" here it means to toy with, to play with, to caress, to cuddle... It means that he attains the condition of satiety through sexual abuse on female slave. This sexual abuse engenders psychical and inner comfort which transmogrifies his hunger. Moreover, the female slaves' howling, high pitching, paining, crying and lamentation is the music he gets off of and harmonizes his barbarism with. In the case of Fonso, the formula is the music he digests and makes him paint the town or take joy and pleasure during the sexual abuse.

Celie does not secret her experience of sexual abuse to her mother. The mother flies off the handle; blow a gasket and goes off the deep end. The new traumatizes her. She dies screaming and cursing Celie. In West African belief, maternal cursing is of general seriousness. Wachege [5] highlights:

In many African communities, the fear of curses and cursing is real. A curse is a disturbing anguish in life and living. It does not matter whether one is a leader; educated or uneducated; restless youth or an elder; medicine man or a soothsayer; sorcerer or witch; polygamist or monogamist; celibate churchmen and women, or laity; man endowed with virility and fecundity; or woman blessed with femininity cum fruitfulness; pauper or billionaire; a peace maker or a peace breaker. The underlying factor is that of curse and cursing phobia. It is a fear which is so indispensable among many Africans life and living that even the Western or Eastern mainstream world religions¹ have not managed to annihilate. It is such an incredible phenomenon whose anxiety and wonder remains. But still, curses conservatively guide, guard and influence the Africans in their socio-cultural and religious life and this points to something positive which seems to add value not only to one's life as an individual but also to the community.

The maternal curse changes her life of into an unexpected cartulary of disaster. Wachege [5] says:

To appreciate the depth, gravity and seriousness of an African mothers curse, one has to understand the nature of an African mother's love for her children, including respective husbands who are actually overgrown children in relation to mothers, so deeply and unconditionally.

Celie's mother does love her children, and this love is what encourages her to be patient and withstand the trauma she experiences under the ruler ship of her husband, but knowing that her child eats in same private plat with her turn up her trauma to the pinnacle. She psychosomatically suffers and at the end she dies. All Celie's life experience changes in the negative side. It is said:

She cusses at me. I'm big. I can't move fast enough. By time I get back from the well, the water be warm. By time I git all the children the tray ready the food be cold. By time I git all the children ready for school it be dinner time. He does nothing. He set there by the bed holding her hand an crying talking bout don't leave me, don't go. (Walker, 2)

The bad thing is that she is pregnant when she gets cursed. In the vein of West African belief, when a pregnant woman is cursed by her mother, the coming baby also gets affected by the curse during her/his life experience. The curse affects the present and the future of the cursed and what she holds in her belly. This limns how the sexual barbarism of Fonso turns upside down Celie's life and her coming baby. The innocent baby is passed sentence on and sends up the river by the patriarchal society her mother lives in. All her fault is that she will be part of the defined and definers. Wright [6] exposes the meaning of sexual abuse in the black community in *Native Son*. He states:

But rape was not what one did to women. Rape was what one felt when one's back was against a wall and one had to strike out, whether one wanted to or not, to keep the pack from killing one. He committed rape every time he looked into a white face.

It means that rape goes beyond the experience of sexual violence. Rape is when you are in a world where you cannot break the only obstacle leading to happiness simply because you are deprived of you humanity. The trauma of rape experienced by the black community is the rape or the laceration of their culture and identity. After the sexual abuse, Fonso states: "*You better not ever tell nobody but God. It 'd kill your mammy*" [1]. He does know that this new is a psychological bomb, a psychosomatic silence killer which will create a psychical topsy-turvie or a violent pandemonium overwhelmed by tragedy, anarchy in the mental activities and rat's nest in the consciousness. And it is exactly what happens. When her mother gets informed, her disease hits high spot, her state of consciousness gets seriously damage rising to crescendo and her trauma reach the zenith. The new cuts her to the quick, puts her down through hurting her feelings. It crucifies and asphyxiates her and she gives up the ghost. And knowing that her mother cusses her and dies because of her experience of sexual violence does psychosomatically affect her to the rest of her life.

Fonso's Experience of Psycho-Sexual Violence

Celie is not the only person who goes through the psychosomatic experience of sexual violence. Fonso does experience it too. He is the one who abuses but his barbarism and incestuous act which turn into inbreeding reality comes back psychological burden like to haunt his mind. He enjoys during some worthless period of time and he suffers from the trauma of his nonsense for the rest of his life.

After the multiple sexual violence that she experiences with Fonso, Celie bears two children. Those children are the reincarnation of his stupidity. They stand as the ghost of all his long period of sexual abuse; taking flesh in order to wake up what is buried from the land of nihilism and also to give voice to all the abused female gender. They haunt Fonso's mind, turn his mental state into a complete chaos. He cannot challenge their silence. So he sets up his mind and sells them so as to free his mind. When Celie notices the children's absence, she thinks that Fonso kills the children in the wood to get rid of his mental burden. But after all she gets informed that they are sold.

Psycho-Physical Violence

Psychophysical parallelism shared the theory that mental and physical activities come to pass simultaneously. This philosophy is spread by Gustav Theodor Fechner in the early 19th century. Fechner's theory is that while mental and physical states are not causally dependent they are functionally dependent. It means that to every mental event there is a corresponding physical event. It refrains from explaining the nature of mind and body.

Every psychological trauma has a reference with the physical experience. On this view, the phenomenology of mental and bodily activities is independent but inseparable. They are two things that superficially appear to be opposite but are fundamentally similar. They are correlated, two sides of the same coin. Thus, it does exist a dynamics of continual interaction between every person's physical and psychological state of mind. It is to underline that whatever happens in the body always occurs in tandem with contents of the mind. The phenomenon of psychophysical violence affected the character's life. Harpo, Celie and her mother suffer from chronic and long-term trauma due to the physical violence they undergo. Psychophysical violence can result in reactions such as anger, confusion, helplessness, fear, distress, and isolation, lack of trust and sense of order, betrayal, and loss of control, injustice and oversensitivity.

One has to think about the mental state of Harpo during the physical violence he endures with his wife. He is shocked and questions his manhood. His failure in mastering the rope of heading his family changes his manhood and his identity. He was questioning his manhood. Is he a real man or just a human wearing human's coat. This physical violence makes him lose his identity and root. Just after his marriage, they stay in her sister's house. From then on, his psychical disturbance sees light. He goes through trauma of knowing how to recover his male identity. The beating act which is the method or the mean used by all the male in the community in order to discipline and set boundary to the female acts does not serve a real purpose in his side. In contrary, it makes him lose his manhood forever.

Harpo's mother claims that her husband beat her like he beats the children. The purpose of all mothers is to protect his children. They provide them with the best of everything they can afford from their childhood to their adulthood. But knowing that she experiences the same tension of physical violence with her children creates a violent wound in her mind. She is subjugated and reduced to silence. Her muteness is like the muteness in the grave. So to alleviate her psychosomatic experience, she chooses to release her mind through sharing the new.

Psycho-Emotional Violence

The traumatic and chronic backtalk or criticism which breezes in like the Rock of Gibraltar leads her to change her state of ugliness. Her clod-shoulders, her self-reliance as regard to the non-stop comment of her ugliness by her father. The bombshell comment hit her like ton of bricks. It paralyzes her and throws a curve on her. Celie and Shug accosting for the first time, the later wakes up the sleepy dog; the traumatic comments she buries in her psyche for a long time. From then on, she goes into the details of her state of ugliness. Bad comments affect people's emotion as well as good remarks does. But the former affects it negatively with trauma and remorse and the later affects it positively with satisfaction and happiness.

The emotional violence which traumatizes the young girl is alleviated when she gets the news that Shug writes a song on her. The news turns her trauma into a catalogue of high spirits, euphoria and delirium. And the open sesame which heals the wound of the emotional disorder is ultimately when Shug tells her that she loves her and after kisses her. She stays flabbergasted, open-mouthed. She recovers from her trauma and sets better trend for her future's life. Sofia outlines that she puts Harpo on pedestal. She holds him and love him from the bottom of her life. She says to Harpo's mother: "*I love Harpo, she says. God know I do*" [1]. But she will blow hot and cold or think twice to kill him if he tries to beat her.

Next time, we see Harpo his face a mess of bruise. His slip cut. One of his This medley of love and death generates an emotional burden that Sofia will carry all her life. She effectively beats Harpo: eyes shut like a fist. He walk stiff and say his teeth ache (Walker, 36).

This description homes in on Harpo's physical state after his fighting. But this physical violence is nothing compare to emotional and psychical disorder that he will face, being turn to the defined by the one she truly loves, instead of being the definer, in a patriarchal community he is the defined.

Family Ties in *The Color Purple* *The Chaotic Community and Social Ostracism*

Canvassing and ventilating the chaotic frame of the black family and community, the hardship, despotism, fascism and tyranny faced by the characters is the fruit of the chaotic family notified in the plot. Families, in terms of what is observed are divided into two different categories: the category of the male or of the strong and the category of the female or of the weak. An exemplar family is a real model which gives necessarily birth to an exemplary community.

The Chaotic Family Giving Birth to a Chaotic Community

A chaotic community depicted by nonsensical realities breaks the ice of the community which values and attributes go up in smoke. Priya affirms: “*The oppressions that Celie is subjected to results in a lack of purpose and direction in her life*” [1]. Being purposeless is to live like the most stupid of the animal. It is equal to live like the dead in the grave. They are living to achieve no goal. They aim at nothing. This state of nothingness and purposelessness gives rise to a big emptiness and desertedness in the life of the black female community. Priya and Betty Friedan share the same view. Betty Friedan sheds more brilliant light by adding that without a purpose woman loses the sense of whom they are as it is the purpose which gives the human pattern to one’s life. It means that the lack of proper defined purpose makes their life senseless; a complete nihilism.

The gap which is set up with reference to male and female humanity breaks the news of the collapse of the pillars the black community stands on. The collapse of their pillars is made plain through Sofia’s vulnerability and exposure to long and chronic danger in her own family. She states: “*A girl child ain’t safe in a family of men*” [1]. A family is a shelter. A family is an identity. There is no identity without a family; likewise, no sustainable future without a good family. The Chaos which reigns outside the family is the results of the chaos which takes birth in a chaotic family and finds no standing values to codify with.

The violence experienced by Harpo is the fruit of the chaotic frame of Sofia’s family. Family typifies love, compassion, solidarity, protection, and support for each other. The iconography of Sofia’s family with the lack all this social features decries that there is something wrong, a mess, a social bomb ready to expose and destroy the black community. It weakens the innermost architecture of the family. It divides the family. Being from the same family and knowing that you have to face a kind of violence with those who are supposed to protect you is another kind of violence.

Black people’s apostatization of their own African apriorism is the gospel truth a propos the real reason behind the social ostracization. According to the West African cultural belief, a real man builds a family and work hard to earn his living. In ruling the family, his wife or wives should be inflicted his fear. They should fear him. This remark describes Okonkwo’s management of his household in *Things Fall Apart: Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his little children* [7].

In Richard Wright’s *Native Son*, Bigger’s mother allegorizes this African belief; telling Bigger: “*We wouldn’t have to live in this garbage dump if you had any manhood in you*” [6]. Harpo does build a family, but a chaotic family, a family where the ruler is ruled, where the definer is defined. He intends to instill this fear in Sofia but her braveness and amazonness superiorized his purpose even more than he expects. Black female’s life has no value and merit. Their dignity is called a bet off; stamped out. The type of relationship in the Celie’s family with abuse and incest shows in what extent the world of the female gender collapses. It does exist no dignity between mother, daughter, wife or sister. Their world is over controlled by male private part.

The chaos which is remarked in the black community is the chaos of the lack of proper education in black community. It is also the chaos created by male purposing to dominate and superimpose as the head of everything. Harpo’s father’s advices to use violence to discipline his wife and have her mind stand as a relevant tool to judge the chaotic link between father and son. And this advice turns up into a trauma which destroys Harpo’s life. Violence breaks family link. And this teaching is the last that a good father can give his son. But all he is doing is to assure that his son understand how important is it to hold control and not to hold as hostages by the matriarchy. In the Abrahamic religion, it is clarified that every good family is the result of a good teaching or education from the head of the family:

He must be called to rule or to mute for the rest of his life as he is one of the unruly circumcised men, vain talkers and deceivers whose mouths must be stopped; men who overthrow whole houses, teaching things which they ought not, for dishonest gain’s sake [1].

This reference from the Bible decenters Harpo’s father’s teaching. The teaching is impure and insane. The chaos of the family is the chaos of proper educational, values and culture. The people of the black community are completely dislocated from the realities which are supposed to pillar their social structure. From then on, the clash of the family’s

Hierarchy is launched. Williamson [8] gets down to brass tacks black community's social realities in the aftermath of slavery. He avers: "*Negroes built a community exclusive their own, quite apart, quite distinct from that of the whites, but withal as nearly perfect in its reflection a mirrored image*". Here, the part of the sentence "Negroes built a community exclusive their own, quite apart, quite distinct from that of the whites" points out the premise of apartheid existing between black community and white community. The second part of the sentence now depicts the black community's picture. In other word, though black people live in a discriminated black community, their sociological features echo white axiom and ideology.

Going deeper, it also exposes the truth of the ironical or mythical community that is build up by black people after a long period of servitude. From afar, it appears as if black people's sociology exclusively their own with a full margin of their values and realities. But through a serious scrutinize, it is noticed that since their Africanity is uprooted, they bet bottom dollars on white community's values and realities.

Social Ostracization of the Cursed Family

Taylor [9] mentions: "*An individual who is cut off from the community organization is nothing; whereas even the most anti-social idiosyncrasies may be redeemed by renewing the family solidarity*". Living in community is very important. Celie loses her child and after her mother as regard to her trauma of knowing about the incestuous verity which falls on her family. Just after she gives birth, none of the member comes to visit them. She asks: "*Don't anybody come see us?*" [1]. She is wondering if nobody in the community comes to greet or support them after the great calamity which falls on her family. The community turns back to her family as if the family commits the original sin.

Visiting each other in a community is a tradition in the view of West African people. Children are taught to visit their neighbors or playmate since their childhood. Achebe [7] affirms: "*The women had gone to the bush to collect firewood and the little children to visit their playmate in the neighboring compounds*". Clan also visits another clan and the visit is view as a celebration. Achebe [7] goes on: "*They were full dressed as if they were going to a big clan meeting or to pay visit to a neighboring village*". The visits among friend are as a custom, a strong social obligation even in the wrong of cases. Okonkwo gets visited by Obierika he breaks the week of peace through beating his wife during the week and also after he kills Ezeudu's sixteen year old son during the final ritual after which he will join the land of the ancestors. He breaks the law of the community but they never turn back to him during his asylum in his motherland. Not to be visited in a black community is losing one's family because the community as a whole stands as a family.

All the community shares this view but none of them pay them visit. Their yard stays empty, without footsteps. The community's footsteps coming and going which is the music to get a charge out of and even gets chummy with is transformed into a desert of muteness and silence. In West African Culture, the community turns back to a member when he or she commits an abomination; like killing the member of the same community or like committing something incestuous. This truth pops up when Okonkwo commits suicide. The abomination here is the vacuity created by Fonso sexual abuse of Celie; impregnating both mother and daughter. This is even more dangerous than the killing of a member of the community. It is an anathema, a horrible act. They do not visit you, because as long as you commit such an act, you are viewed as a cursed dead person going around among human; you are viewed as a cursed animal strolling among the mass. That is why Fonso cites: "*I think nobody like her in the world*" [1].

He shelters behind the daughter he gets through his abusive act to describe his whole family condition, and why his whole family is avoided. They are judged as a cursed family or as the family of the cursed. Belonging to a community is like being part of something you can be identified with. It stands as an identity. You share many things in common with each member of the community starting from brotherhood and sisterhood. If a member of the community gets problems, it is all the community who come to solve it together and share the pain. People urges for living under the aegis of the community they belong to. With regard to the African cultural belief, a man is a man because of other, and life is when you are together, alone you are like an animal. Fonso's family is completely rejected with: "*Nobody to talk to, nobody to visit*" [1]. Celie is not the only one depicting the topsy-turvie, the chaoticity observed inside the black community. Shug Avery ostracization is let out of bag at the outset. A real holy mess is kept eye on.

The Crash of the Family's Relationship

The long and well-designed plot illustrates the mythical family build in the black community. It is the community of black people but not reflecting the philosophy of the black people. The relation between the families is a complete disaster. The relationship between woman and man in the black family reveals a register of contradiction. Sofia claim: "*A girl child ain't safe in a family of men*" [1].

Knowing that she is not safe even in her family, she then takes this crash of gender in her family as of raising the muted voice, the voice of the female. And also, knowing that one is hated in a family where one's brothers are loved is another kind of trauma. It is more than the crash of the family. It is the crash of the hated psychical state. Fonso breaks

into pieces the hierarchy of his family through his incestuous act. The child Celie will bear and her mother's child get the same father. It is a real mess. For Celie's mother, it's like being the co-wife of her own daughter. And Celie's own sister will be called to considered her as their mother; Being both a sister and a mother at the same time. Fonso through this barbarism put shame on his offspring and lacerates the hierarchy or the genealogical chart of his family by the agency of an abuse of his stepdaughter.

As he cannot bear the trauma of meeting Celie's children with a direct eye to eye, he sells them to a lady in the store. Celie says:

I was in town sitting on the wagon while he was in the dry store. I seen my baby girl. I knowed it was her. She look just like me and my daddy. Like more us then us is ourself. She be tagging long hand a lady and they be dress just alike. They pass the wagon and I speak. The lady speak pleasant. My baby girl she look up and sort of frown. She fretting over something. She got my eyes just like they is today. Like everything I seen, she seen, and she pondering it [1].

This act illuminates how black people get enslaved by their own people. It also highlights with great accuracy how insane, bedeviled and doomed for bad ending Fonso is. Fonso is a kind of black slave holder. The way slave holders manage is like the way he runs his family. In slavery time, a slave master can decide to sell his slaves at any time. And through the selling act, the slave to be sold is separated from his family forever. It even goes beyond the simple separation of family. Fonso separates a mother from her children by selling them. This is an abomination. He is domed; he is demonized. Allan [10] says:

Three demographic processes combined to create and destroy complex households and families. Husbands and wives and parents and children were frequently separated by the master's transfer of family members. A young man, tended to receive slaves from his parent or purchase them on the open market, thereby separating family members...when the master died, the family's slaves were divided among heirs and the process began again.

Slaves lose their identity because every slave master defines the identity of the slave according to his own definition. So on the way to be sold, his or her identity is hanging up until he gets a new master who will redefine his life according to his will and needs. Through selling Celie's children, Fonso puts a knife in the relationship between mother and daughter as slaves' master do in slavery time. He separates the universe of a mother from the universe of her children as he can feel the remorse of his sexual abuse.

Nettie becomes part of a group of Christian missionary later on. With the group, they travel to East Africa in order to preach the good news to and evangelize the African living there. They are headed by a minister whose wife gets two adopted children. The children look very much like her sister Celie. When she looks at them, she remembers her sister. Through the trip, Nettie gets the new that the man they think is their father really is not. Nettie sends letter to Celie to give her accounts of her experience as a Christian missionary in African and also the natives' life style. But knowing that her sister is alive takes the furious bite out of her psyche. She says:

Can't nothing make me happier than seeing you again, I think? But I don't say nothing. Every time I say something I see something the way I say it, she correct me until I say it some other way. Pretty soon it feel like I can't think. My mind run up on a thought, run back and sort of lay down. [1]

The crash of the family here is the crash of their values; the crash of their genealogical chart; the crash of their membership through selling the members as it surges up in slavery time; the crash of the divine link between mother and children; the crash of their Africanity; the crash of their identity; the crash of their humanity.

CONCLUSION

In *The Color Purple*, the common experiences of black women in the black community are elucidated piece by piece from patriarchal racial domination to the taste of emancipation. What makes this literary work very special and unique is the way it portrays the traumatic experiences faced by black people inside their own community and how black peoples treat their own brothers and sisters within the black community.

They go through violence in many ways: from physical violence to emotional violence and further to sexual violence which climaxes and turn into a real psychosis of violence; a real psychosomatic experience. The type of violence each black woman experiences, come back into a psychical burden which haunts their mind and the mind of their oppressor.

They are given no outlet to express their trauma. They are deprived of their voices; as living in the desert of the silence or voiceless.

Most of them consider their gender as an excuse of being ill-treated by man. The global patriarchal sense controls their mind and makes them accept their state of inferiority. Only Sofia refuses and opposes to that philosophy with a direct face to face with the male characters. She beats her husband, crushes his manhood and threatens him to death if he dares to beat her. She extracts herself from the complex of woman inferiority and gives herself a voice which awakes the other female characters. Her strong self-matriarchal philosophy is the result of her childhood realities in the family of men.

The matriarchal philosophy is raised up and the patriarchal philosophy is crashed into piece. Most of the male characters inflict trauma on the female characters because they want to discipline them. They want them to know that men are superior, because they are men and the female characters are inferior, because they are women. They want them digest the fact that only men can decide upon the rules that define the sphere inside which they are going to live in. The only things female characters get to do are to obey to the definition established by the male.

The matriarchal philosophy reigns till the day it gets invaded by white people philosophy of supremacy over black people. This turns up to show that no matter how black peoples define their social rules, the laws regulating black people in general belongs to the white people. Sofia goes to jail for slapping the Mayor. In prison, she faces the realness of dehumanization. And it is the fact which opens the gate of the experience of racism which occurs outside black people boundaries. This typifies the fall of the patriarchal philosophy and the superintendence of White people supremacy. After all the black women, after a long period of suffering, they comprehend that the only way to attain happiness and get rid of the oppressor is through the medium of unity. Getting united is the only key to open the door of their freedom with. And that is exactly what they do at the end. They develop a strong sisterhood with pure love. With the pure love, they are able to reach the state of respectability, psychical liberation, the freedom of mindset and also a real atonement in the sphere of the black female in the black community.

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