

**THE SELF-ACCEPTANCE STRATEGY OF AFRICAN
AMERICAN WOMEN IN SHANGE'S *FOR COLORED GIRLS*
WHO HAVE CONSIDERED SUICIDE/*WHEN THE RAINBOW IS*
ENUF**

THESIS

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**ENGLISH STUDY PROGRAM
LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

2011

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THESIS

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ABSTRACT

Sunarmi, Intan Anis. 2011., **The Self Acceptance Strategy of African American Women in Shange's *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf***. Study Program of English, University of Brawijaya. Supervisor: M. Andhy Nurmansyah; Co-Supervisor: Aris Siswanti

Keywords: African American Women, Self-acceptance

The growing issue of racism, sexism, and classism in American society brings multilevel oppressions to African American women and places them to the lowest level of American society. They have to suffer for being woman and colored. The interrelated multilevel oppressions hit the African American women makes them unable to protest against all bad treatments they have to face. Their position, which is in the bottom of the social hierarchy, has kept them silenced. Oftentimes, they were cornered and claimed as the villain by the society instead of getting support for being the victim of the tragedy they undergone. It makes them hard to get out of the oppression system. *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* is a literary work that telling about the life of seven African American women who experience various oppressions that make them loses their sense of self and drops them into a state of identity crisis.

Black feminism concerns with the oppressions hit African American women. It analyzes the causes of oppression upon them and seeks for the way out of it. Erikson's psychosocial theory concerns with the formation of one's identity. The research I conduct is a content analysis. To do the study, I use Black Feminism and Erikson's psychosocial theory.

This study reveals that sisterhood and dance help the characters of the play to survive the oppressions hit them and redefine their identity as African American woman. Sisterhood provides refuge, a space of understanding the situation they are facing. By gathering, they gain strength, encouragement, and even self-esteem, while dancing provides joy and safe space to express their feeling. It also helps them to state their identity as African American women. *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* has a strong correlation to the life of Shange. Thus, I suggest the next researcher to do a comparative study between *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* and other Shange's work.

ABSTRAK

Sunarmi, Intan Anis. 2011.. **Strategi Penerimaan Diri Wanita Afrika Amerika dalam Karya Shange *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) M. Andhy Nurmansyah (II) Aris Siswanti

Kata Kunci : Wanita Afrika Amerika, penerimaan diri

Perkembangan isu mengenai rasisme, seksisme, dan klasisme di masyarakat Amerika memberikan penindasan bertingkat kepada wanita Afrika Amerika and menempatkan mereka pada tingkatan terbawah dalam susunan masyarakat Amerika. Mereka harus menderita karena mereka wanita dan berkulit berwarna. Penindasan bertingkat yang saling terkait membuat wanita Afrika Amerika tidak bisa protest terhadap semua perlakuan buruk yang mereka terima. Posisi mereka yang berada di dasar susunan masyarakat telah memaksa mereka untuk tetap bungkam. Seringkali masyarakat mengkaitkan dan menganggap mereka sebagai pelaku alih-alih sebagai korban atas tragedi yang mereka terima. Hal ini membuat mereka sulit untuk keluar dari jeratan sistem penindasan yang ada. *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* adalah sebuah karya sastra yang membahas tentang kehidupan tujuh wanita Afrika Amerika yang mengalami berbagai macam penindasan hingga membuat mereka kehilangan rasa terhadap diri mereka dan memasukkan mereka dalam keadaan krisis identitas.

Black feminisme membahas tentang penindasan terhadap wanita Afrika Amerika. Paham ini menganalisis penyebab dari penindasan terhadap mereka dan mencari jalan keluarnya. Sementara teori psikososial milik Erikson membahas tentang pembentukan identitas seseorang. Penelitian ini merupakan analisis terhadap isi. Dalam melakukan penelitian ini, saya menggunakan teori Black Feminism dan teori Psychosocial milik Erikson.

Penelitian ini menemukan bahwa sisterhood dan tarian membantu karakter-karakter yang ada di dalam karya drama tersebut untuk keluar dari penindasan terhadap mereka dan membantu mereka mendefinisikan kembali identitas mereka sebagai wanita Afrika Amerika. Sisterhood mampu memberikan mereka perlindungan dan ruang untuk memahami situasi yang sedang mereka hadapi. Dengan berkumpul bersama, mereka mampu mendapatkan kekuatan, keberanian, dan bahkan penghargaan terhadap diri, sementara tarian memberikan kesenangan dan ruang aman untuk mengekspresikan perasaan mereka. Tarian juga membantu mereka untuk menegaskan identitas mereka sebagai wanita Afrika Amerika. *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* penuh dengan aspek simbolis yang sangat menarik untuk dianalisis.

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The Writer



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CHAPTER I INTRODUCTION

1.1 Background of the Study

African women were brought to America in the seventeenth and early eighteenth century (Collins, 1993, p. 418) as indentured servants for the white settlers. As soon as the plantation system was applied, these African women have become slaves for the white settlers. Their position as slaves was strengthened by the colonial law at that time, which made their life worse.

Since they were brought to America, African American folks have experienced rich stories of suffering, especially the women. During the slavery period around 17th-19th centuries, African women had to endure such a great oppressions “starting from a hostile and emotional environment, along with extreme work quotas and harsh corporal punishment into the sexual abuses” (Miles, 1993). For example, during the era of plantation system African women slaves had to do the child breeding practice in order to give the slave owner more profit.

Even after slavery system ended, marked by the end of Civil War, the African American women still carried the burden of suffering due to their color of skin. The development of the United States governmental system did not change the African American life much. They still had to receive discriminative treatment from the white folks. The growing of issues such as racism, classism, and sexism has grown strong

in American society that it brings multilevel oppression upon African American women. They have to suffer due to bad experiences for being a woman and colored who live in a patriarchal and racist society. Patricia Hill Collins argues that these oppressions have been systemized and structuralized with three interrelated dimensions; they are economy, politic, and ideology (Tong, 2004, p. 318). This condition places the African American women to the lowest level of the American society, under the white folks and black men. Besides, their poor living condition has restricted their access to get a better life. One example of the opportunity limitation upon African American women after the Civil War was the few kinds of occupations. Their choice of jobs was just around agricultural, domestic service occupations such as cleaning other women's home and caring for their family, and commercial service occupation including hairdresser, laundry operative, home laundress, cook, waitress, and so on (Helmbold, 1993, p. 331). Other than the limited choice of jobs, African American women also could not get any education in the formal schools, did not get any legal right, were sexually despised, and were bullied around for the attachment of negative images such as The Mammy, The Matriarch, The Welfare Mother, and The Jezebel, which stated that African American women were created to be inferior therefore they did not deserve to be respected. The Mammy is a fictional figure of slavery era about African American obedient slave woman, which is used as the yardstick to evaluate African American slave women's behavior. It also symbolizes the dominant group's perception of ideal African American slave woman's

relationship to the elite white power (Huxtable, 2010, par.4). The Matriarch is an image of a manly African American woman who has failed to acquire their traditional duties as a mother and as a woman (Huxtable, 2010, par.6). While the Welfare Mother is an image of a lazy African American woman who is too greedy for the welfare funds. The fourth negative image about African American women, the Jezebel, is an image of African American women, which portrays them as a seductive, lustful, and immoral being.

For the position of African American women is in the bottom of social hierarchy, the oppressions that hit them do not only come from the white folks, but from the African Americans as well. There are numerous of records for ravishment, mistreatment, sexual despises, and other oppression upon African American women done by people from their own race. The case of Anita Hill is one of the examples. Hill, an African American woman who was working as lawyer, was sexually harassed by her African American boss, Thomas Clarence. She reported the crime that happened to her when Clarence was nominated for the Supreme Court. Hill realized that reporting Clarence could bring danger on her profession and fulmination from the African American people, yet she could not stand for the harassment any longer (Tong, 2004, p. 324). However, no matter how hard she had to prove the harassment and explain her condition, Hill did not get any support or positive respond neither from the court nor from the society. The African American people criticized Hill's act and considered that she wanted to kill the future of the African American people in

United States since she reported the only nominated African American man in the Supreme Court. In the end, the judges saw this case as an affection case rather than saw it as a sexual despise case.

The interrelated multilevel oppressions hit the African American women make them unable to protest for all bad treatments they undergo. Their position, which is in the bottom of the social hierarchy, has kept them silenced. Oftentimes, they are cornered and claimed as the villain by the society instead of getting support for being the victim of the tragedy they undergone. In dealing with this situation, the only thing that can make them survive is by sharing. They share to others through writing, gathering, and dancing. Gathering, building a sisterhood, and dance hold significant role in the life of African American women in dealing with their oppressed life. Sisterhood provides a refuge for African American women as well as a space of understanding the situation they are facing. By gathering, they will gain strength, encouragement, and even self-esteem (Blackmon, 2009, p. 7). While dance provides joy and safe space for them to express their feeling and helps them to release their burden. Dance is essential for the African American women for its history of culture, which they had been brought from Africa in time they first arrived in America. As Asante stated, “the story of Black women in dance is the story of generations of dancers whose gestures, feelings, and concepts have been handed down from one group of women to another, from one time in history to another”

(Asante, 1993, p. 293). Dance has become their soul, a companion during their hard

times. Dance can speak up their mind, empower them, and states their identity. Here, it can be seen that dance plays an important role in the history of African American women survival in the land of America.

Ntozake Shange got an understanding on the role of dance and sisterhood in the history of her grandmothers and it drives her to write a play, which tells about the varied life experience of African American women throughout the United States. *For Colored Girls who have Considered Suicide/ When the Rainbow is Enuf* happens to have a correlation to the life of Shange. She was born Paulette Williams. It is noted that in her early year of college, she had attempted suicide for at least four times due to the despondent over her separation with her husband and the society that penalized intelligent and purposeful women (Richard, 1993, p. 296). In 1970, after finishing her college, Williams relocated to Los Angeles. During this time, she pursued a formal education and an informal apprenticeship by living with other writers, dancers, and musicians. In 1971, she was baptized by two of her South African friends with a name Ntozake Shange.

She wrote the play in form of choreopoem, a play that combines poems and dance. Basically, choreopoem is just the same as play. It consists of words which are designed to become a performance, including dialogue, stage direction, and other supporting things. However, the dialogue in choreopoem is made in form of poem and the characters' movement is mostly combined with dance. Choreopoem firstly appeared in theatrical industry through *For Colored Girls who have Considered*

Suicide/ When the Rainbow is Enuf. As cited in coolblackmedia.blogspot, Lord Nathan stated that Shange wanted to create a new form of art that can create an emotional response within the audience. (Brooks, 2010, par. 2).

The play tells about the hard life experiences of African American women living in the United States and how they empower themselves in dealing with their condition. There are seven characters of the play; they are Lady in Brown, Lady in Blue, Lady in Yellow, Lady in Orange, Lady in Red, Lady in Green, and Lady in Purple. Each of these women experiences hard life condition, starting from social prejudices into abusive treatments. Some of them also experience a horrible tragedy, such as committing an abortion, being raped by their friend, and witnessing her children assassination. Those bad treatments make them lost the sense of their selves and drop them into a state of identity crisis. Then, in their sorrow, they gathered, shared their story and danced together. Those things help them to keep survive. Finally, in the end of the play, they realize their self-value and uniqueness, which makes them capable to accept and love themselves the way they are.

This play interests me since it portrays the various problems that hit the African American women in the states throughout the US and their unique strategy in dealing with their condition. The presence of sisterhood and dance, along with Jazz and Blues music that lead the characters to the state of self-acceptance and lift their self-esteem makes me want to analyze further about the power of sisterhood and dance as the representation of African American's culture, in the life of African

American women. As it is believed by the Black Feminists that sisterhood and cultural understanding is important in revealing the self-consciousness, self-esteem, and self-courage, which will lead them to liberate themselves from their oppressors.

This study will provide more understanding about the role of dance for African American women as a medium used to deal with the oppressions they undergo. This information is expected to give the readers knowledge about the role of dance as the media to handle any oppression, which in this case the oppressions dealing with racism, sexism, and classism. This study is also expected to encourage other researcher to investigate more the ways African American people used to survive in their life and, in general, the ways that people used to survive in their life.

1.2 Problems of the Study

To reveal the self acceptance strategy used by the characters, the thesis problem will be formulated as the following:

1. What are the oppressions experienced by African American women as depicted in the play?
2. What are the strategies of self-acceptance used by the characters of the play?

1.3 Objectives of the Study

The objectives of this study are:

1. To know the oppressions undergone by African American women as depicted in the play.
2. To reveal kinds of self acceptance strategies used by the characters of the play.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of some references I use to reveal my study. They are Black Feminism and Psychosocial theory of Erik Erikson. I also enclose the brief explanation about oppression, dance, Jazz and Blues music, self-acceptance, self-reliance and review of the previous study which will help the reader to understand the study better.

2.1 Black Feminism

Patricia Hill Collins defines Black Feminism as the process of self-conscious struggle which empowers women and men to realize a humanistic vision of community (1993: 418). The multiple oppressions experienced by African American women lead them to a struggle that encourage each individual to develop thier own individual unique human potential based on notions of fairness, equality, and justice for all human being.

There are four themes in black feminism. They are the legacy of struggle, the search for voice, the interdependence of thought and action, and the significance of empowerment in everyday life. The first theme is legacy of struggle against racism, sexism, and classism. Black Feminists see that legacy of struggle could lead African American women to a consciousness about the importance of thinking inclusively

about how race, class, and gender shape African American women's live. This struggle and its resulting humanistic vision differentiate black feminism from white feminism. Black Feminist main concern has been the transformation of social relation based on race, class, and gender.

The second theme is derived from the refusal of African American women to remain silenced concerning the bad images or stereotypes about them developed by the dominant group. "Black women's lives are a series of negotiations aimed at reconciling the contradictions of their own internally defined images of self as Black women with these controlling images" (Collins, 1993, p. 419). To get any positive self image back, African American women need to resist the negative image about them and negate its influence to their selves.

The third theme is the interdependence of thought and action. It is important to stress the connection between thought and action of African American women in order to develop a self defined voice concerning with the oppressions they experienced and to enact the resistance that can follow.

The last theme is the empowerment in the context of everyday life. The empowerment of African American women to take action upon the oppressions they experienced in their everyday life can bring them to a success of self liberation, and most important is to show their existence. Collins noted that the goal of Black Feminism concerning their life is not merely to survive or fit in but to feel their ownership and accountability.

Besides carrying the four core theme, black feminist thought also suggests a tool for African American women to gain the goal of black feminism struggle. This tool is called “sisterhood” Patterson, through *The Journal of Black Psychology*, explains the importance of sisterhood for African American women. She notes, “Other Black women are the primary source of Black women’s self-esteem because it is their evaluations that are most important for their self-assessments... Other Black women validate the experience, perspective, and feeling of African American women that the mainstream society attempts to invalidate” (2004, p. 310). It is by building a sisterhood, the African American women can get understanding, support, courage, and discourses about African American women’s identity. Blackmon affirms this importance of sisterhood. She notes that sisterhood provides a space of understanding and refuge for its community. She also argues that African American women must construct the community, “I am arguing that black women must construct communities that share a resolve to contest systems of oppression and refute discourses that mark black bodies as inherently inferior, and simultaneously acknowledge the disjuncture of experience and identity within those communities” (2009, p.7).

The idea of Black Feminism is suitable for my study, since *For Colored Girls Who Have Considered Suicide/ When the Rainbow Is Enuf* is a series of African American women’s struggle to gain an acknowledgement about the uniqueness and precious value that owned by every individual in the world. The seven ladies in the

play have lost their sense of self and doubt the preciousness of their value because of all the abusive treatments and negative stereotypes about them developed in their society. They are in a situation which is called as “identity Crisis” by Erikson. To keep them survive, they dance and share their story together. Thus, they are able to find their own definition about their identity as a colored woman by dancing.

2.2 Erik Erikson Psychosocial development

Much like Freud, Erikson divides the personality development into a series of stages. However, Erikson’s theory describes more on the impact of social experience to the life of the individual. He saw that environment is not restricting or judging as what Freud believes, rather it encourages and helps the individual in their development. Based on his study upon Sioux Indians, Erikson believes that the course of development is determined by the interaction of the body, mind, and cultural influences. These three aspects are intertwined by each other. This is why the psychological theory of Erikson be called as “psychosocial”. Erikson’s theory covers the human development from born to death (Hall and Lindzey, 1993, p. 138).

Erikson’s psychosocial theory is basically divided into eight stages. If people gain successful completion in each stage, they will lead to high confidence and self-esteem which, later, lead them to the successful interactions with others while failure of completing the stage will result low confidence and self-esteem. People who fail tend to have low confidence and self esteem. They look down upon their self and

withdraw their self from the social interactions. However, these stages can be resolved successfully at a later time. As Harder notes in *The Development Stages of Erik Erikson* that Pamela Levine sees the development stages as a spiraling cycle rather than a stage through which once people pass, they will never to visit again.

These stages consist of Trust vs. Mistrust, Autonomy vs. Shame, Initiative vs. Guilt, Industry vs. Inferiority, Identity vs. Role-Confusion, Intimacy and Solidarity vs. Isolation, Generativity vs. Stagnation, and Integrity vs. Despair.

Besides concerns on the developmental stages, Erikson also emphasizes the important role of ego on the identity development. He sees ego as a special feature of human. It is not the slave of id and superego, rather it manages them with the environment. He stated that there are three elements of ego; they are body ego, ego ideal, and ego identity. Body ego is referring to the people's experience with their body, while ideal ego is a sense of self about how the individual should be, and ego identity is a conscious sense of self that we develop through social interaction (Alwisol, 2009, p. 86). Ego identity is also defined as the self-image formed during adolescence that integrates the individual's ideas of what they are and what they want to be.

Based on Gale Psychological Encyclopedia the second edition, Erikson's theory believes that people need to gain a complete definition about their own identity in order to gain a healthy self-esteem. The component of identity includes a sense of personal uniqueness and the acquirement of the individual's social identity

based on their membership in various groups – familial, ethnic, occupational, and others. These group identities help the individual to satisfy their need of affiliation and help them to define themselves in the eyes of both others and themselves as well (2001, par.1). Related to the important of identity affirmation, Erikson argues that individual’s identity will gain prominence during adolescence, “faced with physical growth, sexual maturation, and impending carrier choices, adolescence must accomplish the task of integrating their prior experiences and characteristics into a stable identity” (Gale Psychological Encyclopedia, 2001, par.2). In their struggle among alternatives and choices in order to come into the state of the stable identity, individual will face the crisis called “Identity Crisis”. The term was coinage to describe the temporary instability and confusion adolescences experience as they struggle with alternatives and choices. According to the theory, exploring different aspects of people self in the different areas of life, including their role at work, within the family, and in romantic relationships, can strengthen their personal identity.

Jean S. Phinney develops this Erikson’s theory of identity affirmation and identity crisis into a Model of Ethnic Identity Formation. In her model, Phinney supports the idea that a crisis or awakening of some kind is a precursor to an evolved or achieved identity (Journal of Counseling and development, 2006, par. 14). Further, she argues that this identity crisis is a catalyst toward self-examination regarding the individuals’ ethnicity.

This kind of crisis happens in the seven ladies of the play. The seven ladies in the play are confused about their position in the society. They can not find the meaning of their existence in the society for the society keep stating the characteristics of model women, which is based on the white middle class women's characters, while they develop stereotypes about African American women, which is the antithesis of those model women's characters. Under the influence of the mainstream, the Ego Ideal concept of the characters is constructed in the form of the society's model characteristic. Thus, they tried to find their place in the society through romantic relationship. Unfortunately, the relationship is not going well and makes them realize that none of the model characteristic suggested by the society is suit to them. The fact that they fail to follow the model characteristic leads them to the state of failure feeling. This failure feeling lead them to the identity crisis. It is through this time that the characters redefine their identity and come into the notion that each individual are created to be unique, which means each of them are created to be different instead of same. This notion made them acknowledge their uniqueness as a woman who is colored. Thus, they find their identity and this finding result on their respect upon themselves, and these self respects bring them to the notion of self-reliance. This is marked by the statement "i found god in myself and i loved her, i loved her fiercely" (p. 63).

2.3 Oppression

According to Marilyn Frye in her article *Oppression*, oppression is derived from the word “press” which mean mold, flatten, or reduce. Next, she argues that pressure is something that makes people restrained, restricted or prevented in a way so that their motion and mobility become mold, immobile, and reduced. “Something pressed is something caught between or among forces and barriers which are so related to each other that jointly they restrain, restrict or prevent the thing’s motion or mobility. Mold. Immobilize. Reduce” (1983, par.4). One of the most characteristic of oppression, according to her, is “double bind”. Double bind is a situation in which options are reduced to a very few and all of them expose one to penalty, censure, or deprivation.

Frye explains that the existence of oppressed people often seen as “invisible”, whose dignity, right, and place in the society are, somehow, erased as she says “we need not, then, be taken note of. We acquiesce in being invisible, in our occupying no space. We participant in our own erasure.”

Afterwards, Frye states “the experience of oppressed people is that the living of one’s life is confined and shaped by forces and barriers which are not accidental or occasional and hence avoidable, but are systematically related to each other in such a way as to catch one between and among them and restrict or penalize motion in any direction. This is the experience of being caged in: all avenues, in every direction, are blocked or booby trapped.” Later, she explains that oppression is created

systematically to press not only physically, but also mentally. The oppression, somehow, make the oppressed people believed that they are incapable and not deserved to get better. This practice then make what the oppressed people need become blur.

2.4 Dance

There is a broad definition of dance, since it has many kinds of movement, time of performance, and usage. However, to be able to understand dance in this study, I have to give a bordering context of dance.

Dance is a movement of body which is rhythmic, aesthetical, carries meaning in its movements, and used as a form of expression that created and developed by a certain community. According to Judith Hamera *In Dancing Community; Performance, Difference, and Connection in the Global City*, dance is clearly aesthetical. Its movements created aesthetical by the community who develop it. The term aesthetic in dance deals with the usage of dance and the meaning it carries in the society (2007, p. 3).

Dance also constructs subjectivity through the bodies and space, Briginshaw explains in her book *Dance, Space, and Subjectivity*. Subjectivity, according to her, is something related to the questions about who “we” are and the relation to the world “we” live in. The contact between bodies and space can make people who are dancing perceive the world around them and relation to that world. “The conjunction of

bodies and space is important because it is through this interface, through our material bodies being contact with space, that we perceive the world around us and relation to that world” (2001, p. 1).

Besides the aesthetic and the connection between bodies and space which give meanings to dance, there are ethnography and history that cannot be separated from dance. Buckland, in *Dance, History, and Ethnography; Frameworks, Source, and Identities of Past and Present*, states that dance has close relation with ethnography and history. Ashante, through her article *Dance*, seems agree with this statement. She shows the relation between dance and African American society, and explained the big role of dance for them. Further, she shows that dance has a big role for African American, especially the women, “the story of Black women in dance is the story of generations of dancers whose gestures, feelings, and concepts have been handed down from one group of women to another.” Through dance, the African American women have been trying to impact their cultural heritage..... The dance steps of the minstrel shows spoke of past legacies and cultural traditions (Asante, 1993, p. 294).

2.5 Self-Acceptance

Self acceptance is accepting one’s self fully for the person he/she is (Self Acceptance: The Important of Accepting Yourself, 2011, par.1). Further, it is noted that true self acceptance comes from an acceptance of both of the things that the individual like about him/her self, and the things they do not. It means that self

acceptance does not necessarily mean liking or enjoying all the quality of one's self. Rather it means accepting the true reality of a situation, whether the individual find it pleasant or not. When an individual denies his/her current state of reality, being self deception, he/she will experience an internal conflict within him/herself. This internal conflict will be seen in the form of frustration, tension, boredom, or even anger. It is only once an individual had acknowledged, experienced, confronted, and understood, the reality of their situation, they are able to release the negativity that had made them so sick.

2.6 Self-Reliance

Self-reliance is, "having the ability and courage to listen to yourself and act by yourself, rather than letting other people, things, or events decide what you should be, do, or have" (The Meaning of Self-Reliance Explained and Its Importance. 2011, par.1). Therefore, self reliant person realizes and accepts that he or she is completely responsible for their life and that if he or she wants something to be done, he or she must do it him or herself. It is believed that when a person is able to listen to him or herself and follow their own intuitions, only then they are able to trust themselves and steer their life in the direction they want it to go. Further, it is explained that to be self reliant does not mean not to need a help from others. Rather, it is to be away from the state of dependency.

Specifying the idea of self reliance for African American women, Hildegard

Hoeller notes that self reliance allows them to rely on themselves in a full recognition of their systematic oppression and their specific historical and economical situation (2005, par.6). She argues that self reliance implies both a sense of self and a sense of solidarity with others. Further, she explains that self reliance has strongly correlated to the notion of self-respect and self-identity, “we cannot respect our “selves,” our character and individuality, if we deny our identities, our belonging to others who are oppressed and feeble” (2005, par. 21).

2.7 Previous Study

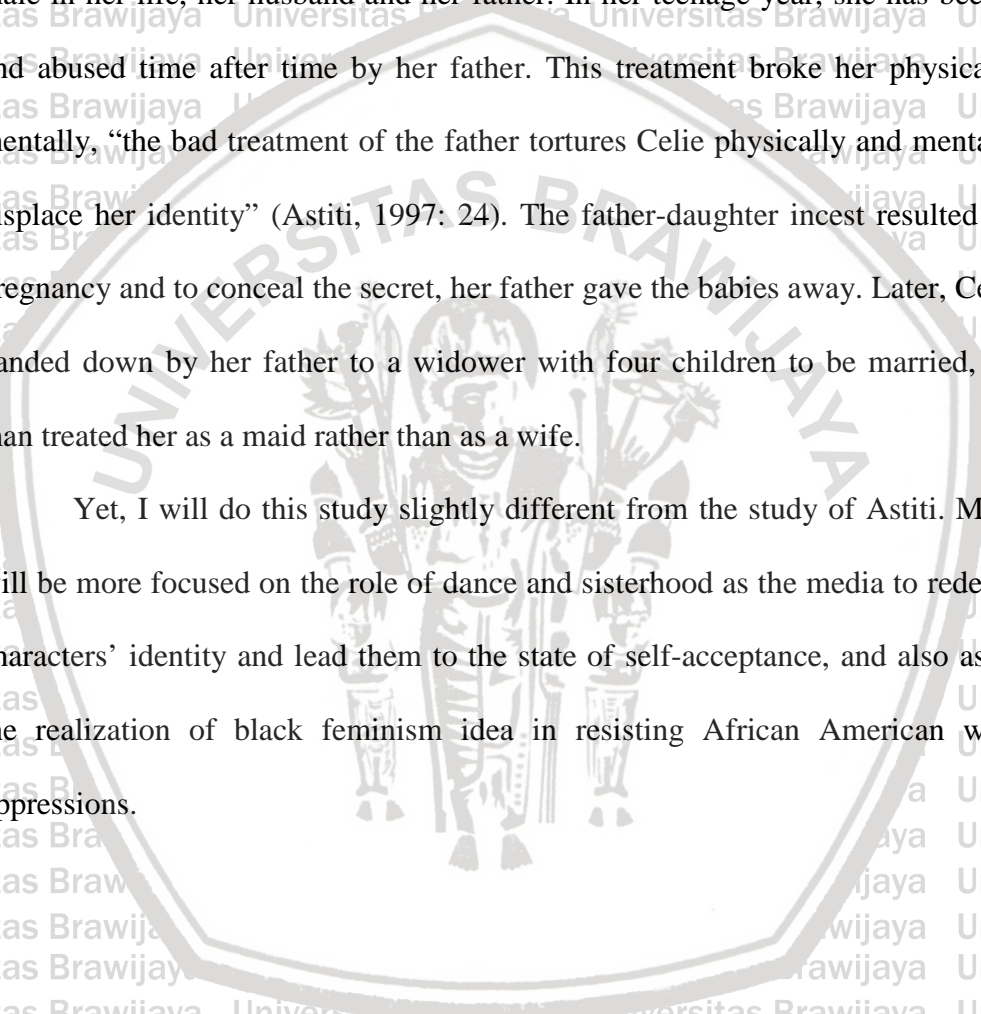
A study using black feminism theory has been done before by Rani Yuni Astiti form University of Petra Surabaya in her thesis entitled *A Study of the Struggle for Self-identity and Self-esteem of the Main Female Character as Seen in Alice Walker's the Color Purple*. In the study, she found that the spirit of black feminism idea helped to lift the main character’s self-esteem up and help her to find her identity as a woman by getting independent. It is said that Celie succeeds to resist the male domination by gaining material prosperity and financial independence from her pants-making business (p. 41). She also leaves her husband in order to get the freedom of managing her own life and willingness.

In addition, it is also important to show the oppression undergone by Celie from the previous study, since they interest me to do this study. Besides, showing the

oppressions undergone by Celie will give more understanding about the condition of African American women, especially in the 20th century.

Astiti states that Celie was dominated and exploited by the two important male in her life, her husband and her father. In her teenage year, she has been raped and abused time after time by her father. This treatment broke her physically and mentally, “the bad treatment of the father tortures Celie physically and mentally and displace her identity” (Astiti, 1997: 24). The father-daughter incest resulted Celie’s pregnancy and to conceal the secret, her father gave the babies away. Later, Celie was handed down by her father to a widower with four children to be married, but the man treated her as a maid rather than as a wife.

Yet, I will do this study slightly different from the study of Astiti. My study will be more focused on the role of dance and sisterhood as the media to redefine the characters’ identity and lead them to the state of self-acceptance, and also as one of the realization of black feminism idea in resisting African American women’s oppressions.



CHAPTER III

FINDING AND DISCUSSION

I would like to point out kind of oppressions undergone by the seven characters in the play and then analyze the way they used in order to come into the state of self-acceptance in this chapter. I point out the kind of oppressions undergone by the characters with a purpose to get a well-understanding about their situation, thus there will be a thorough understanding about the process of gaining self-acceptance they have been through.

3.1 Oppressions Experienced by African American Women as Depicted in the Play

As I mentioned in the previous chapter, oppression is an action of giving pressure to people, whether it is done in purpose or not. While pressure itself is something that makes people restrained, restricted or prevented in a way so that their motion and mobility become mold, immobile, and reduced (Frye, 1983, par.4). In this chapter, I would like to describe kinds of oppression experienced by the seven characters of the play. The play prominently talks about the abusive treatment committed by African American men that the characters have to endure. However, there are at least three sources of oppression that make the characters come to the state of identity crisis. They are the white neighborhood, African American men as their lover, and the presence of horrible tragedies

3.1.1 Oppression from White Neighborhood

For Colored Girls Who have Considered Suicide When the Rainbow is Enuf begins with a prologue poem narrated by Lady in Brown. The prologue manifests the disharmonious feeling of African American women.

“dark phrases of womanhood
of never havin been a girl
half-notes scattered
without rhythm/ no tune
distraught laughter fallin
over a black girl’s shoulder
it’s funny/ it’s hysterical
the melody-less-ness of her dance

...this must be the spook house
another song with no singers
lyrics/ no voices
& interrupted solos
unseen performances

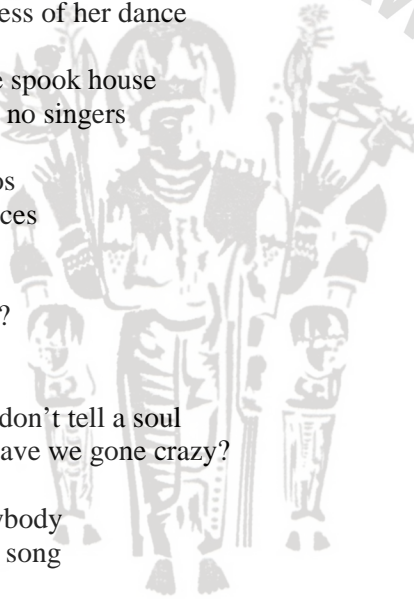
are we ghouls?
children of horror?
the joke?

don’t tell nobody don’t tell a soul
are we animals? have we gone crazy?

... somebody/ anybody
sing a black girl’s song
bring her out
to know herself
to know you

... she’s been dead so long
closed in a silence so long
she doesn’t know the sound
of her own voice
her infinite beauty

she’s half-notes scattered
without rhythm/ no tune” (p.5)



The prologue implies a disharmonious feeling of African American women in the play, which is caused by their incapability to see a complete definition about who they are. The words “half-notes scattered” suggests the characters’ incomplete vision on their own self-definition. Thus, they have no certain meaning about themselves.

They have horrible stories about their life that they can not tell because they are afraid of the consequences. The hard life condition along with the unsupportive environment, which is full of social prejudice, abusive treatment, sexual harassment, limited choice of jobs and limited access to education and legal right brings much confusion about their role in the society they live in. They feel that they are insignificant for the society they live in. These characters live in a society who has restricted their mobility, thus they feel insecure due to the lack of support and protection on them. This insecure feeling then leads them to the fear of expressing and telling what they feel upon all the bad experiences they undergo, therefore they keep silence about all the oppressions that hit them. The lines, “without rhythm/ no tune, the melody-less-ness of her dance, song with no singers, lyrics/ no voices” indicate this silence.

The characters of the play are in a state of great confusion related to their uncertainty about their role in the society and their incapability to find a complete self definition. Such a great confusion makes them lost their self confidence. The affirmative question about their image in the society, which is ended with the question about their insanity, shows how the characters have lost their confidence

about their identity, “are we ghouls? children of horror? the joke? dont tell no body dont tell a soul, are we animals? have we gone crazy?” The prejudice from their society has strongly effecting the characters’ way of thinking and makes them doubt their own self image. The fact that African American women are seen, said, and treated as negative figure who do not deserve respect and honor makes them flustered. They cannot understand why do people used to treat them in a bad way or think that they are horrible and messing around with them by making them as a joke.

This notion of self-image doubt makes the characters incapable to see their preciousness, “she doesn’t know the sound, of her own voice, her infinite beauty” (p. 4).

The following lines strengthen the disharmonious feeling and the lost sense of self happen to the African American women. It is noted that they have been dead and closed in a silence so long. All the oppression that hit them, along with the difficult situation, which does not provide them a lot of choice have killed their hope for a better life thus kept them to remain inferior. The repetition of words “half notes-scattered, without rhythm/ no tune” emphasize on the heartbreaking stories of African American women that has never been told and has never been noticed for their “insignificant” position in the society.

The bad life experiences happen to African American women has long been a public secret of American society. Their position as slave in their early years in America does not give them chance to write a more beautiful path of their life story.

Hembold once noted that the hard life condition of African Americans in the United States rips their soul, especially African American women for being in the bottom of the social hierarchy to live in a capitalist, patriarchal and racist society. Further she mentioned that most African Americans have to cope with poverty. There were almost 40% African American girls ten years old and older were in labor force in 1929 due to the economic condition of the country and family. This need collide to the limitation of opportunity in job. The only kind of jobs available for African Americans are agriculture and nanny for those in the south and domestic and commercial service occupations for those in the north (1993, 323). Besides the difficult economic condition, they also hardly get any formal education in formal schools or any legal right and protection, and sexually despised. All of those conditions are created by the white supremacy in order to keep the African American women's inferiority, which is very useful both for the slavery system and for the viability of white generation. Besides limitation of opportunity, African American women are also manacled by the creation of negative stereotype about them developed in the society. Often time, they are bullied around for the attachment of negative image to them (Morris, 1993, p. 53). Collins notes that these negative images have great impact on the African American people, especially the women, thus she calls it as controlling images. The American society believes those negative stereotypes happened to be true, thus they treated African American women disrespectfully. Besides, the resonance of those negative stereotypes makes the

African American women, somehow, lost their sense of self. There are four controlling images attached to African American women, they are “The Mammy”, “The Matriarch”, “The Welfare Mother”, and “The Jezebel” (1993, p. 419).

The Mammy is a mythical figure of an obedient African American female servant. She is portrayed as obese, coarse, maternal figure. Dr. Pilgrim, in his description about The Mammy figure, noted that The Mammy figure are said to have great love for the white family, in which she belonged to and often treats her own family with disdain. Although she has children, sometimes many, she is completely desexualized. She is a faithful worker, has no African American friends, and completely devoted to her White “family” (2000, par. 2). The image of The Mammy represents the normative yardstick used to evaluate African American women’s behavior and symbolizes the dominant’s group perception of ideal African American female relationship to the elite White power (Huxtable, 2010, par.4).

The Matriarch is an image of African American women portrays as a bad mother who failed their traditional “womanly” duties and act like men. She spends too much time away from home therefore she cannot properly supervise their children. She is a major contributing factor to their children’s school failure. As overly aggressive, unfeminine woman, Black Matriarch allegedly emasculates her lover and husband. These men, understandably, either desert their partner or refuse to marry the mother of their children. The source of The Matriarch’s failure is her inability to follow the model of appropriate gender behavior (Huxtable, 2010, par.6).

The Welfare Mother is an image of African American women, which portrays them as breeders who are too lazy to work, ignorant, stupid, and greedy for welfare funds to control their reproduction. They are typically portrayed as unwed mothers who have no male authority figure to assist them (Weitz & Gordon, 2008, par. 9).

The last controlling image, which appears most of the time in the play, is The Jezebel. Dr. Pilgrim describes this stereotype as seductive, alluring, worldly, beguiling, tempting, and lewd portrayal (*Jezebel Stereotype*, 2002, par.1). It attaches images of slut, immoral and evil women to African American women. This kind of stereotype grew strong in American society up to now. Huxtable notes that this image provides a rationale for the widespread sexual assaults committed by White men typically reported by African American slave women (2010, par. 10). The White slave owners who were often have committed such relationship with their African American slave women claimed themselves to be innocent by creating an image, which states that African American women are sexually unendurable for any normal men. This rationale, later, is also used by African American men who have committed any sexual assaults to African American women as their excuse. The grassroots of this image came from the child breeding practices in the slavery era. It is noted that in slavery era, African American women were often being the forced subject of child breeding and the object of sexual assault by their male slave owner.

There was a governmental law at that time forbid white men to have any relationship with black women. However, the practice still happened a lot for the other

governmental law stated that the child of a slave would be a new slave for free for the owner as well, which means more profit for the slave owner (Thomson, 1993, 1024).

This practice had often spread up jealousy from the white mistress, which simultaneously implanted hatred on white women to African American women.

The presence of those negative stereotypes which control the life of African American women along with the difficult social life condition and the limited chance of bread collecting have restricted the mobility of African American women and make them not to have many choices. Such condition has certainly tortures the soul of African American women, as Lady in Brown states in the beginning of the prologue.

3.1.2 Abusive Treatment from African American Men

The norm of American society categorizes the characteristics of white middle class women as the model woman. According Mgadmi, this norm is centered on the white's patriarchal values (2009, p.7). These characteristics are including self-respect, sexual restrain, modesty, hard work, devotion on domesticity and even sexual purity.

The very values condemn, enslave, and degrade African American women for the fact of their non white ancestor and their poor economical condition (Mgadmi, 2009, p. 10). Thus, it requires African American women to abide on the canon in order to gain respect from the society. Therefore they try to build an intimate relationship with an African American man as an effort to follow the society's norm. Through such

effort, they also try to find love, which they have never been gotten from their white neighborhood. This state is echoed by Lady in Orange stated in page 42.

“ever since i realized there waz someone callt a colored girl an evil woman a bitch or a nag i been trying not to be & and leave bitterness in somebody else’s cup/ come to somebody to love me without deep and nasty smelling scald from lye or being left screaming in a street fulla lunatics”

The statement above shows that American society used to attach the characters to bad images related to the negative stereotypes about African American women developed in the society. In this case they relate African American women to bitch, evil woman, and nag. As Collins notes, which I have mentioned before, these negative images have great effects to the African American women’s life. The fact that these negative images have long been attached to African American women makes these characters consumed by the bad images and it certainly needs an effort to get rid of those images. The words “I been trying not to be that and leave bitterness in somebody else’s cup/ come to somebody to love me” indicates that they have been trying not to be what people used to say about them neither to be effected by it and try to find love from somebody else. In this case, they tried to find love in people from their own race, they are African American men.

Unfortunately, these characters’ effort to follow the society norm to be stick on a relationship with one certain man and to search for love brings more pain to their

life. The society's norm, which centers the characteristic of a good woman on the qualities owned by white middle class women, along with the strong resonance about the African American women's bad quality have affecting these men. They are consumed by the negative stereotypes about African American women, as the result, they used to see African American women as ugly, bad, undesirable women, with whom to stick in a relationship with can only worsen their reputation. Young once notes in her article *Color Commentary*, "in societies all over the world, beauty, social status, and even a stronger likelihood of marriage are linked to lighter skin" (2010, par.3). This situation becomes the background of the bad treatment from African American men, they treat the characters arbitrarily because they think that these African American women cannot give them any significant meaning or lift up their position in the society they live in. The following are the dialogues in the play that depict how African American men treat the characters without any respect and see them negatively.

Lady in Blue:

"I spent more money yesterday
Than the day before & all that's more n you
Niggah ever getta hold to
Come over here bitch
Can't ya see this is \$5" (p. 38)

Lady in Orange:

"i get tired and I haveta come offa the floor & then there's
That woman who hurt you/ who you left/ three or four times/
& just went back/ after you put my heart in the bottom of
yr shoe...."

i cdnt stand bein sorry and colored at the same time” (p. 43)

Lady in Red:

“...on my job
you call at 3:00 in the mornin on weekdays
so i cd drive 27 ½ miles the bay before I go to work
charmin charmin
but you are of no assistance
i want you to know
this waz an experiment
... if i could stand not being wanted
when I wanted to be wanted
& i cannot” (p. 14)

Lady in Purple:

“& you YOU
came sayin i am the niggah/ i am the baddest muthafuckah
out there” (p. 44)

Lady in Yellow:

“i’ve lost it
touch wit reality/ i dont know who’s doin it
i thot i waz but i waz so stupid i waz able to be hurt
& that’s not real/ not anymore/ i should be immune/ if i’m
still alive & that’s what i waz discussin/ how i am still alive
...bein alive & bein a woman & bein colored is a metaphysical
dilemma i havent conquered yet” (p. 45)

Lady in Green:

“& it waznt a spirit took my stuff/ was a man whose
ego walked round like Rodan’s shadow/ was a man faster
n my innocence/ waz a lover/ i made too much
room for/ almost run off wit alla my stuff” (p. 51)

The statements above show how the hope of love from African American men

that the characters have in the previous scene meets a great disappointment. The

experience of Lady in Blue shows that her man treats her like he can buy her. He

thinks that as long as he has money, he can do and get what he wants from Lady in Blue therefore there is no need to be nice to her. The words “bitch” and “\$5” indicates that the man equates her to prostitute, in which I assume that the word “bitch” should not be used by a lover to address their love since it has strong negative sense.

The dialogue narrated by Lady in Orange implies that her man treats her like she has no worth at all. The words “you put my heart in the bottom of your shoe” indicate that her man doesn’t have any respect to her. The word “heart”, which is portrayed to be placed in the bottom of shoe, indicates that the lover does not concern with the feeling of the lady at all cost. Heart is used to be correlated to feeling, and this feeling is said to be placed below the lowest part of human body (bottom of shoe). In the end of the dialogue, she states that she could not stand being sorry and colored in the same time. It deals with the way of American society thinking. The white supremacy has implanted an understanding, which states that African American people are not such a kind of human being and used to correlate them to animal (Pilgrim, 2002, par. 7). Even in churches, the darker color of skin a person has, the more he or she has to sit behind. This concept leads people to think that having a dark color of skin is such a sin. Those actions are committed in order to keep the African American’s inferior. Hence, the society used to think that being an African descends is a shame and they used to feel sorry for that. Thus, Lady in Orange is

understandably could not stand for being sorry because of her color of skin for there is not supposed to be any shame for being colored.

Similar experience also happened to Lady in Red, in which she does not get any respect and being ignored by the one she loves. She is called at three in the morning to come over her lover to be ignored. At the end of the dialogue, she says that she is doing an experiment to see whether she can stand not being wanted when actually she wants to be wanted. It indicates that actually she has already known that her lover did not have any love on her, yet she tries to maintain her relationship to see if she can stand it. The images about African American women developed in the society lead them to a concept of a very undesirable bad woman. Consequently, the African American women cannot see any quality about themselves that can make people want them. Therefore they used to maintain their relationship as good as they can.

The experience of Lady in Purple best depicts how African American men fall for the stereotype, which is developed by the society. Here, Lady in Purple is called “the nigger” that is why she is said as “the baddest mother fucker”. The term “nigger” here refers to “negro”, it is the racist term to addressed African Americans that is used by white people to mean ignorant, unskilled, rural, and southern (Hill, 2004, p.7). The fact that Lady in Purple is called “nigger” by her African American lover indicates the powerful effect of the stereotypes about African Americans developed by the American society that even African Americans themselves prejudice people

from their own race. This sense of prejudice is strengthened by the following statement of lady in purple's lover, "the baddest muthafuckah". Lee Daniel, the director of *Precious* movie, once confessed, "Even though I am black, I am prejudiced against people who are darker than me. When I was young, I went to a church where the lighter skinned you were, the closer you sat to the altar" (Young, 2010, p.23).

The poem of Lady in Yellow shows how is her feeling after all that has happened to her. She feels completely tortured that she is not sure whether it is her own mistake or others mistake that makes her hurt very bad. She does not understand what has she done until she has to face her current painful condition. In the end of her poem, she stated that "being alive and being a woman and being colored is a metaphysical dilemma I haven't conquered yet". She thinks that her hard life condition in which she is doubly oppressed for being a woman and colored is such a dilemma that God gave her, yet she doesn't understand the reason since she hasn't conquered God's purpose for giving her a very difficult life. This poem is related to the poem of Lady in Blue in scene *now I Love somebody More Than*.

"& every word outta imamu's mouth waz gospel
& if jesus cdnt play a horn like shepp
wazn't no need for colored folks to bear no cross at all" (p.13)

The poem shows the rejection of Lady in Blue upon Christianity, upon the God that is imposed to African American folks and has long been used as the media of White supremacy. Here, Lady in Blue compares Jesus, the Christianity God, to Archie Shepp, a Jazz musician. She also states a condition, if Jesus cannot play a horn like Shepp does, then there no need for African Americans to be obedient to Christianity. This implies that actually she does not understand the power of Jesus as a God upon them. It has always been said that He is the savior of people. Yet, such a kind of power does not touch African American women. The African American female characters in the play felt abandoned by God who is said to have the unlimited power. They feel that God cannot help them to cope up their hard life condition, thus they compare Him to Archie Shepp. In other occasion, one of the ladies states that music is her old man, the one that always accompanies them to pass their hard times and help them to cope with it. Here, the ladies think that Archie Shepp can help them to survive their life through his music, the horn that he plays. Therefore they deny Jesus.

The end of *No More Love Poem* Scene suggests the great confusion and desperation felt by the characters. All of their efforts to gain respect from the society as well as gain love from their lover are sound useless for them. It tells that the characters have given everything to get love and respect, yet they have to be slumped in a grief because of the arbitrary treatments from their lover. To live with their lover

they have to struggle among their joy, sorrow, and hope. It is shown through the dialogue in page 44.

“& to come wit you/ I hadta bring everything
the dance & the terror
the dead musicians & the hope
& those scars I had hidden wit smiles & good fucking
lay open” (p.44)

The dialogue above tells that the ladies have to be prepared in having a relationship with African American man. The blend of joy, sorrow, and hope make their relationship complicated. The society’s value about model women makes the American society, as well as African American men demand these women to have the quality of white women. They are demanded to walk, speak, eat, dress, talk, and even listen to the kind of music that white women listen to. However, the fact that they are African descends, thus they have the African features, along with their poor economic condition make them impossible to complete the demand. Besides, to complete the demand means not to be the person the way they are since it requires them to negate their African features. Thus, they find it strange when they try to be a “white woman”. By stating that to be like white women means to be dry and abstract with no rhythm, they are saying that the white women behavior is not suit them. They feel empty and strange to follow the behavior. Once they realize that all they have done are worthless, they manage to redefine their identity, which has been scattered due to the demand of the society related to the norm of ideal woman.

“yes let’s go on and be white/ we’re right in the middle of it/ no use holding out/ holding onto ourselves.” (p. 45)

“we deal wit emotion too much so why dont we go on ahead and be white then & make everything dry & abstract wit no rhythm (p.44)

“i wants my things i want my arm wit the hot iron scar/ & my leg wit the flea bite/ i want my calloused feet & quik language back in my mouth/ fried plantains/ pinaple pear juice/ sun-ra & joseph & jules/ i want my own things (p.50)

Such hurt and torture feeling bring these women to a dilemmatic condition between to keep their painful love and stay with their man in order to gain the respect from American society, thus they will get acknowledgement from them or to struggle for their dignity even though they have to be said as a “bad” girl and they also have to feel alone because of the absence of love in their life. As the result of all that has happened to them, they cannot see any good thing about themselves. The projection of these characters upon themselves is they are bad women who deserve nothing except bad treatments.

Here, I assume that these women have been trying to keep their relationship as an effort to be admitted by the society. Looking back to the era of 1970s, a woman should have male figure in her life to give her support and protection. The ideal woman is the one who allows herself to be supported and protected by a man, in which this criterion is found in white women characteristics. Pilgrim notes, “Historically, White women, as a category, were portrayed as models of self-respect,

self-control, and modesty – even sexual purity” (2002, par. 1). By stick on a certain relationship, African American women will build the image of self-control, self-respect, and sexual purity since they will devote only to one man instead of getting in touch with several men. Having those criteria can contribute a respect from the society to them.

Yet, the African American men in the play keep treating their woman abusively after they asked for forgiveness for the same thing. The seven characters of the play narrated one after another the dialogue that show how their man asked for forgiveness and excuses they gave about their mistakes. This implies that all the characters were experiencing the similar condition. These men apologize for they still love the lady, yet they will treat them arbitrarily again after they are forgiven. This fact shows the tremendous bad life that the African American women own. Even when these characters’ lover actually loves them, they are still treated abusively. This apologized and reenact thing happened over and over that it hurt the women even more and made them doubt their worth. It is stated through the dialogue in page 53 that they do not know whether they are important or not for their lover because their lover used to treat them abusively after their lover asked for apologize. This very point, along with the characters’ confusion about their role in the society, brings them to the state of Identity Crisis. It is the temporary instability and confusion adolescences experience for the presence of failure sense to achieve ego identity.

These women doubt their preciousness.

“that niggah will be back tomorrow, saying i’m sorry...
 no this one is it, ‘o baby, ya know I waz high, i’m sorry’
 ... i am simply tired
 of collectin
 i didn’t know
 i was so important toyou’
 ... you were always inconsistent
 doin somethin & then bein sorry
 beating my heart to death” (p.53)

Once, when one of the women finally decided not to forgive her man, she lost her two children for her man, who is mentally disturbed ex veteran of Vietnam War threw them out of the window on 5th floor. It is told that the ex veteran was depressed when he came home from the terrible war. It became worse when he tried to get the veteran benefits that he would never be able to got and the poor economic condition.

The mentally disturbed ex veterans had always treated the lady abusively. He cut up her right teat and almost beat her to death when she told him that they were about having their second baby. However, she maintained her marriage. Once, the lady felt tired of the abusive treatments on her and she decided to get divorce. Yet, her husband could not accept her decision and begged her not to leave him. Still, the lady was adamant with her decision, so her husband took their children and hung them up from the window of their living place. Thus, she agreed to reconcile if he took their children back and hand them to the lady. But her husband had gone crazy, he was too much happy that he could not watch his behavior, he dropped their children off.

“any niggah wanna kill Vietnamese children more n stay home & raise his own is sicker than a rabid dog/
 that’s how their thing had been going since he got back (.....)

he came home crazy like hell/ he tried to get veterans benefits to go to school & they keep right on putting him in remedial classes/ he cdnt read wotha damn/ so beau cused the teachers of holding him back & got himself a gypsy cab to drive/ but his cab kept breaking down/ & the cops was always messin wit him/ plus not getting much bread/ & cristal went & got pregnant again/ beau most beat her to death when she told him/ she still gotta scar under her right tit where he cut her up/ still crystal went right on & had a baby/ so now beau willie had two children/ a little girl/ Naomi Kenya & a boy/ kwame beau willie brown/ & there waz no air (...)
 as soon as cristal let the baby otta her arms/ beau jumped up a laughing & a giggling/ a hootin & a hollerin/ awright bitch/ awright bitch/ you gonna marry me/ you gonna marry me...
 I ain't gonna marry ya/ I ain't gonna marry ya/ for nothing/ you gonna be in jail/ you gonna be in jail for this/ now gimme my kids/ ya give me my kids/
 he kicked the screen outta the window/ & held the kids offa the sill/ you gonna marry me/ yeah, I'll marry ya/ anything/ but bring the children back in the house/
 he looked from where the kids hangin from the fifth story/ at alla the people screamin at him/ & he started sweatin again/ say to alla the neighbours/ you gonna marry me/
 I stood by beau in the window/ with Naomi reachin for me/ & kwame screamin mommy mommy from the fifth story/ but I cd only wishper/ &he dropped em"
 (p.60)

The abusive treatment committed by African American men to African American women is “created” by the White supremacy in order to keep their inferiority. The oppression is not only hit the African American women in the play, but also African American men as well. The situation of African American men is also uneasy. They are facing a hard psychological oppression, which makes them cruel to their woman. Pearl Jr in her book *Black Women Need Love, Too!* explains the psychological condition of African American Men,

“men are built to provide and protect, so when the basic motivation factor is lacking, then men live life aimlessly and achieve very few positive result, which is exactly what is happening with too many Black men... during slavery and up until 1960's, raising a Black boy to be independently smart and ambitious was grounds for his murderer by a white supremacist system

that wanted him to be stay inferior. Due to this debilitation, the absence of Black men in the household has been reoccurring for far too many generations.... Adding to this display of artificial control, doesn't lie geared against the White establishment, instead it's enacted with Black men dawgging Black women because it gives them a false sense of Supremacy.” (2006, p. 7)

It is clear that the white supremacy has created the African American men to treat their women in bad way. They keep doing bad things to their woman merely because of their desire to gain any superiority and they could get this false sense of superiority by subordinating their woman. Most of them think that by treating their woman in such a way, they will gain a higher position.

Besides the arbitrary treatment of their men, these ladies also suffer great pain that they feel upon the tragedy of being raped and terrible experience of committing an abortion. The scene *Latent Rapist*, focused on women who have been raped by their friend.

“are you sure
you didnt suggest...
a rapist is always to be a stranger
to be legitimate
someone you never saw
a man wit obvious problems” (p.17)

Being raped by men who they know and who are close to them makes these women uncertain whether they can label their experience as rape or not. These characters were questioning whether they have done any act suggested that they want to be raped or not. The facts that the rapist is the one they know well and closely related to them strike the characters. This fact also gives certain fear to the characters

to press charge against their rapist. Wyatt sees this condition of uncertainty and fear as a normal thing happened to the victims of rape. Her study upon African American women who are rape victims discovered that many of them are uncertain about whether to label their experience as rape, especially if their assailant has been a friend or relative (1992, par.3). This uncertainty, along with the negative stereotype about African American women's sexuality of the society makes these women afraid to press a charge against their assailant. Elizabeth Brown-Guillory in her preview about Ntozake Shange argue that the women in the play are afraid of double victimization if they report the tragedy because they live in a society that treats a women who have been raped as a villain instead of the victim. It is due to the Jezebel myth about African American women that has been developed by the society. Kathleen Thompson explained this condition. The image of Jezebel has long grown in America society and has been the controlling image of African American women. The society used to see them as lustful and seductive figure. Such deep seated stereotype made these women afraid to report their rape tragedy with reason that the society will automatically blame them and accuse them to be responsible for the tragedy befall on them. These women are also afraid that their report will be an affirmation about the presence of Jezebel spirit on African American women's soul. Thomson said, "A myth was propagated of the inordinately sexual Black woman. Her animal lustfulness made her irresistible to any normal man, and therefore no men could be blamed for failing to resist her" (1993, p. 1024)

The rape incident experienced by African American women leaves deep trauma, especially when it is committed by the one who they believe in. African American women, whose place is in the bottom of the social hierarchy, get a lot of pressure from their environment related to the rape incident befall on them. The society, who has already so much consumed by the negative stereotypes about them, gets to isolate them. This isolation influences the decrease of their self-esteem and disturbs their mental development. The disturbed mental development along with the decrease of their self esteem, which supposed to support the process of identity development, make the process particularly damaged. This is strengthened by Henry, that “The compounding and devastating effect of racism, sexism, and sexual assault, which Black female rape victim encounter, are particularly damaging to their identity development.”

(2009, par. 3)

The tragic scene portrayed experience of being raped is followed by terrible experience about having abortion committed by Lady in Blue and Lady in Purple.

“I cdnt have my friends see this
dyin danglin tween my legs
& i didn’t say a thing
not a sigh
or a fast scream
to get
those eyes offa me
get them steel rods outta me
this hurts
this hurts me
& nobody came
Cuz nobody knew
once i waz pregnant and shamed of myself.” (p. 23)

In this scene, they tell about their pain and anxiety when they commit an abortion, but they are too afraid to let others know about both the pregnancy and the abortion. In the dialogue, they state that they cannot have their friends see the dead terrifying fetus that falls into parts because of the process of abortion. Yet, they cannot bear the pregnancy for some reasons. They themselves feel terrified by the abortion they committed. The words “I didn’t say a thing, not a sigh, or a fast scream, to get those eyes offa me” indicate that they are too numb to scream or make a sigh. They decide to keep everything in silence because they are ashamed of their pregnancy, which can have been the result of rape and they do not want to be attached with any negative image about their sexuality by the society. They simply do not want to worsen the image of African American women to the society. Besides to be an unwed mother is a physical as well as psychological burden for them. They have to search for more income, look for they place of the baby to stay, and have to be responsible for the mental development of the child who has no father and does not know exactly who the father is.

All the bad treatments that the seven female characters have been through make them lose their sense of self. They doubt their worth and whether they deserve to love and to be loved or not, because all they know about themselves is negative. They are consumed by the bad images that their environment used to link to them. They cannot understand why their lover cannot receive them just the way they are. Thus, they beg to be acknowledged as the way they are, a colored girl.

“Please please/ this is for you
i want you to love me/ let me love you/ i dont wanna
dance with ghosts/ snuggle lovers i made up in my drunkenness/
lemme love you just like i am/ a colored girl” (p. 44)

Actually these women want the American society, as well as African American men, to see and receive them as the way they are. The repetition of the word “please” indicates the emphasizing of their appeal to be seen and accepted as the way they are, a colored girl. Because they feel that the society way of thinking, which links social status and opportunity to light skin kills the existence of the African American women ethnicity. Here, the characters of the play want to be acknowledged and loved as the way they are. The words “i want you to love me, let me love you just like i am/ a colored girl” indicate that they do not get any love from the person they love because they are African American women, thus they demand to be acknowledged as a person who is just the same as everybody else, the one that has love and needs to be loved. The norm of American society about ideal woman has killed the existence of African American women, since it makes the whole society “demand” them to have the characteristics that are so much different from their being. Even to love a man, they have to omit their African features.

The play shows the interconnectedness of the oppressions endured by African American women. The controlling negative images about them lead the society into a prejudice, and lead their man to see them negatively. Their environment used to see and treat them in a negative and bad way in their whole life, they never hear any

positive things about them except from their mother. As a result, these women are incapable to see their positive side of self and this incapability leads them to a doubt about their worthiness. This very condition is worsened by the poverty, in which the characters live in. Their incapability to effort money narrows their chance to change their condition and to get the better life. The play tells that the seven characters are hardly able to get any information, protection or support from the society, the things that people from the upper class and has lighter skin can easily get. Therefore, they cannot get out of their oppressors. They just can get protection and support when they share their story to each other.

3.2 African American Women's Self-Acceptance Strategies

It is clear that the characters are in a great confusion about their identity. They are hardly able to define their own quality. The whacking effect of negative stereotypes about African American women makes them lost their sense of self, thus they cannot see their preciousness. They are being self deception for trying to negate their African feature to fulfill the demand of the society, and when they realize that they are impossibly able to negate their African feature, they come into the state of Identity Crisis. However, the characters are finally able to be self-acceptant and become self-reliant. This sub-chapter carries my inquiry upon the characters' finding on the notion of self-acceptance, which will provide them the quality to be self-

reliant. There are two things that bring the characters into the notion of self-acceptance, they are sisterhood and dance.

3.2.1 The Role of Sisterhood

According to Erikson, environment does not restricting or judging as what Freud believes, rather it encourages and helps the individual in their development.

Part of personal psychology that got much influence of the environment is ego.

Erikson found there are three aspects of ego, they are Body ego, Ego Ideal, and Ego Identity. Body Ego refers to personal experience with their own physical body, Ego

Ideal is a portrayal of how an individual should be, and Ego Identity is the self-image formed during adolescence that integrates the individual's ideas of what they are and

what they want to be. In the case of *For Colored Girls Who Have Considered*

Suicide/ When the Rainbow is Enuf, Ego Ideal is projected in the form of the characters' concept about ideal women, which is much influenced by the society's

value. The characters consider themselves fail to fulfill the Ego Ideal. The American society's value, which states the characteristic of white middle class women as the

model women, has influenced the characters' projection about an ideal woman. This model characters are self respect, self control, modesty, and sexual purity. American

society strongly demands every woman to follow the characteristics of such model woman without considering their ethnicity roots and cultural background. Mean

while, African American women are portrayed as lascivious by nature, lazy, irresponsible, lost control, and other bad characters which are portrayed by the four

controlling images (Pilgrim, 2002, par. 1). Such situation makes the characters are impossibly able to fulfill the demand of the society about the ideal woman. This very condition happens to be the cause of the characters' identity crisis.

Based on Erikson's psychological stages, I consider the seven characters in the play to be in Adolescence stage of psychosocial development, as the characters in the play are very concern about themselves related to their role in the society, search for the best suitable value of society for them, and do some experiment through intimate relationship with the opposite sex. These criterions are found in Adolescence stage of psychosocial development (Alwisol, 2009, p. 98). Also according to the theory, identity crisis is a process of psychosocial development, which normally happens in this stage.

As an effort to fulfill the ego Ideal, the characters try to build a relationship with African American men. This trying of building a relationship comes along with an expectation to get love. However, these ladies realize that such effort can only bring more pain to them. This realization lead them to a dilemma whether to keep their relationship or to leave their lover. In the middle of their confusion, the characters gather and share their experience to each other. In their gathering, each of the characters tells about their bad experiences, what they think and feel about their experience and other characters react to the story. This gathering is what is called as "sisterhood" by the black feminists.

It is this gathering, along with dance that helps the characters in the process of redefining their identity and leads them to the state of self-acceptance. As it is believed, sisterhood provides a space of understanding and refuge for the African American women. The double oppression undergone by African American women and their position, which is in the lowest level of the society hierarchy, suggest that only other people who have been through the same experience can understand the circumstance. Thus, the only women who can understand African American woman are other African American women. Besides, it is from sisterhood that African American women can get courage, support, care, and bond that can make each of the members feel worthwhile. Patterson argues that other African American women are a primary source that can help them to increase their self esteem. Further she adds that their evaluations are most important for their self-assessments. She also notes, "Other Black women validate the experience, perspective, and feeling of African American women that the mainstream society attempts to invalidate" (2004, p. 310). Such validation and evaluation provide a thorough understanding on the predicament of each member, thus they will be able to give and get a thorough support. An understanding about the situation they are facing, along with the presence of support and courage help the characters in the play to have the audacity to know themselves fully, all the good and bad side. Besides, knowing that they will always get support from other members contributes a feeling of secure to them. The combination of the secure feeling along with the encouragement of their audacity can help the characters

to get a balance and whole sense of self. All of these qualities can be gained from the activity of sharing. By sharing what they experienced, what they got, what they know, what they feel and think, the members of sisterhood would be able to understand and acknowledge each other, and simultaneously, they are able to understand and acknowledge their own circumstance. Thus, they will get the whole and balance sense of self. Whole sense of self means got a whole vision about one's own identity from every existing aspect. While, balance sense of self here means seeing the whole sense of self with a right proportion, out of the mainstream to refer only on one particular side of the identity. Blackmon affirms the important role of sisterhood for African American women. She suggests, "black women must construct communities that share a resolve to contest systems of oppression and refute discourses that mark black bodies as inherently inferior, and simultaneously acknowledge the disjuncture of experience and identity within those communities" (2009, p.7). As noted by Patterson, other African American women are the primary source of African American women's self-esteem. Self-esteem is "a sense of self that is balanced and whole. It is not about a thought that the individual is better than the other... Instead, it is about knowing how far the individual's boundaries of competence, knowledge, and skills" (Grohol, 2003, par. 2). It is important for me to emphasize that the increased self esteem of the seven characters in the play does not mean that they are feeling better than they white supremacy or other race, rather it will lead them to the notion of self-acceptance, a condition in which people are

having a capability to receive and love themselves the way they are. Sisterhood can help each of its members to balance their sense of self. It is through sisterhood that the seven characters can get a whole and balance sense of self. Grohol gives a further explanation about this process of getting a healthy self-esteem. "To help one's self esteem, a person needs to look at themselves in a realistic and open manner. A person needs to understand that they are worth something in this world, that people are inherently good and try to do good things by others. They cannot do it all, or meet everyone's expectations, nor is it reasonable or right for them to think they can. Solid self esteem starts with a solid understanding of one's strengths and weaknesses" (2003, par 5).

3.2.2 The Role of Dance

Besides gathering, the characters also use dance as their survivalist strategy. Dance provides joy to the characters. It also provides a safe space where the characters can express themselves freely. Besides, dance can also state their identity as an African American. The role of dance are expressed through the dialogues bellow,

"& i love willie colon & arsenio rodriguez/ especially cuz i can make the music loud enuf/ so there is no me but dance/ & when i can dance like that/ there's nothing cd hurt me" (p.42)

"i lived wit myths & music waz my ol man & I cd dance a dance outta time/ a dance wit no partners/ take my pills & keep right on steppin/ linger in non-english speaking arms" (p. 43)

They get this protection and happiness through dance. By dancing, they can feel better and healed like taking a pill as a medicine when they got sick. Therefore, they will not feel any more pain or hurt. They use dance to survive painful condition.

Lester affirms the role of dance as a survivalist strategy. She argues that dance, for African American women, is an instinctive vehicle of self-liberation in a condition called 'intersecting oppression'... It is one of their survivalist strategies (1999, par.2).

Further, she notes that it is through dancing, African American women could express and tell their stories that they have never been able to show.

Besides, dance can also help the characters to state their identity as African American women. In the end of Prologue scene, after the prologue poem narrated, all the characters sing and dance a little girl's play song, *Little Sally Walker*,

"mama's little baby likes shortnin, shortnin,
mama's little baby likes shortnin bread
mama's little baby likes shortnin, shortnin,
mama's little baby likes shortnin bread

little sally walker, sitting in a saucer
rise, sally, rise, wipe your weeping eyes
an put your hands on your hips
an let your backbone slip
o, shake it to the east
o, shake it to the west
shake it to the one
that you like best" (p. 6)

Little Sally Walker is a girl's play song that used to be sang and danced by African American children (Lester, 1999, par. 34). Further Lester noted that dance can also be used as the media to state the identity. In African American culture, dance is a media

to state its folk's identity in a society that generally reduces African Americans' dancing to racist stereotype (Lester, 1999, par. 7). Here, by singing and dancing the *Little Sally Walker*, the characters of the play state their identity as African American women.

In the scene *No More Love Poem*, the seven ladies gather to tell their bad experiences one after another. In the end of the scene, they are dancing and chanting together and when the dance reached climax, "all of the ladies fall out tired but full of life and togetherness". This line shows that dance helped the ladies to the spirit of life, from the presence of happiness feeling contributed by dance, and togetherness which later lead them to courage to fight their oppressions. As depicted in the scene *Sorry*, they fight their prominent oppressor, African American men, by not forgive them.

The scene *Sorry* is a symbol of the characters self-liberation. The seven ladies realize that their experiment to find love from their love can only bring more pain to them and hurt them even deeper, therefore they decided not to give any more chance for their man to hurt them by not forgiving them. They choose to leave their main oppressor and gain the freedom to manage their life.

The poem *Somebody Almost walked off wid Alla My Stuff* shows that the ladies already gained courage and self acceptance. They start to realize that all the things they got were not bad. They find their uniqueness and start to see themselves just the way they are, not the way the society or their man used to see them. The

finding of their uniqueness leads the characters to the quality of self-acceptance. The poem is ended with the symbolical statement that shows their acceptance of their identity, a colored woman with big thigh, calloused feet, thick lips, quick language, fried plantains, pineapple juice, Cuban jazz music, and all the things that build their identity.

“i wants my things,
i want my arm wit the hot iron scar, and my leg wit the flea bite
i want my calloused feet and quick language back to my mouth, fried plantains,
pineapple pear juice, sun-ra and joseph and jules, i want my own things, how i lived
them, and gave me my memories...
this is mine, Ntozake ‘her own things’, that’s my name” (p.50).

The dialogue above shows that the ladies have finally get a balance and whole sense of self, thus they get healthy self-esteem. As noted by Grohol, a healthy self-esteem will lead an individual to the quality of self-acceptance. The capability of the characters to acknowledge and understand their situation makes them able to accept their being just the way they are. As taken from www.eruptingmind.com, “it was once an individual had acknowledged, experienced, confronted and understood the reality of their situation they were able to release the negativity that had made them so sick” (2011, par. 24). The negativity here refers to the contribution of self deception by “denying” their African features to meet the demand of the society norm about the ideal woman. All the oppressions they have experienced and confronted, along with the quality of understanding provided by sisterhood and dance make them able to release all the negativity that have tortured them.

This quality of self-acceptance later leads the characters to the notion of self-respect. It is this self-respect that makes the characters to have the quality of self-reliant. Here, the characters in the play find the fidelity to the ideology of black feminism, they are self respect, self reliant, independence, and resourceful (Collins, 1993, p. 418). All the quality above, self-respect, self reliant, independence, and resourceful, bring the characters to the ability to love themselves just the way they are. They are no longer consumed by the negative stereotypes about African American women of the society.

The word “Ntozake” in the dialogue, “this is mine, Ntozake ‘her own things’, that’s my name” refers to an African name, which means she who comes with her own thing. The author of the play was actually born Paulette Williams. She assumed the African name after she passed a difficult life. She had attempted suicides in her early year of college due to had desperation over her condition as African American woman. Once when she has empowered toward her life, she was baptized by two of her South African friends to the name of Ntozake Shange. The word Shange itself means who walks like a lion (Richard, 1993, 296).

The dialogue of the last scene, *A Laying on of Hand*, shows that the characters’ self respect lead them to the spirit of self reliant. Each of the Ladies stays together and states a statement one after another.

“i waz missin somethin
somethin so important
something promised

a laying on of hand
 fingers near my forehead
 strong
 cool
 movin
 makin me whole
 sense
 pure
 all the gods comin into me
 layin me open to myself
 not a man ...
 not my mama
 a layin on of hands
 the holiness of myself released
 i found god in myself
 and i loved her, i loved her fiercely” (p. 63)

It is seen in the dialogue that by doing a laying on of hands and rely on their own self, these characters can find their ownership upon themselves and an accountability to their life. They finally are able to love themselves all the way they are. A laying on of hands is a sign of healing, absolving, and blessing (Evangelical Lutherans Church in America, 2010, par.1). This act is the symbol of the healing the characters soul, which is disharmonious in the beginning of the play. It also symbolizes the process of mending all of their pain for being treated so bad. Healing is also the symbol, in which the soul of the characters becomes whole, which means that all the characters have already get a complete definition about themselves, thus become able to love themselves fiercely. Healing here also implies the born of new belief for the characters, that is the belief upon themselves. It is marked by the last dialogue of the play, “I found god in myself and I love her, I love her fiercely”. It also implies that

the characters are having faith on the existence of the genuine soul inside of them.

Besides, healing also symbolizes the process that make the characters got a feeling of their worth. In the activity of healing, each of the ladies is touching each other to heal each of them. These activities of healing each other make them realize that they are worthy. It also gives them the notion that they are needed, they have made a contribution to each other, and thus they are worthwhile.

The play closes by the statement of Lady in Brown, “This is for colored girls who have considered suicide, but are movin to the end of their own rainbows” (p. 64).

The characters in the play suffer so much that they have considered to commit suicide, but then they are able to find a uniqueness that lead them to the notion of self-acceptance. This self acceptance is symbolized with the use of the word rainbow.

The seven characters of the play are the personification of the rainbow colors. They are named after the colors, Lady in Orange, Lady in Red, Lady in Blue, Lady in Green, Lady in Yellow, Lady in Purple, plus Lady in Brown. They represent the multiplicity of experiences, the many facets of identity, and individual uniqueness, which are different from each other. Yet, when they gather they are able to see the beauty of their difference. Here, the characters acknowledge that every individual from any races is created to be unique and it is completely impossible to blend their uniqueness to become one character, just like blending all the color of rainbow to become one single color. Each individual needs to stand for their uniqueness and

acknowledge their diversity to be able see their own beauty. Shange once stated in Sepia magazine,

“Rainbow is a fabulous symbol for me. If you see only one color, it’s not beautiful. If you see them all, it is. A colored girl, by my definition, is a girl of many colors. But she can only see her overall beauty if she can see all the colors of herself. To do that, she has to look deep inside her. And when she looks inside herself, she will find . . . love and beauty” (Answer.com - *For Colored Girls Who Have Considered Suicide/ When The Rainbow is Enuf* (style), 2006, p. 22).

The use of the term lady in front of the rainbow color as name of the characters shows that the writer, Shange, wants to emphasize on the preciousness of each individual in the play who are representing African American women. Besides, *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*, which is made in a form of choreopoem is a symbol of Shange’s rejection to follow the standard of play in America. She created a new form of drama performance instead of following the existing drama performance at that time which is European origin.

CHAPTER IV CONCLUSION AND SUGGESTION

4.1 Conclusion

Throughout this study I conclude that dance and sisterhood played an important role in the play as they are used as the media to find joy when all the characters are in a hard time and help them to redefine their identity, which later makes them find the uniqueness of themselves. Therefore, they are able to get the quality of self-acceptance. Sisterhood provides a space of understanding and refuge, where the characters can get understanding, support, courage, and discourses about African American women's identity. So that, they are able to redefine their very identity, away from the characteristics of African American women that are projected in the negative stereotypes developed in the society. While dance is used as a way to escape, taking a distance from their current confusing and dilemmatic condition in their identity crisis. The seven characters of the play used dance as the safe space where they can express themselves and as a media to redefine their identity. They express their feeling above all the painful stories of them that they cannot tell in the form of words so long, and hence they express it in form of dance. As I explained in the previous chapter, expressing their feeling and telling their hard and complicated stories can help the seven characters of the play release their burden.

Further the struggles for self-identity take place within an ongoing dialog between group knowledge or standpoint and experiences as a heterogeneous

collective. In the play, the seven characters jointly come to share their bad experiences then they are dancing and chanting together. In the end, they find the definition of themselves through such action. Such feeling of full of life energy and togetherness is important for them to redefine their identity and to come into the state of self-acceptance. The feeling of full of life energy can bring ownership to the characters life. This value suits to the mission of Black feminism, which states that Black Feminists see the world as a dynamic place where the goal is not merely to survive or fit in, but to feel the ownership and accountability. Meanwhile the feeling of togetherness gives the characters courage and strength to fight their oppression. By standing together, each of the characters can reinforce each other. Here, dance also helps the seven characters to get the sense of ownership.

4.2 Suggestion

During the study, I find that this play has a strong correlation to the life of the author, Shange. Based on the finding, I suggest that the next researcher could do a comparative study between *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* with Shange’s other work.

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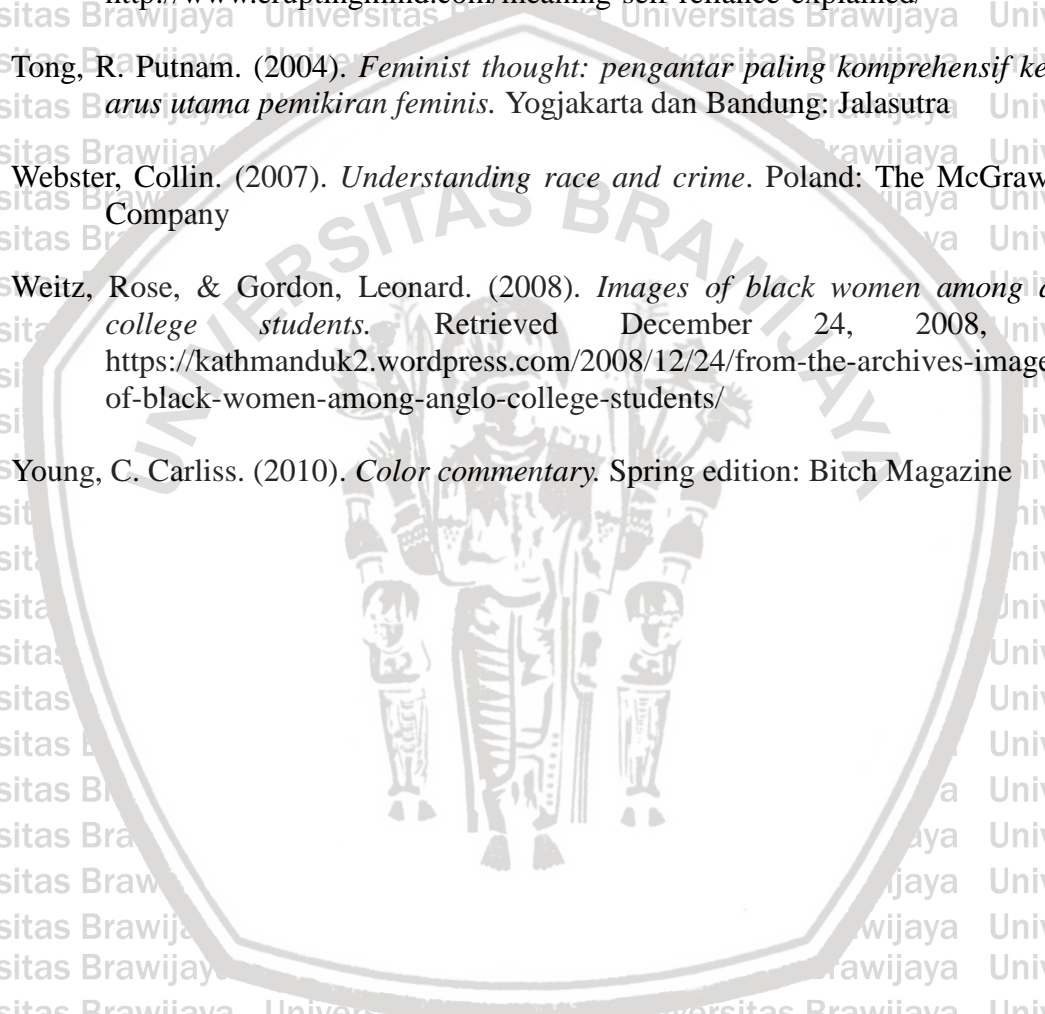
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Appendix: Berita Acara Pembimbingan Skripsi

BERITA ACARA PEMBIMBINGAN SKRIPSI

1. Nama : Intan Anis Sunarmi
2. NIM : 0610330027
3. Program Study : Sastra Inggris
4. Judul Skripsi : The Self-Acceptance Strategy of African American Women in Shange's *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*
5. Tanggal Mengajukan : 03 /03 /2010
6. Tanggal Selesai : 20 /05 /2011
7. Nama Pembimbing : I. M. Andhy Nurmansyah, M.Hum
II. Aris Siswanti, S.S
8. Keterangan Konsultasi *)

No.	Tanggal	Materi	Pembimbing	Paraf
1.	3 Maret 2010	Pengajuan judul	Pembimbing I	
2.	3 Maret 2010	Pengajuan judul	Pembimbing II	
3.	29 Maret 2010	Pengajuan bab I	Pembimbing I	
4.	5 April 2010	Revisi bab I	Pembimbing I	
5.	12 April 2010	Revisi bab I	Pembimbing I	
6.	26 April 2010	Pengajuan bab I	Pembimbing II	
7.	7 Mei 2010	Revisi bab I	Pembimbing II	
8.	10 Mei 2010	Pengajuan bab II	Pembimbing I	
9.	17 Mei 2010	Revisi bab II	Pembimbing I	
10.	27 Mei 2010	Revisi bab II	Pembimbing I	
11.	4 Juni 2010	Pengajuan bab II	Pembimbing II	
12.	9 Juni 2010	Revisi bab II	Pembimbing II	
13.	14 Juni 2010	Revisi bab I & II	Pembimbing I	
14.	24 Juni 2010	Revisi bab I & II	Pembimbing II	
15.	30 Juni 2010	Seminar proposal	Pembimbing I	
16.	5 Juli 2010	Revisi seminar proposal	Pembimbing I	
17.	14 Juli 2010	Revisi seminar proposal	Pembimbing II	
18.	21 Juli 2010	Pengajuan bab III	Pembimbing I	
19.	6 Agustus 2010	Revisi bab III	Pembimbing I	
20.	20 Agustus 2010	Revisi bab III	Pembimbing I	
21.	3 September 2010	Revisi bab III	Pembimbing I	
22.	16 September 2010	Revisi bab III	Pembimbing I	
23.	27 September 2010	Pengajuan bab III	Pembimbing II	
24.	11 Oktober 2010	Revisi bab III	Pembimbing II	

25.	19 Oktober 2010	Revisi bab III	Pembimbing II
26.	26 Oktober 2010	Pengajuan bab IV	Pembimbing I
27.	11 Oktober 2010	Revisi bab IV	Pembimbing I
28.	4 November 2010	Revisi bab IV	Pembimbing I
29.	12 November 2010	Pengajuan bab IV	Pembimbing II
30.	19 November 2010	Revisi bab IV	Pembimbing II
31.	30 November 2010	Revisi bab IV	Pembimbing II
32.	13 Desember 2010	Revisi bab I & II	Pembimbing I
33.	29 Desember 2010	Revisi bab III & IV	Pembimbing I
34.	10 Januari 2011	Revisi bab I & II	Pembimbing II
35.	26 Januari 2011	Revisi bab III & IV	Pembimbing II
36.	16 Februari 2011	Seminar hasil	Pembimbing I
37.	25 Februari 2011	Revisi seminar hasil	Pembimbing I
38.	10 Maret 2011	Revisi seminar hasil	Pembimbing I
39.	18 Maret 2011	Revisi seminar hasil	Pembimbing I
40.	23 Maret 2011	Revisi seminar hasil	Pembimbing II
41.	1 April 2011	Revisi seminar hasil	Pembimbing II
42.	12 April 2011	Ujian skripsi	Pembimbing I
43.	20 April 2011	Revisi ujian	Pembimbing I
44.	12 Mei 2011	Revisi ujian	Pembimbing II
45.	20 Mei 2011	Revisi ujian	Pembimbing II

9. Telah dievaluasi dan diuji dengan nilai :

Dosen Pembimbing I

Malang, 21 Mei 2011
Dosen Pembimbing II

M. Andhy Nurmansyah, M.Hum
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