

## The Color Purple and Namaku Hiroko: Comparative Literature on Gender Inequality Issues

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**Info Artikel:** Diterima: 12 Maret 2022; Disetujui: 23 Mei 2022; Dipublikasikan: 4 Juni 2022;

### Keywords

*Comparative literature;*  
*Gender equality;*  
*Namaku Hiroko;*  
*The Color Purple*

### Abstract

This research aims to compare and contrast the gender inequality concerns in Alice Walker's *The Color Purple* and Nh. Dini Namaku Hiroko. Using a comparative literature method, this research examines the contrasts and similarities in the author's descriptions of gender inequality concerns faced by the major characters in the two novels. The qualitative descriptive analysis approach is used in this investigation. There are parallels in the subject of gender equality for women who are deemed second-class citizens who are sexually and economically objectified and confined by patriarchal society and culture. The distinction between the two novels is that "*The Color Purple*" exposes the State of American culture that discredits black people, whereas "*My Name is Hiroko*" depicts women's economic and sexual desires. Finally, we can observe how the authors' cultural backgrounds may impact the literary works they produce since the writers will write about the socio-cultural situations they are experiencing.

### Kata Kunci

Janda cerai mati;  
Perbandingan sastra;  
Kesetaraan gender;  
Namaku Hiroko;  
*The Color Purple*

### Abstrak

Tujuan dari penelitian ini adalah untuk membandingkan dan mengkontraskan isu kesetaraan gender dalam *The Color Purple* karya Alice Walker dan *Namaku Hiroko* karya Nh. Dini. Dengan menggunakan metode sastra komparatif, penelitian ini mengkaji kontras dan persamaan dalam deskripsi penulis tentang masalah kesetaraan gender yang dihadapi oleh karakter utama dalam dua novel. Pendekatan analisis deskriptif kualitatif digunakan dalam penelitian ini. Ada persamaan dalam subjek kesetaraan gender bagi perempuan yang dianggap warga negara kelas dua yang diobjektifikasi secara seksual dan ekonomi, serta dikurung oleh masyarakat dan budaya patriarki. Perbedaan antara kedua novel adalah bahwa *The Color Purple* mengekspos keadaan budaya Amerika yang mendiskreditkan orang kulit hitam, sedangkan *Namaku Hiroko* menggambarkan hasrat ekonomi dan seksual perempuan. Terakhir, kita dapat mengamati bagaimana latar belakang budaya pengarang dapat mempengaruhi karya sastra yang mereka hasilkan, karena pengarang akan menulis tentang situasi sosial budaya yang mereka alami.

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### How to Cite (APA Style):

Shafarini, R., & Pramita, A. (2022). The Color Purple and Namaku Hiroko: Comparative Literature on Gender Inequality Issues. *Jurnal Hawa: Studi Pengarus Utamaan Gender dan Anak*, 4(1), 11-21. <http://dx.doi.org/10.29300/hawapsga.v4i1.6642>



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## Introduction

A novel generally depicts human existence by interacting with the environment and other people. The author typically does his best to guide the reader through the plot to varied portrayals of life's realities in a novel. As a result, the novel plays a vital function when it can offer a creative viewpoint on how to respond to life. This is because what is revealed in a book is a subject of human existence. Occasionally, a novelist will emphasize issues and social phenomena common in society. Gender equality is one of the subjects frequently explored in novel literature.

Gender differences result in a variety of inequities for men and women alike. Society generates gender-dividing behavior to distinguish between men and women depending on what they believe necessary. If there are parallels in the interaction between men and women in a societal environment, such as mutual respect, humanization, and preserving mutual understanding, the problem of gender disparity does not need to exist. On the other hand, women frequently encounter gender imbalance in social connections, as has been seen in the past. This situation makes some women more aware of the need to fight for gender equality.

Care that is skewed toward women and one of the most enduring concerns in society is the marginalisation of women. Communication systems transmit codes in the form of sounds, phrases, and words, which are impacted by a variety of elements including gender, culture, social class, and race (Holmes & Wilson, 2017). Gender roles in communication are influenced by cultural factors and societal prejudices, as seen by how men and women use language (Mahmud, 2015). (Lakoff, 1973) has emphasised the disparities in language usage between men and women, and how society and specific cultural norms regulate them, resulting in language variations that marginalise women or are internalised by women and further marginalise them (Sunderland, 2006).

Women, on the whole, utilise powerless language, implying that language and gender are intertwined in social practises, attaining meaning via their actions (Beckwith, 2005). They believe that because women are weaker, less rational, and overly emotional, they will never be in the same political, professional, social, or cultural position as men (Blangsinga et al., 2021). This phenomenon, according to Beauvoir, is a system that requires human-born women to "become a woman" and hold a second social position.

Regarding gender equality, people's perceptions are developed based on their views of men and women in various social roles (Priyashantha et al., 2021). When women or men display specific behaviors that are more typical for certain social positions than the opposite sex more frequently than the other sex, those behaviors are seen as generic features applicable to either men or women (Eagly et al., 2020). As a result, males are thought to be aggressive, independent, logical, and assertive, whereas women are considered caring, helpful, and nurturing.

With all of their dynamics and romance, women are a source of inspiration that may be represented in a story indefinitely. Korrie Layun Rampan's work addresses the issue of Dayak women who are portrayed as both traditional and contemporary, yet whose figures nevertheless struggle with patriarchal Dayak cultural practices (Kaprisma, 2018). Views about women may also be understood from differences, education, household position, employment, and socio-cultural background (Purnomosidhi & Lustyantje, 2018). Women have several challenges in demonstrating their responsibility (Quyoom, 2017).

From violence to injustice, many novels address actual life from the perspective of women's existence. This is a fascinating occurrence. "The Color Purple" by Alice Walker and "Namaku Hiroko" by Nh. Dini is two literary works that deal with gender issues. "The Color Purple" is a story about Celie and Nettie, two African-American

women in the early twentieth century who fight gender inequality in an increasingly male dominated world. "Namaku Hiroko," on the other hand, relates the story of an impoverished country lady who becomes the mistress of a married man.

In general, the storylines of these two works are nearly identical, mainly a woman's effort to assert her rights as a woman. This research will look at how the two cultures and nations might reveal parallels and variations in the depiction and resistance of women as shown in the books. Women's issues are never out of date since gender equality is still being debated today, and women continue to face discrimination from both society and their own culture. The rationale for comparing the two works is that they contain nearly the same plot, notably a woman's fight. Because the two novels are situated in separate nations with various cultures, it's fascinating to see how diverse civilizations may have parallels in terms of female portrayal and resistance as the story's backdrop.

A comparative literary technique is used to examine the problem in the two works. Literature encompasses stories and the author's personal beliefs or views that he wishes to transmit via the stories. Comparative literature is a study of two or more literary works from different nations, or it may also be defined as a study of a literary work and other disciplines such as art, philosophy, history, social science, religion, and science (Domínguez et al., 2014: 1). In other words, comparative literature analysis compares the aspects of literature in two or more literary works from different nations. As a result, this study aims to look at the themes of gender equality in the novels "The Color Purple" and "Namaku Hiroko."

## Method

This research approach is descriptive qualitative analysis, a study that aims to comprehend the phenomena that the research object encounters (Moleong, 2006: 6). In the case of gender inequality, this study takes a pragmatic approach. The books

"The Color Purple" by Alice Walker and "Namaku Hiroko" by Nh. Dini, in which women suffer gender disparities, is this study's subject.

This research makes use of both primary and secondary data sources. The books "The Color Purple" (Walker, 1982) and "Namaku Hiroko" (Hardini, 1986) are the key sources of information for this study. On the other hand, secondary data comes in the shape of other literary works that offer theories pertinent to this study. Novel document analysis and literature review were employed as data gathering approaches and processes. Data collection for this study includes intensive reading of novels, identifying and processing data by classifying data related to research aims, marking words, phrases, and discourses in novels that emphasize gender differences, and explaining the findings of the analysis.

To uncover the ideology of feminism in the text of novels by women authors, this study employs two theories of feminism: gynocritical feminist literary criticism theory and ideological feminist literary criticism. The researcher's interpretation of the text is the basis for feminist literary criticism analysis. The critical paradigm emphasizes interpretation since it allows us to enter the world of texts and investigate and expose their meaning. The aspect of subjectivity cannot be avoided in critical inquiry. The interpretation outcomes are influenced by the researcher's experience, cultural background, education, political affiliation, and even prejudice. As a result, various researchers could develop different conclusions and interpretations. The supremacy of this theory is contingent on researchers' capacity to provide a theoretical foundation and a solid frame of mind as a basis for reasoning, such that the interpretation outcomes are supported by adequate evidence (Junaidi, 2018).

## Result

*Analysis of the gender equality issue*

### 1. The Color Purple

In "The Color Purple," black women are subjected to double persecution. Not only is white racism suppressed, but so are incidents of patriarchal violence perpetrated by black males. The story of how black American women struggled against black males is detailed in this novel. However, Celie's personality is examined first in this case. Celie was a shy child as she was growing up with her family. She was afraid to stand up to the oppressions she was subjected to, particularly those perpetrated by her stepfather, Alfonso. Celie had to shoulder all of the duties at home as the eldest daughter, including serving her father because her mother was extremely ill before she died. His father has committed several acts of violence. Celie's father, Alfonso, is abusive and severely limits Celie's social interaction. But Celie, as a young woman, was powerless at the moment. Celie could only bemoan her situation and pray to God for her pain.

Celie, on the other hand, married over time. Celie encounters Shug, her husband's mistress, during their marriage. Celie despised Shug at the start of her encounter with her. However, because they share a house, Celie learns to know Shug's character and is impacted by Shug's perspective as a stronger woman over time. Celie gradually recognized her status as a woman with a bachelor's degree equivalent to that of a male. The following sections will look at some of the novel's quotations.

*"What's your real name? I asked her. She says, Mary Agnes.*

*Make Harpo call you by your real name, I say.*

*Then maybe he sees*

*you even when he trouble." (p.84)*

According to the passage above, Celie instructed Mary Agnes, her son's girlfriend, to persuade Harpo to call her by her true name. Celie wants to show that women have the same rights as males in terms of being recognized as fellow hu-

man beings and that women and men have the same level of self-identity. A woman has the same right to reveal her identity as a male.

*"You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation. And your dead body just the welcome mat I need." (p.199)*

Celie bluntly refers to her spouse as a dog in the statement above. Celie had never dared to go against her husband's statements. Celie then voiced her intention to divorce her spouse and start a new life apart from him. Whereas a wife could not leave her husband at all at the time, a wife should now stay at home.

All black women's children must be socialized against the realities of racism. To train young women, particularly females, to deal with racism and sexism. Even in their own homes, girls are not protected. Girls are more susceptible to violence. Her marital life, he believed, had never been happy. Despite working hard on her farm, Celie was continually saddled with many domestic responsibilities because her husband didn't think she was worthy of being a wife. Until Celie ultimately chooses to leave the house and join Shug, her husband's mistress, who also happens to be his closest friend, and Grady, Shug's new boyfriend.

*"Celie is coming with us, says Shug.*

*Mr.\_\_\_\_\_'s head swivels back straight. Say what? Hey ast.*

*Celie is coming to Memphis with me.*

*Over my dead body, Mr.\_\_\_\_ says.*

*You satisfied that what you want, Shug says, cool as clabber.*

*Mr.\_\_\_\_ start-up from his seat, look at Shug, plop back down again. He looks over at me. I thought you were finally happy, he said. What's wrong now?*

*You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation. And your dead body is just the welcome mat I need." (p.199)*

Mr.\_\_\_\_ vehemently opposes Celie's wish to leave his home. Instead of Celie leaving his

residence, he threatened to tread over the body first. Celie's first battle with Mr. \_\_\_\_\_ took place at this point. Mr. \_\_\_\_\_ even threatened Celie, but Celie stood firm. Celie remarked that to leave home, she would willingly step over Mr. \_\_\_\_\_'s body.

*"Hold on, say Harpo.*

*Oh, hold on, hell, I say. If you hadn't tried to rule over Sofia, the white folks never would have caught her.*

*Sofia was so surprised to hear me speak up she ain't chewed for ten minutes."* (p.200)

The sentence above demonstrates that I (as Celie) believe Harpo has been attempting to regulate the life of his wife, Sofia and that this is precisely what has caused Sofia to become a rebellious individual. Sofia's persona has been portrayed as a fierce woman since the beginning of the tale in this novel. Then Celie claimed that Harpo was to blame for Sofia's conduct, claiming that she had physically assaulted two white persons. Harpo has transformed Sofia into a lady capable of committing atrocities.

*"Mr. \_\_\_\_\_ reaches over to slap me. I jab my case knife in his hand."* (p.199)

This comment is one piece of evidence that Mr. \_\_\_\_\_ harmed Celie physically. Celie ventured to face her husband's abusive behavior for the first time at this point. Celie has only thus far submitted to her husband's physical and emotional assault and sexual violence. Because Mr. \_\_\_\_\_ would smack her, Celie did not hesitate to fight Mr. \_\_\_\_\_ with her knife.

*"Well, say, Grady, trying to bring light. A woman can't get a man if people talk.*

*Shug looks at me, and we giggle. Then we laugh, sure Nuff. Then Squeak starts to laugh. Then Sofia. All of us laugh and laugh.*

*Shug says, Ain't they something? We say um hum, slap the table, wipe the water from our eyes.*

*Harpo looks at Squeak. Shut up, Squeak, hey say. It's bad luck for women to laugh at men."* (p.200)

The phrase above clearly indicates that males, represented in this quotation by Grady and

Harpo's characters, believe that women will be unable to attract men if others gossip about them. Celie couldn't stop herself from laughing at the assumption. Celie does not agree with this notion, as evidenced by this.

Then Harpo explained that if ladies laugh at males, they will have terrible luck. Celie and a few of the females, though, continued to chuckle. Celie did not believe in unfavorable views of women in society at the time, as seen by this. Celie is a woman who despises male domination.

*"I sit in the dining room making pants after pants. I got pants now in every color and size under the sun. Since we started making pants down-home, I ain't been able to stop."* (p.211)

The novel's setting is that every woman wears a dress regularly. Men are the only ones who wear pants. According to the passage above, Celie created many trousers for herself and subsequently made pants for other ladies in the story.

*"One day when Shug comes home, I say, I love doing this, but I got to get out and make a living pretty soon. Look like this is just holding my back. She laughs. Let's us put a few advertisements in the paper, she says. And lets us raise your prices a big notch. And lets us go ahead and give you this dining room for your factory and get you some more women in here to cut and sew while you sit back and design. You make your living, Celie, she says. Girl, you on your way."* (p.213)

Celie is passionate about what she does, which is creating trousers. On the other hand, Celie aspires to be more advanced in her life and be able to support herself. Shug then came up with the concept of marketing Celie's trousers and recruited some individuals to assist Celie in the process. Celie eventually established her pants manufacturing business. Celie's fortitude in progressing her life and having a goal for her future advancement, even without the guy in her life, is shown in this. Celie also dares to mass-produce trousers, demonstrating her determination to persuade other women to wear pants often associated with men.

*"I'm busy making pants for Sofia now. One leg be purple, one leg be red. I dream Sofia wearing these pants, one day she was jumping over the moon." (p.216)*

Furthermore, according to the remark above, Celie developed a pair of pants for Sofia that are seldom manufactured by most people, with one side purple and the other red. This is, of course, a reflection of Celie's bravery in not just attempting to dispel the stereotype that only males wear trousers but also in designing pants that were unlike those created by regular people. Celie took the risk of expressing herself artistically.

As previously said, Celie and her husband, Mr.\_\_\_\_, never had a nice intimate connection. Celie's sex orientation changes due to Shug Avery's presence in his home. Shug Avery noticed that Celie was never happy with her husband's intimate connection, so he tried to teach her how to enjoy sex. Celie began to feel a strong affinity with Shug Avery as their friendship progressed.

*"All the man got the eyes glued to Shug's bosom. I got my eyes glued there too. I feel my nipples harden under my dress. My little button sort of perks up too. Shug, I say to her in my mind, Girl, you look like a real good time, the Good Lord knows you do." (p.81)*

Celie was experiencing her first feelings of sexual desire toward Shug. Celie grew to respect Shug on both a physical and a personal level.

*"She says, I love you, Miss Celie. And then she hauls off and kisses me on the mouth.*

*Um, she says, as she surprises. I kiss her back, say, um, too. We kiss and kiss till we can't hardly kiss no more. Then we touch each other." (p.113)*

According to the quotation above, Celie responded to Shug's words of affection. They kissed like a male and female couple after that. Celie is head over heels in love with Shug. Shug began to make Celie feel more at ease.

*"Me and Shug sound asleep. Her back to me, my arms around her waist. What is it like? Little like sleeping with mama, only I can't remember ever sleeping with her, little like sleeping with Nettie.*

*Only sleeping with Nettie never feels this good. It's warm and cushiony, and I feel Shug's big tits flop over my arms like suds. It feels like heaven is what it feels like, not like sleeping with Mr. \_ \_ \_ \_ at all." (p.114)*

Celie mentioned that she had a great time with Shug. Celie thought holding Shug was the most comforting hug she'd ever experienced. Celie went so far as to say that she felt like she was in heaven. Celie also mentioned that sleeping with Shug was not the same as sleeping with her husband. Of course, this mirrors his shifting sentiments for other women, specifically Shug.

*"The only thing that bothers me is that she never says anything about coming back. And I miss her. I miss her friendship so much that if she wants to come back here dragging Germaine, I'd make them both welcome or die trying. Who am I to tell her whom to love? My job is to love her good and true myself." (p.269)*

As seen by the sentence above, Celie clearly misses Shug back to her. Celie didn't mind if Shug returned with Germaine, his new lover. Celie concluded that she would always love Shug with all her heart, without needing to coerce Shug into feeling the same way.

## 2. Namaku Hiroko

Discrimination against women in the novel *My Name Is Horoko* is people's attitudes about women prompt Hiroko due to society's socio-cultural character. Even though the novel takes place after WWII, in Japan, where a constitution has been enacted that regulates every human right to be free to work on their lives, both men and women, it appears that discrimination against women is still felt by some characters in the novel, including myself, Hiroko. This is the reality that the novel's author may have witnessed.

*"Four years after I was born, my mother died. My father remarried after the time of mourning was over. From this second wife, my father got his dream of the birth of two sons a year apart. Both are like boys in our country, growing up at will and worrying indulgence." (p.12)*

*"My two sisters don't help much at home. If they are not at school, they may be in the fields or at a neighbor's house watching television or playing with other children. I never heard my mother tell them to do anything in the fields. As for my father, only once have I heard him telling my sister to look at the road if a truck is seen coming to carry the harvest to the collection point." (p.15)*

According to the clip, Hiroko's family is starting to plant the seeds of prejudice between males and girls. As previously said, males in his nation grow up at their leisure and with unquestioning indulgence. Hiroko's mother never asked her younger siblings to help out at all. Hiroko was treated differently by her older brother than by her younger sibling. Hiroko was subjected to discriminatory treatment in the form of a double burden, in which he was given more labor than his younger brother.

*"From low school, I did not continue my studies to a higher level. With somewhat limited knowledge of kanji, I can say I can read newspapers. I stayed at home, replacing my mother's power."*

*Four days later, I sat beside the truck driver that brought the country's produce to the city. I was nearly sixteen at the time. I haven't been to school for two years." (p.15)*

Hiroko's life appears to have been affected by the concept of "unnecessary education for women." Women appear to be prepared to be decent homemakers, while males are the breadwinners for their families. Hiroko himself encountered discrimination in the form of educational constraints when he was 14 years old. This is possible because women in Japan at the time believed that they did not need to attend high school since they would one day follow their spouse and that women's nature was exclusively to be homemakers. Hiroko has been subjected to discriminatory conduct in the form of Stereotypes, in which women are mistakenly assumed not to require higher education.

*"Behind me, my mother shuffled along in my father's footsteps. It was clear from afar, her*

*oversized and dark peasant pants. She worked hard. Maybe tougher than my dad. When the whole house sleeps, sometimes I am awakened by the light of a lamp covered by a rice paper hood, lowered against the table. My mother was patching thick T-shirts or preparing boxes of food that I would take to school and bring herself to the fields." (p.13)*

*"Several times I saw dad come home half-drunk from a village celebration, a neighbor's wedding or a new year." (p.18)*

Discrimination exists in Hiroko's mother's life as well. Hiroko's mother fell after her husband, who was behind her since she needed to carry some agricultural supplies. Like Hiroko's father, Hiroko's mother was subjected to discriminatory treatment in the form of a double burden. Hiroko's mother is a more diligent worker than her father. When Hiroko's father goes out with his friends on the weekends, Hiroko's mother stays at home to prepare for their needs the next day.

*"The decision that my father made was a decision that must be obeyed without the parties involved. At that time, I accepted it with eternal fairness and full of obedience. My father was a decisive person in our lives. I can't see any reason to refute it. Even though at that time I was worried." (p.15)*

The remark shows that Hiroko's father's authority in his household is respected. Hiroko's father was a strict dictator. Hiroko refrained from arguing or defending himself. The family's decision maker is the father. Everything hinges on the father's decision. According to him, this is normal since, in Japan, a woman must submit to her father first, then her husband, and then, in her old age, to her son, who is the family's leader. Hiroko was subjected to discriminatory practices, such as limits. Because of his father's dominance, Hiroko cannot mature and have his own opinions. Hiroko is subjected to discriminatory conduct in the form of submission, in which females are portrayed as weak and must obey all of their father's demands, whether they like it or not.

*"The Master often went out at night with the young man. They came home in the morning. The madam did not sleep all night waiting for him if they left. As soon as she heard her voice in the side aisle, the madam jumped up and waited at the door, kneeling in our country's way." (p.17)*

The lady's treatment of kneeling when the master came to the house shows that the lady was in a lesser position than the male, who in this case was the master at the time. The idea that women are far behind males has placed women in second or third position below men, one of which is in the low-indexed home sector with her bowing under her husband's feet.

*"The next morning, I saw the house was a mess. The door papers were torn. The ornate glass hanging from the shoe rack in front of the entrance was shattered. I found the master's umbrella broken in two, located on the tatami of the dining room. Suddenly the foreign young man approached me saying: 'Madam is very jealous,' then his hand pointed to the former umbrella, his voice lowered, afraid of being heard from the master's room. 'Master beats madam with an umbrella.'" (p.19)*

According to the clip, the master has battered the madam with an umbrella. Mrs. is subjected to violence as a result of discriminatory conduct. The following excerpt is possible because it is based on the notion that males are in a superior position than women and hence have the authority to enslave and force them. Furthermore, it stems from the belief that women are weak beings, whereas males are strong creatures, allowing men to use their authority to conduct violence against women. In this scenario, women cannot feel envious of what their husbands have done outside the home because it does not appear to be a natural thing for a woman to do so.

*"However, three months later, I was still working for my employer. The lady was pregnant with her second baby. Master repeatedly tried to push me into the corner of the cubicle, and from day to day, I felt more and more pressure on myself. Twice at*

*night, I heard his footsteps stop in front of my bedroom door" (p.61)*

*"' Sir...'. That's all I can say. That same day without waiting for night to come, he managed to have me. The tatami floor in the front room shows how much I cursed myself from start to finish. I don't like him. I don't want him" (p.74)*

Hiroko's experience working as a housemaid is chronicled in this trailer. Hiroko's male boss engages in discriminatory conduct in the form of sexual assault in the workplace. Hiroko is experiencing this simply because of ladies and maids; her male boss may treat her however he wants. Hiroko is adamantly opposed to it, and it appears to have put pressure on her to work as a housemaid.

*"In my country, at that time, the position of women was far below that of men. Both in customary procedures and laws. As far as I can remember, I didn't see it as anything out of the ordinary or out of the ordinary during my time in the village. I accept it as I accept most other things. Out of the embrace of the family, working from one city to another, expanding the social circle, I just saw the lameness that I didn't notice at first." (p.169)*

Women have a far lower status than males. This appears natural to Hiroko at first since it has become a habit and does not diverge as much as society as a whole, and it is also regarded as normal. However, as Hiroko's connection progresses, he feels a sense of inequity. Hiroko's mentality evolved during the course of her stay in the city, as well as her interactions with other individuals in the city. Hiroko began to rebel against him. In this example, Japanese women are defined as being subjected to discrimination in the form of subordination, in which women are given a lesser status than males.

*"I regret getting Suprpto, who says that men can be fat, while women can't. The sentence, which may be simple without any bad intentions, really hurts my heart. To him, a fat woman looks ugly." (p.170)*



Hiroko was dissatisfied with Suprpto's statement that males could be overweight but women couldn't. Suprpto also feels overweight women are unattractive. However, this remark has become popular in society as a result of the rise of numerous viewpoints that women must maintain their beauty and attractiveness to avoid seeming obese. Women are subjected to discriminatory conduct in the form of stereotypes, which lead to erroneous assumptions and a loss of self-confidence.

*"In our society, it has been postulated that wealthy men usually have more than one household. Out of this habit are very few in number. With excessive extravagance, Natsuko's father supports all the women. Everyone bought a house, including his family. And the pinnacle of generosity that transcends limits abounds in a theater dancer in the small town of Takarazuka. According to the news, he was the one who destroyed the Natsuko family fortune. So the only property of the family, namely the house in Rokko, will be confiscated to pay off debts. Natsuko couldn't hold it all in. His mother, who was sick because of thinking too much about fate, was also carried into the wave of life." (p.240)*

This clip depicts Natsuko and her mother being subjected to prejudice in the form of marginalization by her father. Because of their father's activities, they have been forced to live in poverty to pay their debts. In a culture where affluent men typically maintain many households, this has become a proposal as described in the paragraph above. Even though his father spent all of his riches and produced much debt, Natsuko and his mother had to suffer and feel it, causing both Natsuko and her mother sorrow.

## Discussion

Several

Several lines from the novels "The Color Purple" and "Namaku Hiroko" may be found in the analysis above that discuss concerns of gender equ-

ality. In general, the two stories demonstrate that the female characters in the stories face prejudice based on their gender. The distinction resides in the socio-cultural conditions that serve as the story's background, which are distinct from one another. The varied forms of prejudice female protagonists suffer in the two stories might be seen in this way.

The black feminist movement arose in opposition to middle-class white feminism, which failed to recognize the impact of racism on both dominant and minority groups. According to some observers, black feminism is a movement that embraces mainstream feminism while having a special sensitivity to racism. It's probable that Alice Walker, the author of "The Color Purple," was influenced by the rise of feminism among African-American women. Alice Walker is a black lady as well. And this work has the potential to empower black women to reclaim their dignity. As previously stated, this work won the Pulitzer Prize for Fiction and the National Book Award in 1983. Alice Walker was sometimes listed as the first black woman in America to earn an award.

Of course, this is one way in which Alice Walker's work "The Color Purple" reflects the phenomena of feminism that occurred at the time and was deemed worthy of being brought up to society, particularly American culture at the time, where black women are subjected to male oppression. Black ladies sought to break out of the rut they were in at the time. They raise their dignity as women in various ways, as shown in the novel. The female characters in the novel "The Color Purple" are described as having to cope with extremely tough situations due to the general public's perception that women's dignity is inferior to men's. In their own families, black women must battle not just against the arbitrary behaviors of white people but also against the abusive activities of black males.

In contrast to "My Name Is Hiroko," discrimination against women in Japan cannot be separated from the Japanese people's beliefs and customs,

both those derived from Shinto religion and those derived from Confucianism and these beliefs and customs continue to influence Japanese society's mindset, affecting female characters.

Gender discrimination is the discriminatory conduct faced by the female character in the novel; my name is Hiroko. Marginalization (the process of the impoverishment caused by gender differences), stereotypes (images, depictions, of a person or group based on incorrect perceptions or assumptions), subordination (judgments or assumptions that one gender performs a role lower than others), violence (physical and non-physical attacks against the other gender by one gender, family, community, and the State), and double burden are all examples of gender discrimination (the workload received by one gender is more than the other gender).

Prejudice in the family, education discrimination, workplace discrimination, and social discrimination are all sorts of discrimination suffered by female characters in the novel; My Name Is Hiroko. Hiroko, Hiroko's mother, Hiroko's boss, and one of Hiroko's friends have all encountered prejudice towards women in the family. Double burden, subordination, marginalization, and violence are all forms of discrimination. Hiroko first encountered prejudice against women in the educational system when he was 14 when he was denied access to higher school.

Due to the preconception that women do not need to attend high school, this conduct manifests itself in the form of educational constraints. Hiroko encounters this type of gender discrimination in the workplace for the second time when she works as a housemaid. Hiroko's male boss engages in discriminatory conduct in the form of sexual violence. Discrimination against women in society shapes societal perceptions of women in discriminatory conduct, insubordination, and stereotypes, namely that women's positions are different from men's positions, both in terms of customary and legal procedures.

Overall we can see that socio-cultural conditions influence a literary work. A work will almost always be linked to societal issues or social factors that exist in the context of its creation. Literature is a form of art that communicates via the use of words. Literature is a social institution that uses language as a medium, and language is a social invention in and of itself (Amalia, 2020).

Because literary works comprise the delivery of an image of society or a social picture connected to between communities, community interactions with people, human relationships, and life events, this concept demonstrates that literature is strongly related to the social circumstances of society. The link between people in real life and people in literary works is formed through literary works that are a representation or mirror of society. The creator (author) and the work made are inextricably linked; the author's socio-cultural background impacts the author's traits in generating the work.

Literary work is the author's reflection on life and life, mixed with a style of imagination and creativity backed by his life experiences and observations. The context and conditions of society when a literary work was done cannot be isolated from the literary work. A literary novel's content might be a recording inspired by real-life, mixed with experience, discussed by the author with a vivid imagination, and fascinating with messages and high-value content for the reader (Sehandi & Bala, 2021).

The author attempts to reveal the phenomena of human existence, mainly diverse happenings in this life, via his work. This is understandable because literary works include notes, fiction, and forecasts about human existence. As a result, literary works frequently include social facts (Meirysa & Wardarita, 2021). The life experiences and information that readers bring to a text have a big effect on how they understand it. Sharing interpretations of texts and the lens of experience that shapes those views with other readers is

perhaps the most natural method to express them (Mustofa & Hill, 2018).

## Conclusion

In conclusion, Different cultural origins can alter the degree of gender equality experienced by women, as evidenced by the two books examined above. In America, racial prejudice exacerbates the problem, whereas, in Asian countries, women are viewed as inferior to males in various ways. As a result, we observe that society's socio-cultural environment heavily impacts linguistics. This is portrayed from a cultural perspective that differs from the author's, impacting the author's perspective in bringing the characters into the tale

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