

Letter- Writing as a Means of Escape in Alice Walker's *the Color Purple*



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ABSTRACT: Escapism might be considered a life defense mechanism without which you might be burnt out faster by the stresses of everyday life. It helps the individual and even communities gain respite or achieve self- reorganization after social, sociological or psychological tensions. Letter- writing is one of its effective implements. It helps obtain a kind of personal relationship and deals with it faithfully and portrays the inner life as it is. The present study tends to explore the theme of escape represented by letter- writing in Alice Walker's. *The Color Purple*. It aims to demonstrate that Walker tries her best to give the heroine and her sister a chance to address God and each other directly and truly escaping from loneliness and weakness, as well as seeking for consolation and identity. Such a means is considered the only outlet for Celie, and ultimately her sister, who suffers self and familial banishment, psychological repression and sexual suppression. Her suffering is the result of an oppressive and sexually- agitated stepfather who brutalizes, rapes and impregnates her twice at an early stage of her life.

KEY WORDS: Escapism, defense mechanism, letter writing, stepfather, rape.

INTRODUCTION

"Escapism is the tendency to seek distraction and relief from reality, esp. in the arts or through fantasy" (Swannell, 357). Whatever the case, it can be considered a sane condition to disconnect oneself from unpleasant reality and others if it were for the sake of safety and reorganization. It creates an atmosphere of ease and stability for it protects from immediate irrational decisions and irresponsible actions which might end in self- suicide or stroke. Man, unlike animals, can abandon even his body and be elsewhere when he finds himself predisposed to a threat. He tries his best to evade any confrontation with a stimulus that causes negative effects and health problems. He "can always resort to imagination, which is the most readily available means of transporting the self, momentarily, out of its body" (Tuan, XIII). It is a natural phenomenon that instead of yielding to despair and failure prevents awareness of fear due to a catastrophic and unbearable incident. Any individual can seek refuge with culture through which he considers himself the physician and the patient to arrive at an effective predicament. Epistolary is one of the cultural products in which imagination plays a great part for "it is imagination that gives it color and shape" (Traversa, 168). It imparts vividness and infinitude to it.

The tendency to escape due to inability to keep up with the real world is a natural human behavior that can be achieved by many avenues according to the surrounding circumstances. In moments of suspicion and tension everyone urges himself to migrate according to the status quo which determines the kind of the avenue. Each of these avenues can lessen and minimize stress and provide a room for freedom to a certain degree . Letter- writing is considered one of the avenues whose immense success cannot be neglected in displaying knowledge of the human heart which is supposed to be engaged at the time of writing. Accordingly, "escapism is human- and inescapable. There is nothing wrong with escape as such. What makes it suspect is the goal which can be quite unreal" (Tuan, XVI). It causes an upset for it enables the individual to adjust himself to traumatic disturbances and shift his/ her displeasing mood, mainly sadness and anger. In spite of the negative connotation this tendency has in the general sense, particularly what deals with social solitude, it provides positive experiences through finding out new aspects latent in the self.

THE COLOR PURPLE

Alice Walker is a well- known Afro- American poet, novelist, author, activist and short story writer. She was born in 1944 in Eatonton, Georgia, U. S. A. She is considered an advocate of her race and class against dehumanization and brutalization of black people and all suppression practiced against them by the white. Walker used culture supported by her vivid memory to depict the harsh reality of the black in general and hers in particular to show up these embarrassments and violations in a very impressive technique revivifying in such a way that one- epistolary- of the eighteenth century. *The Color Purple*, written in 1982, is an outcry

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against tyranny and abusiveness that afflicted the race throughout a long period of time. It depicts the life of a black girl who lives with her mother, brothers and sisters and her stepfather who, against her will, rapes her many times at the age of fourteen and, as a result, he makes her big twice to get birth to two children whose fate remains ambiguous for many years. She knows nothing about her children but, according to her knowledge which is based on supposition, he kills them outside. At first, she feels afraid of everything around because she knows nothing about her status quo and the ambiguous future that waits her and the children she bears. So, she starts writing to God addressing him "Dear God" at the top of each letter and explains to him everything happens to her accurately and in detail (Smith, 3- 4).

When she becomes a source of boredom to him, and as her younger sister Nettie who is more beautiful and cleverer gets younger, he marries her to a widower to care for him and his children whose mother is killed, as he narrates, by her boyfriend. Her correspondence to God goes on even when her sister runs away from her stepfather's house and comes to live with her for sometime and, as she feels in the danger of probable advances, she runs away to be a missionary in Africa for many years. Celie, at her husband's house, meets two ladies who change the trajectory of her life from subjection to liberation. These are Shug, her husband's previous beloved, and Sofia, her stepdaughter. At the end of the novel, she becomes an authoritative woman socially and economically making use of all the grievous past with both her stepfather and husband. Thereafter, she returns to the first house after Alphonso dies and meets her sister Nettie who returns a married woman from her friend's husband bringing with her Celie's two children Adam and Olivia.

SIGNIFICANCE OF LETTER- WRITING

Alice walker was no stranger to epistolary technique and its significance in narration. She could give energy to the reader for it- letter- writing- "examines the human heart and shows the effects of human character" (Thornley & Roberts, 85). In addition, it imparts a peculiar aesthetic quality to the story for it consolidates suspension in the reader. The primary advantage of letter-writing is very obvious. Letters stand for the most straightforward material proof for the hidden life of the writers which cannot be fully portrayed by any other literary form. In the preface to *Clarissa*, Samuel Richardson was very clear about this advantage that: "All the letters are written while the hearts of the writers must be supposed to be wholly engaged in their subjects ... so that they abound, not only with critical situations, but with what may be called instantaneous descriptions and reflections" (qtd. Watt, 199) as the heart and the finger are part and parcel at such a moment.

So, the benefit behind epistolary for Walker is to be more openhearted with the reader, closer to the inner psychology of her heroine and influential in revealing the inward knowledge the night spread on her head. It has the power of pampering the spirit and the feeling of the addressee in addition to achieving the varying degrees of interaction and credibility whose advantage is obvious in the directness of tackling the various events by moving slowly and attentively from one to another. Letter- writing first appeared in Samuel Richardson's *Pamela* in the eighteenth century. It enabled Richardson to satisfy his insistent psychological demands on both communal and emotional levels. At the same time, it "offered an escape from solitude into an ideal kind of personal relationship" (Watt, 197). Walker revivifies the same technique but she address something more influential as far as the calamity that happens to her heroine is concerned. She makes the heroine address God instead of another person to ask for an acceptable and a wise advice that may lead her to an appropriate outlet for her problem. This supreme and holy intercourse helps the heroine to see more clearly in the depths of her personality and dig deeper in the very particularities of her personal sufferings. Furthermore, it can be said that such a way is the best one to analyze the sentiment in a way the writer achieves drama by using dialogue and reducing description to as much a lesser level as possible. Throughout the novel, Walker is seen controlling the whole details due to her knowledge of the heart of the society she describes finely as well as the change and shift of the sentiments of its people.

From the beginning of the novel, Celie seems to be in a fix due to the unexpected and awesome strike she gets from her stepfather Alphonso- the name she knows later on. The brutal violation of her chastity by this beast thunderstrikes her and she becomes helpless to understand the situation for instead of being protected and cherished by this man, she is abused and become low after rape. The breach of trust by such a supposed cherisher blocks all the doors of hope before her to an extent she finds nothing reliable to depend on and no considerate one to argue the problem with. So, in order to get rid of this plight of being low and abused she finds her way to escape and finds out that letter- writing is the most suitable and available means which suffices the need though with herself only. In addition, conjoining the presence of the just power and posing questions in such a way excludes so much of her fears and consolidates a serious search for understanding. She arises a personal interest in this one- sided interlocution and organizes herself in view of all that to start a complaint by which she alienates herself from a fatal change from a free girl to a slave. Accordingly, writing to Celie is not a means of communication only. On the contrary, it is a quiet and safe way of thinking loudly and a means of probing her inner thoughts and feelings and transmitting them into words. Furthermore,

for Celie, letter writing is a creative act:
something she does, consciously,
deliberately, in order to reach beyond her

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immediate domestic life towards other lives, and other connections. In this sense, for Celie writing is a means of escape.

(Goodman, 157)

At first, Celie starts addressing God telling him exactly what happens to her as a virgin knows nothing about sex and sexual intercourses. In this case it is considered a kind of complaint from the low to the high seeking for a solution and an interpretation to the painful and embarrassing situation. God is considered real and lucid. So, writing in this sense is an escape to the real that has clarification to all things and power over all things. In this respect, there is no room for any apprehension. Celie in her writing to God gains consolation because she reveals everything in her garner. She disconnects herself from the world of sin and oppression seeking refuge with the powerful and cherishing force which, instead of doing wrong, gives chances and paves the way to redemption and repentance throughout the evolution of man's overwhelming transgression whether it was committed willingly or unwillingly. This disconnection of self from others, and even from herself is in itself an escape to culture which "creates an atmosphere of ease; it makes us feel that we are fine as we are, where we are. Ease, so fundamental to our sense of well-being, presupposes a shortness of memory- the ability to forget" (Tuan, 82). It gives the heroine an opportunity to reorganize herself and surpass the limits of depression and stagnation to the searching for substitutes and compensations.

At the beginning of her plight, Celie has no choice other than accepting her fate and coexisting with the situation and be subject to Fonso, her stepfather, in order to save herself, her mother and her sister Nettie. The world she creates so as to cope with the accident and her suffering and disappointment is letter- writing for, according to Freud, "when something is unbearable to us, we characteristically rearrange our internal reality to deal with this disappointment or frustration" (qtd. in Brearley, 170). Such a mechanism defends her against tension and pessimism at least with herself and the nearest circle through gaining strength and energy to confess rather than conceal and devastate her own entity. Celie at this stage of life is supposed to have two options only: She is either to cling to this meaningless life and be vulnerable to different calamities, or to escape the weakness and failure and close her eyes to them. She decides her way as a victim lest the man destroys the rest of the family whom she loves much "hoping he finds somebody to marry. I see him looking at my sister. She scared. But I say I'll take care of you. With God help" (CP, 7). In other words, she becomes the scapegoat of her race represented by her family- mother and sister. The density and depth of expression created by this supposed to be girl impels self- agreement and strengthens her existence.

Pa. never treats Celie as a woman and never feels she is bound to a domestic hard work though she is not twenty yet. She tries her best to convince him to marry her not Nettie to Albert but he refuses considering this decision wise and just. That is on the surface but there is something hidden that frightens Celie for it smacks of malice, meanness and bad intentions. Therefore, there is no haven for consolation other than the unseen whom she talks to in her letters recreating the vivid particulars happened to her by this artistic means. Two or three tensions are sufficient to compel Celie to commit suicide unless she thinks of the solution that is the tendency to understand what affected her and her family. The help she seeks to overcome the dilemma is not short-lived because of her regular suffering and lifelong conflict. In addition, the stone thrown in Celie's lake enrages its quiet water, and in order not to affect her family and engage them in her pressure she tends to another authoritative patriarchal solution to reveal the complaint. The remotest bank of Celie's pool is reached energetically from the very beginning incarnated by the direct words which express the illness. Her stepfather's hegemony and his stern behavior and bad treatment of her and her mother is evident in that her mother pays no attention to her daughter's pregnancy and she feels "happy, cause he good to her now. But too sick to last long" (CP, 6).

Celie tries her best to get rid of the situation especially after she gets birth to two children about whom she knows nothing. She releases the tension and gets ease through finding a balance between the bodily failure and the psychological pressure by the frankness she has with God other than anyone else. She relates that when mother "ast me bout the first one whose it is? I say God's. I don't know other man or what else to say" (CP, 6). As a narrator of her own problem through letter- writing, Celie's strength lurks behind her acknowledgement of her heart in the full depiction of her emotions, in their ups and downs and accuracy and patience in dealing with the sentiment. She "vents her troubles by writing letters addressed to an imagined white deity. For Celie, writing helps compensate for loss. At first, her letters to God ease her loneliness" (Kelly, 1). The outset of Celie's life compels her to fill it with a source of consolation as far as the harsh treatment of Fonso and the negligence of her mother due to her weakness and sickness. She finds solace and appease in her letters to God as her language peaks and her expression develops.

Celie's incestuous rape develops her experience and insight in life and her vision and expectation as she demands from her sister Nettie to marry Mr. ___ (as mentioned in the novel, and Albert later on according to Shug). She knows that he is a widower and has three children from his murdered wife but she does not want her sister to suffer the same violation she experienced with the beast. The problem here is that she has no decision because Fonso does not intend to marry Nettie claiming she is too young and he wants her to complete her study and makes use of her when she becomes a teacher. He convinces Mr. ___ to take Celie instead complimenting her for domestic work, but belittling her for outer appearance saying she is "ugly. Don't even look like she kin to Nettie. But she'll make the better wife... she can work like a man" (CP, 10).

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When Celie goes to Mr. ___ house she faces much difficulty and more hardships due to the family model which encourages patriarchal superiority and steadfast hegemony. Mr. ___ is so cruel and stern and he does not look at her at all even during copulation and orgasm. His children are also troublesome and tiring, rotten and abusing as well. The patriarchal atmosphere is dominant everywhere. Women, especially wives, should take care of everything and offer everything without thinking of any reward. Her loneliness aggravates as she faces the new life without any haven she may crave for in addition to her fears that Nettie's chastity might be violated and she lives the same belittlement and disdain the rest of her life. She starts thinking of Nettie in case she comes and lives with her. "She could come to me if I marry him and he be so love struck with her I could figure out a way for us to run away" (CP, 10). The means which she thinks of is to be armed with culture for being armed with culture means to deal with personal things impersonally without any bias. "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" (CP, 10).

Celie's will to educate herself and her wish to be smart is a tendency to escape from nature exemplified by the environment where she lives and even her body with which she is accustomed to culture to find herself and her identity. Her inability to face the world around when thinking of all the minutes cannot be escaped unless she finds a suitable satisfying means. So, she thinks of sheltering to culture for it "is more closely linked to the human tendency not to face facts, our ability to escape by one means or another, than we are accustomed to believe" (Tuan, 5). As a result, the best way she finds out is to explore and probe into her inner feelings searching for an excess of pathos with God. At first, Celie experiences the benefit of learning when she gets big and forced to leave school. As soon as Nettie sees her in a bad condition, she tries to appease the situation through encouraging her to teach herself in order to fortify herself against people's ignorance and mistrust. Celie says: "When I feel bad sometime Nettie done pass me in learning" (CP, 11). Even when Nettie runs away from Pa's house and comes to live with her sister in Mr. ___ one and then leaves, Celie asks her to continue to write to her because she finds in her writing the only means of consolation and alleviation. Before the two sister's part company, Celie tells her to write and she responds: "Nothing but death can keep me from it" (CP, 17).

At this particular time Celie thinks of reorganization without facing directly with the crises. She fights her way to stay alive and thinks not of any change in her personal and familial life. At home and outside, with family members and guests, from what she sees or hears, she records everything but stays passive except for the letters she writes. When her sister-in-law tells her to fight the others, she says: "I don't say nothing. I think bout Nettie, dead. She fight, she run away. What good it do? I don't fight, I stay where I am told. But I'm alive" (CP, 20). That is a clear reference to her dependence on easing her tensions and on writing only without resorting to bodily confrontation. She goes step by step in her escape from a psychological tension caused by an astonishing incident which changes the trajectory of her thinking in which she seeks for an explanation to it, to another one which may fill the gap of loneliness and solitude caused by her sister and demarcation between her and the rest of her husband's family, and the harsh treatment of Mr. ___ as well. Of him she says: "beat me like he beat the children. Cept he don't never hardly beat them... It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree. That's how come I know trees fear man" (CP, 20- 21). This indicates that Celie, in addition to her psychological escape, wants to show another kind of torment she is exposed to from time to time. Mr. ___ beats her in her room claiming that he has the right to do so. Throughout the act of beating, Celie leads another escape in which she segregates body from the soul. This kind "involves spiritually leaving the natural realm to escape to a fantasy place in order to bypass what is actually going on" (Daniels, 70). That is achieved by immersing and indulging oneself in imagination and enjoy and live its profound beauty casting aside the immediate troubles which encompass the individual at that particular time.

Psychologically speaking, reinforcement theory confirms "that people would mainly like others who are rewarding to them—those who benefit them or make them feel good" (Baumeister & Bushman, 380). But Celie's reward are contempt and hostility which isolate her more from the members of the family she serves. Although she always takes care of them, they do not love her as if she were an animal or automaton at least. In exchange, she feels sorry for that saying: "I be good to them. But I don't feel nothing for them. Patting Harpo back not even like patting a dog" (CP, 25). In the process of time, Harpo gets married to a bodily and spiritually strong lady called Sofia. She is strong enough to fight anyone at any time. Her courage and strength enrages Celie's jealousy. One day, she advised Harpo to beat her because she behaved badly with him. The hard fight between the wife and husband ends in bruises and black eyes on their faces. Celie feels guilty and shy but she is not courageous enough to confess. So, she tends to sleeping as a way to remove the acts of rawness and cruelty, she takes the Bible and hears "a little voice say: Something you done wrong. Somebody spirit you sin against. Maybe" (CP, 31).

That and a continuous ungratified housework exacerbates Celie's psychological torment. She is agonized whatever she sees the two in such a condition. The best and only way to achieve catharsis is to write after each situation which may instigate any affliction and evoke her tears. She feels homesick for an affectionate partner when Shug sings after her "saying Celie. Miss Celie. And I look where she at. She say my name again. She say this song I'm about to sing is call Miss Celie's song. Cause she scratched it out of my head when I was sick" (CP, 57). Celie goes on writing to God so as not to be vulnerable to a hostile world misinterpretation, and even the only private domain she has with Nettie is lost because she knows nothing about her. So, in order to obtain power and escape the weakness represented by subjectivity and obedience to anyone she writes openly believing that her

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writing and the language she uses is the innocently distinct medium to truth through which she is given notice of her courage. Celie's jotting down the very minutes of her particulars even when Shug Avery shows her what is there between her thighs gives an impression, as formerly encountered in Daniel Defoe, that "writing should be a form of representation rather than a reveling in the signifier" (Egleton, 73). In other words, Celie is giving access to her inner self referring to the previously mentioned rape and the following debased personality as nothing as compared to others' like Sofia and Shug Agery.

Again and again Celie wants to escape the psychological tension she always suffers from and circumvent the profound inhibitions which bring about silence and illness to her. But this time it is imbued with a sentimental yearning for her sister Nettie as she receives her first letter which tells: "But if this do get through, one thing I want to tell to know, I love you, and I am not dead. And Olivia is fine and so is your son" (CP, 86). Then, she and Shug find the way to Mr. ___'s trunk and take all the letters Nettie sent to her. In a nostalgic tone, Nettie says: "I think about the time you laid yourself down for me. I love you with all my heart" (CP, 93). In addition, as Nettie leaves the family she lives with, she feels lonely and choked. She finds solace in writing to Celie, saying: "Anyway, when I don't write to you I feel as bad as I do when I don't pray, locked up in myself and choking on my own heart. I am so lonely, Celie" (CP, 94). Netti uses the pen to escape isolation and self-confinement, disagreeing with what is said about epistolary being imprisoning and restricting. Besides, corresponding with her sister is as religious as praying to God with all the self- release it can offer. The pen has the ability to satisfy two needs at the same time: retreat from people with whom she is in a continuous contact and release from emotional confinement.

Nettie practices an escape from ignorance to culture to arm herself with knowledge. She begins to know everything about herself and her race. "I study knight and day. Oh, Celie. There are colored people in the world who want us to know! Want us to grow and see the light! They are not all mean like Pa and Albert, or beaten down like Ma was" (CP, 96). It can be said that Nettie goes hammer and tongs in order to get herself and her passive sister out of the ring of weakness and be strong enough in the arena of the continuous fatal conflict of human races in which she is a part. She knows that her sister is not capable of confronting these disasters. So, she urges her to read her letters which are fraught with energy and strength, and follow her way to decision and freedom. Besides, the revelatory means has the ability to support her belief that writing is unlike any other means of communication because it is from the heart as it records the private life.

As far as "an egoistic self cannot realize its potential since its psychological orientation blocks complete social development" (Morris, 58), Corine started suspecting her friend and caused her mental and familial exclusion. The influence of this suspicion results in enormous consequences including helplessness, loneliness, melancholy, eagerness and depression. This traumatic psychological condition deepens and it imposes constraints on her thinking and relations. The table which brought them together turned from round to rectangular and the relationship with her friend Corine worsens. Corine advises Nettie not to call Adam and Olivia son and daughter as if they were hers. So, her psychological suffering exacerbates and she reflects it on paper which is regarded as a vital tool for her at this particular time. She gives vent to this repression and mental stress saying:

No matter how down I may be, and sometimes
I get very down indeed, a hug from Olivia or
Adam completely restores me to the level of
functioning, if nothing else. Their mother and I
are not as close as we once were, but I feel
more like their aunt than ever. And the three
of us look more and more alike every day.

(CP, 117)

But everything is over as far as Corine's suspicion is concerned at her death. According to Rachana Sharma, the environment has a special significance on the individual's mental condition. Therefore, any change in this environment will have immediate influence on the cure of any mental or psychological disease. If movement is not available, intelligent people can achieve mental catharsis through daydreaming and bringing to mind previous memories (Sharma, 366). Netti's thoughts are overshadowed by sadness, grief and loneliness being alone with a widower and two children. Her fear of isolation builds up because she is divided between the experience of the past and the status quo as she considers herself responsible of her friend's husband and the two children. She is put in a critical situation and becomes more nostalgic to meet her sister again. She feels like a prisoner detained in an individual cell and knows nothing about his family. The world where she lives is full of adventures and surprises. She does not find any shelter to resort to and escape her dilemma except by addressing her sister:

And how are you? Dear sister. The years have
come and gone without a single word from
you. Only the sky above us do we hold in
common. I look at it often as if, somehow,

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reflected from its immensities, I will one day find myself gazing into your eyes. Your dear, large, clean and beautiful eyes. Oh, Celie, my life here is nothing but work, work, work, and worry. (CP, 134)

From the very delineation Nettie gives about her sister it seems that she wants to escape her condition through immersing in "daydreaming as a substitute for more appropriate action to deal with emotional conflicts... It can help obtain needed relief from social and communicative frustrations in retreat in imaginary world" (Tanner, 292). The life she leads in Olinka is full of adversities and hardships. The first and foremost means to exceed the consequences of her mental and psychological restlessness is clearly seen in digging deep in the roots of the sufferings which are: alienation, isolation, depression and loneliness. Years pass and the two sisters have nothing in common except the azure sky. Only writing to each other can bring them in contact. Celie becomes strong and rich enough to face Mr. ___ and everyone. She even learns how to talk to others authoritatively. The kindly powers grant her with confidence and peacefulness as she gains a higher- class social status than the previous one. Nostalgia dominates the whole atmosphere between the two sisters. It "generates feelings of connectedness, reinforces attachment security, bolsters perceived interpersonal competence, and elevates feelings of social support" (Routledge,.....). It abolishes any threat against belongingness in case people experience isolation and loneliness.

Talking about their particulars and relationships and the impact they have on the trajectory of their lives on paper in spite of the progress they achieve dominates the whole atmosphere and gives it a special flavor. Although Celie has a close friend, she sometimes feels jealous of the boy Shug loves- who is third of everything of her. What exacerbates her suffering is the letter Mr. ___ puts in her hand, and this happens for the first time, about the sinking ship which carries Nettie and the rest of the family. Her sadness is at the top as she considers herself "being alive begin to seem like a awful strain" (CP, 185) without her sister Nettie. But it is the actual reality which imposes itself on her. She is sure that her sister is alive although Mr. ___ tells her of the bad news. "Sometimes when I get tired of talking to myself I talk to you. I even try to reach my children" (CP, 187). As well as being nostalgic to her sister, this nostalgia is doubled as she yearns to meet her close friend Shug. She says: "Sometimes I feel mad at her. Feel like I could scratch her hair right off her head. But then I think, Shug got a right to live too. She got a right to look over the world in whatever company she choose" (CP, 195). The long suffering is crowned by a reunion at Celie's house with the arrival of Nettie, Samuel, their son and daughter, stepdaughter, and Albert, Harpo, Sofia, Shug and all the others together.

Finally, it can be concluded that escape and the psychological condition go in line with each other that if the second worsens an appropriate means of escape should be followed in order to get rid of abnormal results. The avenues which should be followed depend on the capacities people possess to render the difficult circumstances natural conditions. People differ in achieving adjustment with their society and their surroundings according to the conformity they attain and the adjustment they achieve. People always are compelled to develop certain mechanisms so as to become like others or, at least, they feel they are alike. For that purpose they adopt a kind of personality made available by the cultural background they have. Writing, if it profoundly expresses thoughts and feelings, offers a good way to escape the long- term suffering which comes upon the individual. As it arms with knowledge, it enables the person who suffers from traumatic psychological stress to put his feelings into words and starts relating his hardships to certain times or incidents in his life. In other words, if someone cannot control what makes him psychologically stressed, then he should find out a means of reaction towards that stress.

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