

**Identity Construction of Main Female Character in  
Alice Walker's *The Color Purple***



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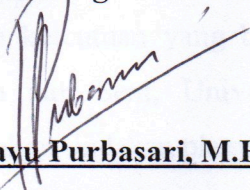
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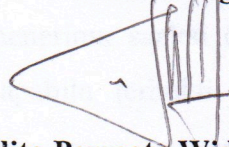
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## ABSTRACT

Mustamu Debora. 2017. *Identity Construction Of Main Female Character In Alice Walker's The Color Purple*. Thesis: Jakarta, English Language and Literature Study Programme, Faculty of Language and Arts, State University Of Jakarta.

This study aims to examine identity construction of main female character in Alice Walker's *The Color Purple* novel, who suffered from double oppressions, and how she became an empowered woman. This study uses an approach of Alice Walker's womanism theory and through dimensions of empowerment theory by Nalia Kabeer to see whether the character has a power to make her own choices in life or has a power over her that make the decision for her. To analyze dimensions of empowerment theory, the events in the story are categorized into three different phases of the main character's life; The Past, The Breakthrough and The Future. The method of the study uses descriptive interpretative research design to explore the data and information based on textual sources. The findings of this study give significant results about identity construction of the main character, that she is encouraged by three strong and independent female characters and changes her from a disempowered woman to become an empowered woman. The character named Shug Avery that Walker presents as a true womanist character shows the most significant support in identity construction of the main female character. In this novel, Walker also tries to explain that with a help of another woman, a womanist, a disempowered woman can become an empowered woman.

***Keywords : Identity Construction, Alice walker, Womanism, Feminism, Women Empowerment, Dimension of Empowerment.***

## ABSTRAK

Mustamu Debora. 2017. *Konstruksi Kepribadian Tokoh Utama Wanita Dalam Novel The Color Purple Karya Alice Walker*. Skripsi: Jakarta, Program Studi Sastra Inggris. Fakultas Bahasa Dan Seni, Universitas Negeri Jakarta.

Penelitian ini bertujuan untuk meneliti konstruksi kepribadian tokoh utama wanita dalam novel *The Color Purple* karya Alice Walker, yang mengalami penindasan ganda, dan melihat bagaimana hingga ia menjadi seorang wanita yang diberdayakan. Penelitian ini menggunakan pendekatan teori Womanism oleh Alice Walker dan teori pemberdayaan oleh Nalia Kabeer untuk mengetahui apakah tokoh utama tersebut memiliki kemampuan untuk membuat pilihan hidup sendiri atau orang lain yang memiliki kuasa atas dirinya yang membuat pilihan itu baginya. Untuk menganalisis dimensi pemberdayaan kepribadian tokoh utama, peristiwa yang terjadi didalam cerita dikategorikan kedalam tiga fase hidupnya; *The Past*, *The Breakthrough* dan *The Future*. Desain penelitian deskriptif interpretatif yang digunakan dalam penelitian ini akan membantu dalam mengeksplorasi data dan informasi berdasarkan sumber tekstual, untuk mendukung interpretasi data guna melihat perkembangan kepribadian tokoh utama. Temuan penelitian ini memberikan hasil yang signifikan dari pembangunan kepribadian tokoh utama, ia diberikan dorongan oleh sosok tiga orang wanita yang kuat dan mandiri dan merubahnya menjadi wanita yang diberdayakan. Dorongan yang sangat signifikan ditunjukkan oleh tokoh yang bernama Shug Avery yang Walker gambarkan sebagai seorang womanist. dari seorang wanita yang tidak berdaya menjadi seorang wanita yang diberdayakan. Dalam buku ini Walker juga mencoba menjelaskan bahwa dengan bantuan dari wanita lain, seorang womanist, seorang wanita yang tidak berdaya dapat menjadi seorang wanita diberdayakan.

**Kata Kunci : Konstruksi Kepribadian, Alice walker, Womanism, Feminism, Pemberdayaan Wanita, Dimensi Pemberdayaan.**

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Lastly, this study is far from being perfect, though I hope it can be comprehensible to those interested in similar topics. To have constructive thoughts and suggestions also critics are very welcome to make the better study.

Jakarta, 10 Februari 2017

Debora Mustamu



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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Womanism was introduced as a social theory rooted in the racial and gender oppression and also discrimination of black women. The term brings a social perspective change based upon everyday problems and experiences of black women or other colored women coming from minority backgrounds to seek a way or methods to remove completely inequalities for all people (Philipps, 2006). In her introduction to *The Womanist Reader*, Layli Phillips struggles to explain that the main concern of womanism's characterization is not the black woman, but the fact that the black woman is the point of origination for womanism. Womanism might derived from inequalities of black woman, but it is eventually speaks for all colored woman who suffers from gender and racial oppression.

One of the studies brought the concept of womanism and discussing womanism in literature is entitled *Womanist Consciousness In Alice Walker's Now Is The Time To Open Your Heart* by Hasanthi (2015) of English department in Andhra University Visakhapatnam that was conducted to analyze womanist consciousness portrayed in the novel and how the character to show womanist behavior in the lives of the women characters in the novel. The results of the study explain and describes that the character is concerns about the pain and sufferings of other woman also man. As a womanist character the character loves all the aspects of life and that she is very optimistic about her future also the

future of black community especially woman. The other study also brought the concept of womanism is entitled *A Product Of Womanism: Shug Avery In Alice Walker's The Color Purple* conducted by Anna Janusiewicz (2014). The study investigates the character of Shug Avery in relations with feminism and womanism. The study argues that she has an empowered female identity based on her characteristic and behavior that significantly shows in the story despite all the other powerless female characters. The study portrays Shug's character as a womanist who has an empowered identity. Though some scholars view womanism as a subcategory of feminism while others argue that it is actually the other way around. The saying purple is to lavender explores the concept that womanism is to feminism is as purple to lavender, that feminism falls under the umbrella of womanism (Harris, 2010). The two colors purple and lavender are similar, but the purple color is more solid than lavender color. The purple color symbolizes the colored women who strongly need an acknowledgement of their acceptance and struggle. Womanism is a very strong form of feminism while mainstream feminism focused on white, middle class women; womanism adopts the ideas in feminism and adjusts it in the acceptance of colored woman. The only difference between the two lays in the acceptance and acknowledgement of colored woman's double oppression.

Feminism is known as an interdisciplinary approach to issues of equality and equity-based on gender, gender expression, gender identity, and sexuality as understood through social theories and political activism. Historically, feminism has evolved from the critical examination of inequality between the sexes to a

more complex focus on the social and performativity constructions of gender and sexuality. Feminism is female-centered and revolves around the empowerment of the female in a patriarchal society. It focuses on equality across the board for men and women. The theory then evolve, the first feminism was taking a point of view of white woman's perspective. The movement sees the male counterpart as the primary enemy; even though women of color do not necessarily feel the same way. The most significant difference between white women and black women is the facts that black women are dealing with three levels of oppression, which are racism, sexism, and classism. This has led many black women to feel that feminism is a white middle class movement and therefore irrelevant to the black woman's situation.

The term *womanism*, which derived from a new form of feminism -black feminism- claiming that racism, class oppression and sexism are interrelated. The theory of womanism is committed to the survival and wholeness of all people, including men as well. While the feminist movement focused on ending gender-based oppression, it largely ignored race and class-based oppression (Hogan, 1995). Rather than supporting separatism, womanism promotes universalism. Womanism, like black feminism, provides a space for Black women and women of color to create dialogue in a non threatening environment. A need for the term womanism arose during the early feminist movement, which was mainly led by middle-class white women advocating for social change in the form of women's suffrage.

The movements are the continuation of racial discrimination happened after the end of slavery in 1865 which brings the aftermath of the slavery to a new discrimination situation created by white southerners who were not satisfied with the odds to live or work equally with the colored people (Packard, 2002). They make a new form of discrimination in a form of new segregation laws known as “Jim Crow Laws”. Under the Jim Crow laws, black Georgians suffered from a system of discrimination that diffused through nearly every aspect of their life; they were denied their constitutional right to vote, encountered discrimination in housing and employment, and were refused access to public spaces and facilities. Male and female African American in the community continues to be discriminated and oppressed. The body of law that supported the region's system of segregation remained in place until the middle of the twentieth century, when a series of civil rights reforms, beginning with the 1954 *Brown v. Board of Education* decision and culminating in the 1965 Voting Rights Act, ended legal segregation in the southern.

The other studies that were found to be pretty similar to this study, *Identity Construction of Main Female Character in Alice Walker’s “The Color Purple”* is the study entitled *Masculinity/Femininity In Alice Walker’s “The Color Purple”*: *A Womanist Approach*. Both of the studies were conduct to testify the boundary of masculinity as a signifier of the power of a man, but both reveal that this traditional boundary can be broken; that masculinity can be related also to women. Meanwhile the difference of this study and the other studies is that this study examine identity construction of the main female character and how she

becomes an empowered woman, also discuss Alice Walker's point of view of traditional and modern family in African American society. While the study of *Masculinity/Femininity In Alice Walker's The Color Purple: A Womanist Approach* tries to examine the reflection of masculinity's impact on women and also how women acting masculine and being a strong change to the inequality and discrimination.

Alice Walker's novel *The Color Purple* has been chosen to be analyzed in this study because it portrays the real situation happened in society such as rural area of Georgia during that period of time, when women are still under the domination of male power, and racism is also a very big concern happening in the society at that time. The story has multiple layers of themes and meanings, the issues not just concerns about one's struggle but the minor problems cause by the suffers of some woman in the society can cause the cancer of whole society. The other reason is that because the main character of this story is more successful in demonstrating the construction of her identity and become an empowered woman. In the contrary the other novel such as Kate Chopin's *Awakening*, does not demonstrate such a thing. Instead the character in Chopin's novel leads the construction of her identity to self-annihilation. Also the topic, which revolves around woman and their fights for equality, is still a thing after thirty years later and it is important to trace back the routes of the fights to keep remind people of the spirit and the true purpose of the movement.

*The Color Purple* particularly has an interest to tell the stories of women's role in African American community of the Southern United States in the 1930s.

During that period of time, Walker pictures black male role in African American community towards black male characters in her stories as both physically and mentally strong also sturdy and masculine, these characteristics exposing their superiority and domination over women. While on the other hand, African American women were labeled the role of inferior passive victim. According to Carabi (2003), the majority of colored female authors present the traditional picture of male-dominated southern community in their works. *The Color Purple* breaks this tradition, along with the identity construction of female character in her story, of a male and female relationship living in the traditional patriarchal southern family and representing Walker's point of view of modern matriarchal African American family. Walker's novel focuses on the exploitation and oppression of the women who suffer continually under the patriarchal domination in a colored segment of a society. If one is a woman and is also black, then she is subjected to multiple forms of marginalization. She has to fight against white patriarchy, against sexism of black men and racial abuse of white men and women. *The Color Purple* represents not only male-domination, but also covers all sexism, racism and feminist attitudes towards women, which are shown throughout the novel.

This study aims to examine identity construction of the female character and how she became an empowered woman. This study attempts to see the development of women empowerment in main female character's identity by looking through dimensions of empowerment and whether the character will have the access to it in order to make her own choices or not be able to have access to



it; the dimensions of empowerment are resources (conditions), agency (process) and achievements (outcomes). While looking through the construction of the character's identity, the study will also discuss Walker's portrayal of traditional and her optimistic point of view of modern families and also how she identifies male and female relationships during that period of time. This study will discuss the series of events happened in the story, related to womanist woman who stand up against male-domination and how it is has affected the disempowered female character's identity construction.

## **1.2 Research Questions**

How do womanism aspects construct the main female character's identity and change her to become an empowered woman?

## **1.3 Purpose of The Study**

The purposes of the study are to identify how womanism aspects construct the main female character's identity and change her to become an empowered woman in Alice Walker's novel *The Color Purple*.

## **1.4 The Scope and Limitation of The Study**

The scope of the study is womanism and dimensions of women empowerment as it is portrayed in *The Color Purple* and its relation to male-domination and identity construction of the female character. The novel represents

the African American Community and family during the 1930s especially in areas such as Georgia when women are treated as inferior passive victims. The limitation of the study is that there will be no detailed description of all characters; but the main female characters that have an important role in constructing the main female character's identity are discussed only in a brief way considering the main concern of the analysis is based on events taken from the plot of the story and narrations also dialogues in the story indicating possibilities of actions and treatments for characters to be able to make choices.

### **1.5 Significance of The Study**

The significance of the study for both writer and reader is to understand more about womanism and women empowerment theory in construction of identity of the character in Alice Walker's *The Color Purple* as the outcome of male-domination especially in African American community in Southern United States. Hopefully, the results and findings of this study will be valuable towards the study of literature in English Language and Literature Study Programme of State University of Jakarta.



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Feminism**

The term feminism is used to describe a political, cultural or economic movement aimed at establishing equal rights and legal protection for women and also at free them from the patriarchal system. The movement involves political and sociological theories concerning gender difference issues to support the rights and equality for women (Hawkesworth, 2006). Although men and their patriarchy have been rooted since centuries ago and the discrimination towards women never seemed to go to an end, women created an ideology coming from their own belief to fight the patriarchy. Besides helping them to move forward in a feminist movement, feminism also helps them to understand the world that is “new” to them. Feminism is a range of movements and ideologies that share common goal; to define, establish and achieve equal political, economic and social rights for women. There are many explanations towards feminism and there is no fixed definition of it. The example of a definition of feminism comes from Hooks (2000). She explains, “Feminism is a movement to end sexism, sexist exploitation, and oppression.” She further adds that feminism is not about being anti-male and this addition explains that it is now clear that the problem is sexism and not being anti-male. And that clarity helps us remember that all of us, female and male, have been socialized from birth on to accept sexist thought and action. As a consequence, females can be just as sexist as men. Feminism objectively

characterizes, secure and tries to achieve equality in terms of their rights in political, economy and social for women. This action secures equivalent opportunity for woman to have a better life in society.

The history of modern western feminist movements is divided into three waves. Each waves deals with different aspects of the same feminist issues. The first feminist wave happened in the nineteenth and early twentieth centuries when women's suffrage happened, promoting women's rights to vote,. The second was in the 1960s and 1970s associated with women's liberation movements in the beginning of 60s. The second wave campaigned for legal and social equality of women. The third extends from the 1990s to the present; this wave is the continuation and reaction to the failure of second-wave feminism (Krolokke and Sorensen, 2005). Feminist theory emerged from these feminist movements. It is manifest in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism. Feminist theory aims to understand gender inequality and focusing on gender politics, power relations and sexuality. While focusing on these three main aspects, feminist theory also focuses on women's rights and interests.

Elaine Showalter (1979) describes the development of feminist theory as having three phases. The first she calls "feminist critique", in which the feminist reader examines the ideologies behind literary phenomena. The second, that known as "gynocriticism", is the one in which the "woman is producer of textual meaning". The last phase she calls "gender theory", in which the "ideological inscription and the literary effects of the sex/gender system are explored".

During the movement of this ideology, most feminist movements and theories had leaders who were predominantly middle-class white women from Western Europe and North America. These forms of feminism have been criticized for taking into account only white, middle-class, and educated women's perspective. Mori (1999) notices that the white feminist intellectual movement excludes women of working class and the women of color, which raises the arguments between white feminist and the black female feminist activist. In 1980s, a new form of feminism emerged claiming that racism, class oppression and sexism are interrelated. This new wave referred as black feminism. The new movement alienated from anti racist movements that struggles for intersectionality.

Black Feminism is the acknowledgement that women of color have been oppressed by sexism and racism, that there was a failure to recognize and address these issues in the feminist movement. The representatives of this movement believed that feminist ideology is unable to account for the experience of black women. Bell Hooks (1989) notices that most of feminist scholars are not able to bring up the issues in black life such as black masculinity, mothering, the close relationship between homicide and gender, poverty, the crisis of black womanhood, sexuality and many more. For a very long time women of color have been the most marginalized social groups in western society. Being both female and black they were separated from social group, neglected and diminished by majority.

### **2.1.1 Black Feminism**

Black Feminism asserts that sexism, class oppression and racism are undeniably bound together and relate to each other. The ideology focuses on the experiences, needs, and desires of women of color. In establishing why black feminism is relevant, it must be established that women of color have been through several oppressions: through racism, sexism and economic exploitation. Patricia Hill Collins (1991) defined black feminism as including “women who theorize the experiences and ideas shared by ordinary black women that provide a unique angle of vision of self, community and society”. Black feminist theory has argued that black women are positioned within structures of power in fundamentally different ways from white women; therefore they have to defend themselves. The goal of Black Feminism is to create a standard by which women of color can put their realities, both in thought and in action. Women of color have never been placed on a priority and protected the way white women are, and although women of color are thought of as a voiceless people, the stereotypes used to oppress them, “black matriarch”, “bitch” and “sapphire”, contradict that notion.

Although it is contested that all struggles are the same, placing all women under feminism is the perfect example of racist arrogance and domination, suggesting that white women’s experience is the standard and authority above any other experience (Hudson-Weems, 2003). Although the idea that black feminism seemed to have paid some attention to rights and freedoms of the black women in general, it is still considered too universal and cannot be applied to all black

women. Thus, emerged new forms of black feminism, one of them are Alice Walker's theory of womanism. When distinguishing between feminism and womanism it is important to remember that many women find womanism easier to relate with. In addition, a key component of a womanist discourse is the role that spirituality and ethics have on ending the interlocking oppression of race, gender, and class that circumscribes the lives of African-American women

### **2.1.2 Womanism**

The term womanism was first introduced by author Alice Walker in her short story entitled *Coming Apart* published in 1979. Alice Walker first put the use of the term "womanist" in her womanist prose work entitled *Search of our Mother's Gardens*. She explains that the term womanist derived from the southern folk expression "acting womanish." (Collins, 1996). The word *womanish* was often used for referring to "outrageous, audacious, courageous or willful behavior" (Walker, 1984, p. xi). Walker wrote in her *in Search of our Mother's Gardens*:

"A woman who loves another woman, sexually and/ or non sexually. She appreciates and prefers women's culture, women's emotional flexibility...[she] is committed to the survival and wholeness of an entire people, male and female. Not a separatist, except periodically for health... loves the spirit... loves struggle. Loves herself. Regardless." (p. xi-xii)

What Walker wrote in her prose collection entitled *in Search of our Mother's Gardens* explains the characteristics of the true womanist. Firstly, womanist does not have hatred feelings towards men but she is "a woman who loves men and other women, both sexual and nonsexual". She is someone who



celebrates womanhood, appreciates women's emotionality and women's strength. She is someone who is universal, responsible, serious, always in charge and capable. Secondly, a womanist is someone who is "committed to survival and wholeness of entire people, male and female". They care about inequalities and will to eradicate that behavior in society, not just for black women but also for all people. This philosophy is further depicted in her metaphor of a garden where all flowers bloom equally. Thirdly, a womanist is someone who loves music, dance, the moon, love, food, roundness, struggle, the folk and herself, "Regardless". Finally, Walker concludes that "womanist is to feminist as purple to lavender" suggests that feminism is a component beneath the much larger ideological umbrella of womanism (Collins, 1996). The two colors purple and lavender are similar, but the purple color is more solid than lavender color. The purple color symbolizes the colored women who strongly need an acknowledgement of their acceptance and struggle. Womanism is a very strong form of feminism while mainstream feminism focused on white, middle class women; womanism adopts the ideas in feminism and adjusts it in the acceptance of colored woman. The only difference between the two lays in the acceptance and acknowledgement of colored woman's double oppression.

Womanism theory rooted in racial and gender oppression of black woman. The core perspective of womanism is based upon everyday problems and experiences of black women and other women of minority demographics; the practice seeks to eradicate inequalities not just for black women, but also for all people. Womanism is found to be similar with black feminist movement, both are

calling to attention and originated to the multiple oppression experienced by black woman. The difference is that womanism promotes universalism and does not stand for black woman only, but also for all colored woman coming from minority. Womanism is the continuation of black feminism that committed to the survival and wholeness of all people both female and male. It expresses the feelings towards all surroundings, male also female both sexually and non-sexual.

Despite all various definitions and interpretations of womanism, its broadest definition is as a Universalist ideology for all women, regardless of color. The term of womanist itself defined as the one who is “committed to the survival and the wholeness of all people, male and female” (Hogan, 1995). Walker’s definition holds that the womanist are Universalist. A womanist is committed to the survival of both males and females and desires a world where men and women can coexist, while maintaining their cultural distinctiveness. This idea of building a community rather than individuality is further illustrated by the portrayal of a woman as the embodiment of her environment. In this way womanism does not focus indiscriminately on the experiences of black woman, but desires the reconciliation of all people to their spirituality, their relationships with each other, and their relationship with nature. It characterizes women as willful and capable thereby contrasting the image of a woman as subservient and inferior. In doing so, womanism empowers women, and challenges them to break from the traditional definition of womanhood.

The term womanism arose during the early feminist movement, which was mainly led by middle-class women fighting for social change for women’s right to

vote. This movement focused on ending gender oppression, while it largely ignored the issue of race and class oppression. Womanism allows black women to affirm and celebrate their color and culture in a way that feminism does not (Boisnier, 2003). Delores Williams, a womanist theologian, identifies womanism with the African American traditions and activism related to the values within their community. She believed that there are quite distinct differences between the experiences of black woman and white woman that makes it difficult to them, the minorities, to stay within the scope of feminism. Williams further emphasizes that the task of the Womanist theologian is to seek out the voices of the unheard and experiences of those who are neglected. This represents an expectation and experience of the black woman as one filled with the quest for knowledge, competence, and authority that surpasses the individual, but encompasses the group.

The other theorist credited bringing up the term womanism is Clenora Hudson-Weems. In 1995 in the publication of her book with the title *Africana Womanism: Reclaiming Ourselves* she refuses to use Feminism as the theology of Africana women that is to say women of African diaspora. She believed that the philosophy of the term feminism rooted on Eurocentric ideals. Hudson further asserts that it is impossible to integrate the cultural perspective of African American women into feminism ideals due to the history of slavery and racism in America (Maparyan, 2012). Most women of color cannot accept Feminism also due to the point of view feminists have towards men. The Feminism Movement, comprised of theories from a white woman's perspective, sees the male

counterpart as the primary enemy; women of color do not necessarily feel the same way. Whereas white men have oppressed white women, women of the African Diaspora have always been equal to their male counterparts due to the fact both have been equal partners in the struggle against oppression. Furthermore, men of the African Diaspora have never had the same institutionalized power to oppress women of color, as white men have had to oppress white women.

## **2.2 Identity Construction**

Identity meanings derive most of all from Erik Erikson's work in the 1950s. By the 1970s identity had acquired a highly successful life of its own in ordinary language and many social science disciplines, the term identity has been used in social, cultural, mathematics, religions, business and many more (Booth, 1999). The meaning of identity itself can be linked into two different aspects, social and personal. Identity in social category refers to a set of persons labeled and distinguished by certain rules deciding membership and characteristic of the group. The very common understanding of identity is personal identity, an identity is some distinguishing characteristic that a person takes or performs. Definitions of identity are surprisingly hard to find and those that exist present a dazzling variety and diversity. Identity can be seen and defined as a property of the individual or as something that emerges through social interaction, it can be regarded as residing in the mind or in concrete social behavior, it can be anchored to the individual or to the group. Butler (1990), whose reflections on gender

resonated among scholars of identity across various disciplines, noted that gender identity cannot be defined in terms of a core of fixed common characteristics, but is a much more flexible construct. She also emphasized that identity is not something that one ‘has’, but rather something that one ‘does’, or ‘performs’ and recreates through concrete exchanges and interactions between human beings. The notion of performance has become very popular in identity studies thanks to its ability to evoke the concrete and communicative aspects of the construction and communication of identity.

The basic idea of identity is that someone is distinguished from other people and in that way the person is seen as an individual who can determine who he or she is. Apart from that, the individuals with the same traits will classify themselves in the same social group. Identity is part of the human capacity to know who they are and which society they belong to. The part of knowing your identity involves knowing and identifying someone’s true self, identify other people, let other people identify ourselves and so on. Identity is like a map to define and locate human position within society (Jenkins, 2008). The most important issue about identity construction is that it develops in the very early childhood and it will keep on developing through the years. Identity construction is dynamic and the process of the development will never end to shapes the person. There are two major aspects in the process of identity construction. Firstly, the individual itself does not form identity. Identity is a social construct and therefore it needs the recognition not only from the individual but also from the society. Both forms of recognition are very important in someone’s identity

construction. Within identity construction, first recognition has to come from the person himself or herself. Self-recognition is important to know what is important in life, knowing personal needs and their internal desires. Then the individuals will know how they should be positioned and categorized themselves in certain groups in society.

Inequalities in sexuality, ethnicity, class and gender affect identity formation of someone. To be able or not able to access equality and being recognized in society make a great impact in someone's way of living. Those who suffers from oppression tends to be dependent on other people and have a solitary character. These people are disempowered and tend to develop low self-esteem and self-negation. The theory of women empowerment tries to prove that women, if they sticks together and try to stand up together, they are able to become empowered and defend themselves to overcome oppressions over them.

### **2.3 Woman Empowerment**

Women empowerment refers to increasing and improving the social, economic, political and legal strength of the women, to ensure equal-right to women, and to make them confident enough to claim their rights. The issue of women empowerment has been the central issue all over the world. The international Women's Day celebrated annually on 8<sup>th</sup> March has become the day of demonstration of equal opportunity for every woman. But the celebration of this day is irrelevant with the situation happening in the society. Empowerment include interdependence as well as it refers to the process of how they obtain it

(Malhotra et. all, 2002). Women are still treated as the weaker sex compared to men and need to be protected. They are suffering from many disadvantages in social aspects, economic and political. The process of women empowerment itself conceptualized in terms of personal assertions, self-esteem, confidence, independence and leadership. However, there are slightly differences between autonomy and empowerment. Autonomy signifies independence and a static concept.

Women's empowerments have a very important role in the process of development and poverty issues. Women have the position as a major concern in developing world and this has been an important issue among scholars. Though the term has emerged during 1970s, and is much more likely to be found in psychological literature, recently the importance of empowerment have been acknowledged by international organizations and societies (*The Millennium Development Goals Report*, 2014). There are lots of explanations and context of empowerment that brings many factors that can be interpreted as empowerment. The concept of empowerment itself is known to be difficult to find a clear definition of. Suja (2012) emphasizes that women empowerment is the main issue when it comes to improvement and development of countries all over the world. Though women empowerment is also seen as a strategy to reach gender equality and capacity building of women. There is no clean definition of women empowerment. The only thing many authors can agree with is that it is a process and that many different aspects can have a strong impact on the outcome of this process.

Nalia Kabeer (1999) introduced three approaches of empowerment model. She uses her model to help examining whether the position of woman, in her case is specifically refers to Nepalese women, is changing for a better cause and also whether they experience transition in their economic and social position. Nalia Kabeer (2005) defines power as the ability to make choices. Therefore, those who are disempowered are either denied or limited to make their own choices in society. Empowerment gives them power to increase their ability to make deliberate choices. Mason (2003) refers to the ability of making choices as making effective choices. Empowerment is a process that occurs over time, making women able to formulate choices, control resources and making deliberate life choices. Empowerment or women empowerment as a process can be seen using certain ways of approach to see how it occurs. The notion of empowerment according to Kabeer (2005) “is that it is inescapably bound up with the conditions of disempowerment and refers to the process by which those who have been denied the ability to make choices acquire such an ability. In other words, empowerment entails a process of change”. Kabeer believes that choice is a very important factor in the process of empowerment. However, the capacity to make choices is unequal between males and women. Women’s capacity to make choices is crucial in terms of self-development and self-empowerment.

Kabeer outlines three dimensions of empowerment, explaining these are the pathways which empowerment occurs. The first dimension is resources, which is the condition of choice. In this dimension, one is aware of the conditions they live in and are able to make life choices though they might not mak it the right



way. The factors can be human, social or material. This term should not be understood only as economic resources, but also as human and social resources, which may increase the ability of women to make choice. The second dimension is agency, which is a process by which one is able to distinguish between choices whether it is a deliberate, strategic life choices or merely second-order choices. This notion is closely linked to the idea of power in both senses positive and negative. And the last dimension is achievements, which refers to the consequences that have been made (Kabeer, 2005).

### **2.3.1 Resources**

Resources, as Kabeer characterizes it, can be material, social or human. Resources are there to enhance the ability to exercise choice. Resources refers not only to material economic resources such as land, equipment, finance and so on, but also human and social. Human resources are embodied in the individual and encompass his or her knowledge, skills, imagination and so on. Social resources include obligation and expectations, which exist essentially in relationship, networks and connections. These factors will enable people to improve their situation and life chances. All of the resources are attained by way of social institutions and relationship in society. When social institutions and relationships promote male authority and patriarchy system to endorse gender inequality, women become limited in their abilities to access resources (Kabeer, 1999).

Resources can be distributed through various different ways, institutions and processes. The access to resources also determined by some rules, norms and

practices, which prevail in different domains of institutions. These rules, norms and practices give some people authority over other in determining the principles of distribution within the sphere. Consequently, the distribution of ‘allocative’ resources tends to be embedded within the distribution of ‘authoritative resources’. This is the ability to define priorities and enforce claims (Giddens, 1979). The terms on which people gain access to resources are as important as the resources themselves when the issue of empowerment is being considered. Access may be conditional on highly clienteles’ forms of dependency relationships or extremely exploitative conditions of work or it may be achieved in ways, which offer dignity and a sense of self-worth. Empowerment entails a change in the terms on which resources are acquired as much as an increase in access to resources.

### **2.3.2 Agency**

The second dimension of power relates to agency, that is the ability to define one’s goals and act upon them. Agency is known to be more about than merely an observable action. Agency encompasses the meaning, motivation, and purpose in which individuals bring their sense of agency or the power within, to their activities. Having access to resources is a necessary pre-condition of empowerment; however having only access is different than having control. This is often the case in contexts where there is a gap between practice and the law. For that particular reason, access to resources is not sufficient, women must also have the ability to identify and utilize those resources they have obtained (Malhotra,

2002). Kabeer refers to this dimension as agency, explaining that one has the power within to define their own goals and act upon them. This will be seen as operationalized through decisions making abilities. It is Also seen through their feelings of self-worth, on how one's sees themselves, which indicate the foundation of empowerment. The self-worth is often dependent on how they are seen by others. While the self drives empowerment, societal values and norms will shape the inequalities possible to find in society (Kabeer, 2005).

Kabeer makes a few distinctions and subtle difference regarding agency. She differentiates between passive and active agency. Passive agency is when an action is taken under circumstances with few realizable options, whereas active agency refers to purposeful behavior. Agency also could be differentiated between effective and transformative agency. Effective agency will provide someone with greater efficiency in carrying out their roles, in this case women's roles. Transformative agency gives people the ability to challenge the restrictive nature of their roles. Transformative agency provides greater ability to consider and respond to the patriarchal constrains in women's lives (Kabeer, 1999).

### **2.3.3 Achievement**

Kabeer define achievements as the extent to the capabilities in realization of resources and agency. Achievements can be understood as outcomes. It is critical to note that one can be seen as success achievements because one's ability to challenge their inequalities rather than only challenging their personal preference, individual characteristics (Kabeer, 1999). In the same time resources

and agency constitute capabilities of people, or as the potential for people to live the lives they want. Sen (1990) uses the idea of 'functioning' to refer to all the way possible for people to "be" and to "do" all the choice they made. These efforts can be failure or realized achievements. However, achievements often can draw attention to the measurement of empowerment. People tend to see it with the possible inequalities in people's capacity to make choices rather than in difference of choices they made.

These three dimensions of Kabeer's conceptual understanding of empowerment is considered to be unable to separate or divide when it comes to develop meaningful and valid approach to empowerment (Kabeer, 1999). The validity and results of each dimension's approaches is dependent upon others.

#### **2.4 Novel**

Novel is a long fictional narrative, which describes intimate human experiences usually in the form of sequential story. Merriam-Webster Dictionary (2016) defines novel as a long and complex writings that usually deals especially with human experience through a usually connected sequences of events. Ian Watt (2000) writes that the novel first appeared in the modern period and reflects the individualistic and innovative reorientations of philosophical realism. For example, Watt states that the first novels rejected the traditional practices and universal plots of other literary forms such as mythology, legend, history and many more. He believes that novel clung to the truth of the individual experience, which is always unique and new. Doody (1999) wrote that the explanation of

novel given by Ian Watt written in 1957 in *The Rise of the Novel* suggests that the novel came into being in the early 18<sup>th</sup> century, with the genre rooted in historical classical Greece and Rome. The genre of a novel has been described as “a continuous and comprehensive history of about two thousand years”. While, a more precise definition of the genre is difficult.

Novel represents real life but it also can be a fantasy or non-real experiences. The purpose of novel is believed to speak as an art that looks to find new ways to explore human nature, creativity and to entertain. Novel allows people of a chance to experience foreign situations and characters. For these reasons, novel are believed to be a good starting place to re-create science media (Smiley, 2006). Despite its lack of fixed explanation, there are few basic elements of novel characteristics that are found and believed to be essential to be found in a novel. Intrinsic elements of literature or novel are the basic elements of characteristics that are found in literary work (DiYanni, 2002f).

#### **2.4.1 Plot**

The Plot tells the important events that occur in a story, that make it one of the most important elements in the story. The Plot is a literary term to define several events coherent with each other that make up a story, particularly as they relate to one another in a pattern, they form a sequence also of cause and effect. This will help readers viewing and understanding the story. The Plot is a series of events in a story that cannot be ignored, because one event can affect the entire sequence of the stories (Staton, 2007). The Plot is also very close to the existence

of the characters. The Plot helps defining characters, by looking at the development of the characters along with the story and how the characters are involved in certain events in the story. Otherwise, characters also affect the plot of the story. For instance, the less character there is in the story, the closer and simpler plot and story it will be.

The Plot has essential elements to support its existence; conflict and climax. Conflict is a dramatic phase, which directs to the events of competition between two balance powers and casing action and reacting between them. Conflicts will bring out the behavior in characters, causing them to engage in decision-making, giving actions in response and interactions between characters that will make up most of the stories. Most of fictions like novel focuses on conflicts, such as conflicts between individuals, between individuals and social force and individuals and nature force. The main point of conflicts is a struggle between opposing forces that are followed by external and internal action (Judith, 2003). Climax in a plot is the highest point of interest and the moment when conflict reaches its peak. In this phase of the events, climax will determine the effect of implication of decision that the character has made.

#### **2.4.2 Theme**

Theme is the main idea or the main point in a story. The theme of a literary work is its central message, concern or purpose. Theme is representing the whole part of the story as a basic development of a whole story. Theme basically bears certain issues that later on will be used to expand and build the events to

form a plot in the story; it is an idea to control insight of the story (Arp and Johnson, 2006). Theme can usually be expressed as generalization or general statement of the story concerning people, life, or certain issues. The purpose of theme is to give a shape of ideas to make the story easy to remember. The theme of a story might be stated directly by the writer in narrations although it is more often presented indirectly. Understanding a theme of a story is critical to understand the true meaning of a story or author's message.

There are two types of themes; Major and Minor theme. Major theme, as the way it sounds are the more important and continuing themes of the narratives or story. Major themes are the most significant topic that represents the whole story. Whereas, minor themes are less important and it consider as the continue themes of the narratives. Minor themes may appear for some parts of the narratives but it can be replaced with another minor theme that can be found later in the story (Griffith, 2010). The theme bears an important rule in narrative. The theme is the underlining idea authors try to convey to audience. A story without major ideas will make it difficult for readers to experience, think through, learn and understand the story and its ideas for whole. Besides standing for the meaning of the story, theme also stands for deeper reasons that the story has been written and shared.

Theme might be mistaken with subject of the story. Subject of a story is the topics that carry on a foundation of a literary work, while theme is an opinion from the author to be expressed in the subject. To explore themes of a literary work, readers need to analyze characters, plot and other literary devices related to

development of the main story (Obstfeld, 2002). The way themes presented in a literary work may be different from one story to others. Some author may express theme of the story through feelings of main character, some might present it through thoughts and dialogues in the narratives. Moreover, main character's experiences and actions are much likely expressing the theme of the story. The other elements such as plots, events and setting are essential in determining theme of a story.

#### **2.4.3 Character and Characterization**

A Person who figures in a literary work makes the story more completed, so that the character includes activities and setting is the basic element of literature (Sutarto, 2005). Characters are very important in literary works. Characters are believed to be the soul of fiction. Characters in a story bear a purpose to show events and bear actions in the stories; events in a fiction are determined by character and characters are also defined by events. Character is a brief descriptive sketch of personage who is told in the story. Character is the aggregate of traits and features that form the nature of some person or animal and it is also refers to moral qualities and ethical standard and principals (Harahap, 2007). Character is also personal opinions that the readers see, that picture other people's life and their effort to pursue goals. Character can also be a vehicle for the author in order to tell the reader about his/her view of the world. Character in novel can be flat or minor characters and round or major. The main character in



the story is generally known as protagonist and the one who opposes the character is known as antagonist.

However, every character in the story has its own personal characteristics that differentiate him or her from others. In this case, characterization comes in handy as a literary device that is used in literature to highlight and explain the details of character and also to help to build the character more deeply. There are two ways in characterization, direct and indirect. Using direct characterization means that the author describes directly about the character. The author represents character's behaviors and qualities in direct description written in text. Otherwise, in indirect characterization the author does not merely tell the characters but shows the readers through what the character does, looks, says, and thinks and how each characters affects each other. These things then will give readers clear description and understanding of the character's personality.

Characterization is essential component to write a good literature. Characterization, as a literary device has taken a great advantage to support modern fiction such as novel. Understanding the role of characterization is very important for any writer, it helps us make sense of the behavior of any character in a story by helping us understand their thought processes. A good use of characterization always leads the readers or audience to relate better to the events taking place in the story. Dialogues play a very important role in developing a character because they give us an opportunity to examine the motivations and actions of the characters more deeply. Characterization cannot be separated from

characters. Characters are described using characterization and characterization will not function if there are no characters.

#### **2.4.4 Setting**

The Setting in literary work is the time, place and environment surrounding in which that particular event or story takes place. The details of setting include the year, the time of the day, and also weather is part of the setting. The place in setting may be stated as specific country, state, region or neighborhood. Setting in a story may contain particular information about placement and exact timing, or it could be simply a descriptive setting. Though the elements of setting may vary including culture, historical period, geography, weather, immediate surroundings and timing. The Setting has three major components that might help readers to comprehend the main concept of the setting of the story; social environment, place and time. Along with the plot, character, theme, and style, setting is considered one of the most fundamental components of fiction. (Obstfeld, 2002). Settings are not always representing an actual region or a city but some authors might create their work of imagination and make an imaginative place.

According to Rozelle (2005) there are two main types of setting; backdrop setting and integral setting. Backdrop setting is more indefinite and general and helps to convey a universal timeless tale. The types of literary work that are often found using this type of setting is folktales. The purpose of the setting is just to set the visualization and the mood of the reader. Whereas, integral setting is fully

described both in time and place. The time and place in the story might likely influence theme, characters and actions in the story.

Setting has been referred to as story world. Settings in a story help us to create visualization of the story and create particular mood or feeling towards the story. The importance of settings in a fictional, poetic or prose work has a great impact for its plot and characters. Settings not only help to distinguish different characters, giving brief picture of a conflict that character might need to resolve in the future or could give clearer picture of characters but also help to establish the atmosphere of a story and develop the plot into more realistic form (Truby, 2007). To establish the mood or atmosphere of the story, settings also help readers to relate themselves to characters in a story.

## **2.5 Epistolary Novel**

Epistolary novel is one of the genres of a novel form in which most or the letters or journal entries of one or more of its characters advance the entire plot. The traditional understanding of epistolary novel is series of letters. Some authors expand it to include newspaper clippings, diary entries and articles to their novels. The epistolary novel is a genre of fiction begun in the 1600s since the Roman poet Ovid. The epistolary novel has existed in its various forms and understandings and hit peak of the popularity in eighteenth century. It is known that usually female characters in the novels often wrestle with sexual temptation and moral decency and find that the only way to express themselves honestly and thoroughly is by confounding in a trusted friend through letters (Bowden, 1999).

Some critics of the genre believe that epistolary genre of novel specifically suited to represents female voices. Epistolary novels written in this era particularly represent and speak of the female voice. Originally, the writers are males but imitating female voice that was never to be heard. The development of epistolary genre in the eighteenth century began to speak of moral instruction for women (Gilroy and Verhoeven, 2000). The characteristic of the novels from this genre is that the novel reader cannot know more than what the characters write in their letters. Thus, reader must have been able to imagine and understand what the authors might implicitly intended to say, when it is not expressed in the letters. The novel ends when the character or the writer of the letters stops writing. In epistolary novel we will not find other narratives as the informing closure (Keskiem, 2004). There will always be questions left unanswered. Though the character or the writer of the letters may discuss the outcome of something happening in the story, it will be up to the reader to imagine it further.

#### **2.4 The Color Purple by Alice Walker**

Alice Walker's novel *The Color Purple* was published in 1982. Alice Walker was the first black author to receive a Pulitzer Prize, awarded in 1983 with this novel. This novel is also considered to be her greatest work that encourages readers to rethink and reshape traditional point of view about the lives of black women in America. In *The Color Purple* as in her other writings, Walker focuses on the theme of double oppressions of black women in the African American society. Walker contends that black women have been suffering from

discrimination by the white community and from a second oppression from black males. The primary purpose of the novel is to reflect Walker's desire to project her positive vision of a good outcome for black women in their life (Lauret, 2000). This novel is an epistolary form written by someone considered as unattractive, uneducated and a very unlucky African American women named Celie. Celie as the protagonist in the story expresses her feelings through letters she wrote addressed to God. She can neither express what she is feeling to her stepfather, her husband or her siblings. She has been raped at the age of fourteen by her stepfather, performing the woman's duty which her mommy wouldn't, due to her illness (Walker, 1992, p.1) and bears two children from it, which he took from her and sold to someone else. Her husband, Mr. \_\_\_\_\_ is treating her with violence and using her to satisfy his needs. Celie has been living in a male-dominated southern African American community and throughout her life she has been merely a property of men.

However, after Celie's encounter with the character of Shug Avery, a famous black female singer and former lover of Mr. \_\_\_\_\_, Celie's life changes dramatically. Another woman to have a significant impact upon Celie's life is her daughter-in-law Sofia; this sturdy young village girl teaches Celie to stop being afraid and stand up for herself. Celie started off as a dependent and solitary character. However, over the course of the story she undergoes a process by which she changes into an individual, black, female character. In this novel, Walker described how her concept of womanism and female masculinity helps Celie to forge her individuality. Celie's identity construction was helped by

womanist character represented in Sophia and Shug Avery. These characters encourage her to change her role as a passive victim and try to maintain her own voice in her life. They show unstoppable female spirit and the power that helped for their empowerment. As a result they became self-reliant and challenged their men that they can survive without them (Ottoh-Agede, 2013). She begins her journey from powerlessness to the state of full empowerment and from self-abnegation to self-recognition.

## **2.5 Theoretical Framework**

This study will use Alice Walker's Womanism theory as an approach to analyze the identity construction of the main female character in the story and how she empowered her identity. The discussions will analyze narrations and dialogues in the story. As a novel with a form of epistolary in which the writer use a form of letters to tell the story, the events in the story will be divided into three phases; The Past, The Breakthrough and The Future, covering the development or construction of Celie's character. The discussions concerning empowerment of Celie's identity will use Nalia Kabeer's three dimensions of empowerment; resources, agency and achievement.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research Method

This study uses a qualitative research approach; conducts using descriptive-interpretative analysis research design. According to Creswell (2002), a qualitative research is an approach where the researcher often makes knowledge claims based primarily on constructivist perspectives, for instance in multiple meanings of individual experiences, or advocacy as in political or issue-oriented. Sally Throne (2008) noted that descriptive-interpretative design is a method, which describes the facts, which exist in the data. The importance of this design is that it generates new insights that can help to shape ideas based on evidence presented in the data. The data obtained from the narrations and dialogues in the the story from the novel will be described, interpreted and analyzed by looking through events in the plot of the story. The identity construction of the main female character will be categorized based on three phases of her life; *The Past*, *The Breakthrough* and *The Future*. Accordingly, the main female character's empowerment of identity will be analyzed using Naila Kabeer's three dimensions of empowerment.

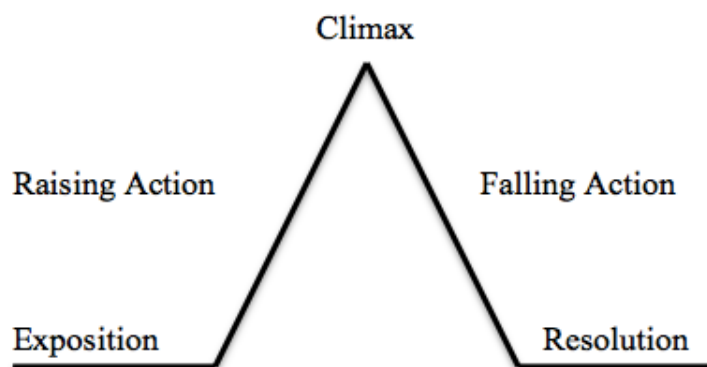
### 3.2 Data and Source of Data

The source of the data in this study is an epistolary novel, in which a novel written in form of series of letters. The novel was written by American Author Alice Walker published in 1982 entitled *The Color Purple*. The data in this study are clauses, sentences and expressions obtained by looking at narrations and dialogues in Celie's letters.

### 3.3 Data Collecting Procedure

The data collecting procedure are as follows:

1. Close-read the novel *The Color Purple*
2. Identifying the events in the story that represents three phases of Celie's life (The Past, The Breakthrough and The Future) on elements of plot by drawing plot diagram



3. Identifying narrations and dialogues that represents Celie's identity construction to become an empowered woman (by looking through Kabeer's approach to women empowerment; Resource, Agency and Achievement)



- Classifying the identified narration and dialogue indicating resources, agency and achievement into three tables of analysis in three phases of celie’s life; The Past, The Breakthrough and The Future

No	Sentences of Narrations and dialogues	Elements of Plot	Page	Resources	Agency	Achievements

### 3.4 Data Analysis Procedure

The data analysis procedures are as follows:

- Categorizing events in the story that represents three phases of Celie’s life; The Past, The Breakthrough and The Future
- Analyzing the identified data representing Naila Kabeer’s dimensions of empowerment theory, which identifies actions and treatment that requires decisions making by looking through Celie’s narrations.
- Making interpretation of the analysis to see how Celie constructs her identity and become an empowered woman
- Discussing the results from data interpretation
- Drawing conclusion

## **CHAPTER VI**

### **FINDINGS AND DISCUSSIONS**

#### **4.1 Data Descriptions**

In this study, the data analyzed are taken from *The Color Purple* novel by Alice Walker, focusing on sentences of narrations and dialogues that represent choices that can be made or taken by the main female character or the supporting characters related to the main female character's development or identity construction. Before analyzing narrations and dialogues, this study identified the events in the story by looking through its elements of plot. After identifying the events, the progress of identity construction of the main female character was categorized and then analyzed in three phases of her life. From these three phases, to know exactly how significant the progress of identity construction from the character, the sentences of narrations and dialogues were analyzed using dimensions of empowerment based on Naila Kabeer's theory.

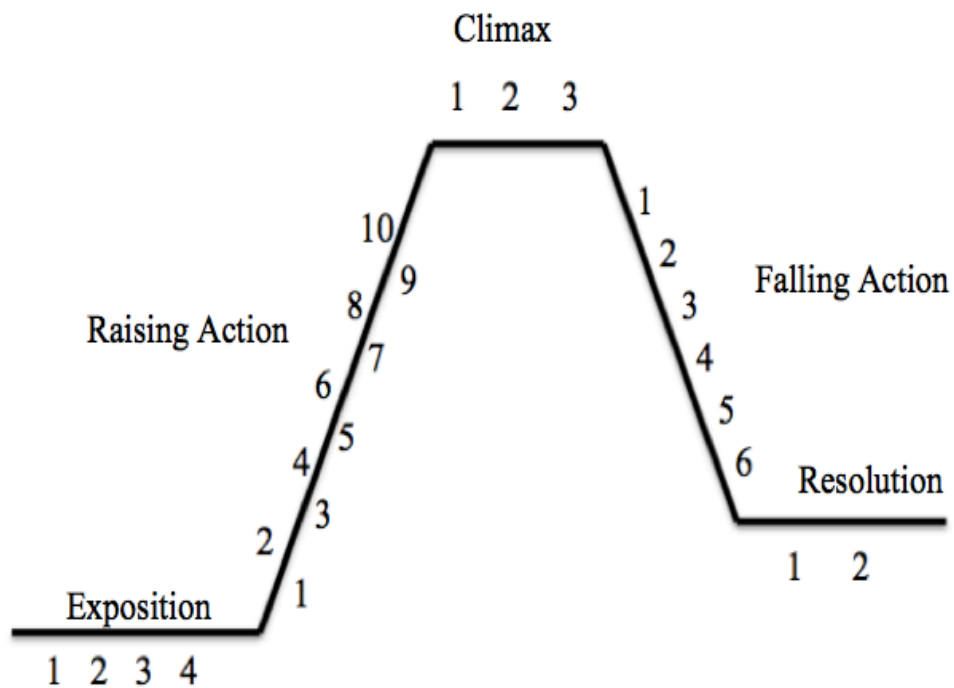
#### **4.2 Findings**

Alice Walker's novel *The Color Purple* lead off to story of a girl named Celie, showing her as a dependent and solitary character who suffers from sexual abuse done by her father since she was fourteen. However, over the flow of the story, she experiences a process that turns her into an individual, independent and empowered female character. The most significant independent female character who helps Celie to change from self-negation to self-actualization and

proves Walker's view that female bonding helps to forge woman empowerment in her life, is Shug Avery. By observing Shug Avery while taking care of her when she was sick, Celie step by step comes to understanding that she has to stand up for herself to make herself recognized and become an empowered woman. To help analyzing how and when the progress of Celie's identity started in the story the events of the story are analyzed into three phases of Celie's life; The Past, The Breakthrough and The Future.

Based on Celie's narration, there are 25 events in the story that then are categorized into three phases of her life; *The Past*, *The Breakthrough* and *The Future*. In the first two phase, most of the dimensions of the empowerment appears, which representing the possible choices that can be made by accessing to resources, is not coming from Celie. Some of the events that show the dimensions of empowerment come from another female characters that are visualized as a womanist. There are three significant characters that the impacts are seen in the narrations and dialogues that are analyzed to see the dimensions of empowerment. Staring from exposition to more than half way of raising action, the empowerment shows coming from Nettie, Sofia and Shug Avery. The events of the story are shown in the plot structure below.

The three phases are not simply categorized by following the order of the plot of the story. From the total of 25 events in the story, there are total of 12 events include in *The Past* phase of Celie's life, including 4 events from exposition and 8 events from raising action. In *The Breakthrough* phase there are 5 events including 2 events from raising action and 3 events from climax. In last



(The lists of events are attached in Appendices 1, **Table 1.1** to **1.3**)

phase of *The Future* there are total 8 events include 6 events from falling action and 2 events in resolution. From these three phases, Celie's progress from a dependent character into becoming a dependent character is clearly shown. The first phase covers events since Celie was little and is sexually abused by her father, then married an abusive husband and stepchildren until she sees three woman in her life who fight, strong willed and capable to stand up for themselves.

No	Phase	Sentences of Narrations and Dialogues	Dimensions of Empowerment			Description
			Resources	Agency	Achievement	
1	The Past	34	19	19	17	Empowerment is shown as much as 52% giving thriving results of processing resources and shown by Shug Avery, Sofia and Nettie; The main Character, Celie does not showing any empowerment in this phase
2	The Breakthrough	36	29	29	29	Empowerment is shown as much as 81% giving thriving results of processing resources and shown by Shug Avery, Sofia and Celie; Celie as main character changes to become an empowered woman after observing womanist character surrounding her and receive support from them
3	The Future	27	25	25	24	Empowerment is shown as much as 89% giving thriving results

						of processing resources and shown by Celie, Shug Avery and Nettie; The main Character, Celie, showing a successful improvement and metamorphosis from a dependent and disempowered to become independent and empowered woman.
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(The analysis on Table of Dimensions of Empowerment are attached in Appendices 2, **Table 2.1 to 2.3**)

In *The Past* phase, it has total 34 sentences of narrations or dialogues in which represents actions and treatment, either conducted directly by Celie or the people around her who have roles as a supporting character, that shows whether Celie is able to determine her own choice or not, instead shows that the choices made are decisions that determined by others. In this phase there are total of 19 Resources that can be accessed. Derived from 19 resources there are 19 Agency in which the resources will be process to determine the choice possible to take. From those 19 equal resources and agency there are only 17 achievements to have thrive results. The other 2 achievements or results from the choices that have been taken still have no results or outcome.

There are total of 36 sentences of narrations or dialogues in *The Breakthrough* phase containing the same sentences of narrations and dialogues in which represents actions and treatment, either conducted directly by Celie or the

people around her who have roles as a supporting character, that shows whether Celie is able to determine her own choice or not, instead shows that the choices made are decisions that determined by others. In this phase there are total of 29 resources that can be accessed and also the same amount of 29 agencies derived from the resources, in which it will be process to determine the choices possible to take. In this phase there are a complete thrive number of 29 results in achievements from both 29 resources and agency, which shown that all the possible choices that have been taken and process make obsolete results.

In last phase *The Future* there are total of 27 narrations contains the same sentences of narrations and dialogues the same as the two previous phases. In this phase there are total of 25 resources that can be accessed. And from those 25 resources there are 24 agencies in which the resources have been processed to determine the choices possible to take. There are 24 thriving results in this phase, knowing that 1 resource is failed to be process so that it did not make any results for the possible choices there are.

In the first phase categorized in *The Past*, there are amount of 19 accesses to resources and from those resources there are 19 agency which possible choices are processed and from those there are a thriving results of 17 which is as much as 52%. In the second phase, *The Breakthrough* there are amount of 29 resources and all of the resources are succeeded to process to have results of 29 agency and deriving from those making an obsolete outcome of 29 achievements or same as 81%. Lastly, in the third phase *The Future* there are 25 resources that can be accessed. From those 25 there are only 24 from the resources that can be preceded

to agency to be processed and make an outcome. The outcomes coming from the process make results of 24 achievements, which as much as 89%. From the first phase to the third phase, the achievements make a thriving progress from 52% to 89%.

### **4.3 Discussions**

After observing these three woman, Celie is capable to tell another disempowered woman, named Squeak or also called Mary Agnes, to stand up for herself and not be underestimated, this is shown in second phase. Then finally Celie is able to stand up for herself and get back on her feet to make her own living, but in this phase Celie is also receive encouragement and support from another empowered woman. To be able to see the significant progress of Celie's identity construction and to prove that her character is successful in becoming and empowered woman, the events covering three phases of her life is analyzed by looking at the dimension of empowerment.

Nettie and Celie shown action of empowerment shown in exposition part when both of them are trying to keep on studying, even though their Pa took Celie out from school. In this part of empowerment, Celie has tried to make a decision for herself but the results are not shown because soon after that she stops studying when she married Mr. \_\_\_\_\_. The other action coming from Nettie is shown in 5<sup>th</sup> event of raising action, when Nettie run away from her father's house and comes to live with Celie. While living with her sister, Nettie tries to encourage her to fight the cruel behavior coming for Mr. \_\_\_\_\_'s children but Celie seems to ignore



that because she is too afraid to take a step. Another action showing Nettie's empowerment that she took is when she is leaving to become a missionary in Africa. Nettie is a strong willed woman who decides what she want in life and she encourage another woman to fight, to get a better treatment from those who treated her badly.

The next person who influences Celie's identity construction is Sofia. Celie said in her letters that Sofia is big and strong. In raising action on 7<sup>th</sup> event, Sofia shows action of empowerment by standing up for herself to Harpo's father. She is capable to make her own decision that she does not need to marry Harpo because he is still living with his father and doesn't have his own earnings. After the marriage her behavior doesn't change. When Harpo beat her and tries to make her do all he said, like what his father does to Celie, Sofia fight back and they both fight like men. Sofia who feels like she had enough of Harpo then decide to leave him and live with her sister, taking all their children with her. After seeing strong willed Sofia, Celie then shows some improvements in raising action on 10<sup>th</sup> event when she told Squeak to stand up for herself and not letting Harpo keeps on calling her by funny nickname but for her real name.

The last person who has a significant influence on Celie is Shug Avery. When she moved in with Celie and Mr. \_\_\_\_\_ because she got sick, Celie has become her caretaker and both of them get close, she then develop feelings towards Shug and that makes her attached to her. Celie said in her letters that Shug is strong and she knows what she wants, she knows who she wanted to marry and she keeps on singing and "become a singer" though everyone around

her called her a sinner. Shug is a true example of Alice Walker's concept of womanism as she has the ability to love herself; she appreciates her body and her looks, she loves her surroundings; she states that she loves nature and living things, she loves women and men equally; she loves Mr.\_\_\_\_\_ and Celie both sexually and non sexual, she states in one of Celie's letters that she cannot stop loving men but she wanted to keep Celie close. The most significant things that Shug Avery done to Celie is to stand up for her and encourage her in front of Mr.\_\_\_\_\_, when Celie is about to break the news that she is leaving him to live in Memphis. Also, Shug is the one helping Celie to be on her feet and make a living otherwise Celie will decide to become her maid and helping her with Shug's make up and wardrobe for her music tour.

*The Color Purple* by Alice Walker was written in the form of letters, which were written by two characters. The first person who writes the letters is Celie, the main female character in the story, and the second person is Celie's sister, Nettie. Celie's letters are the main narration of the story that describes her life story started when she was still disempowered until she becomes an empowered woman. Through Celie's eyes, Walker who reveals her point of view towards the display of traditional masculinity and patriarchy, defining that male dominations in black community are meant to help them regain their absolute power of male. Other similar works related with *The Color Purple* as a neo-slaves narratives, reveals how it is that since the beginning of slave trade white man has had a colonizing attitude towards black men. They have been

treating them as subordinate masculinity in order to reaffirm white manhood. Carabi (2003) also added that this attitude shaped black man's self awareness and their behavior towards their social relationship with others, especially woman. As soon as the slavery ended, the black man desired to signify their power and their manhood. Therefore, it is not surprising that neo-slaves narratives especially the one written by female authors depict black woman as a victim who lives in a traditional model of black family with constant fear of violence and brutality of African American man.

Throughout the story, Walker depicted her vision for the harmony of relationship between male and female characters. In the beginning of the story, which this research categorized as *The Past* phase of Celie's life, male and female characters do not bear the harmony in their relationship. This causes conflict between them and also causing abusive conducts towards women that make them struggle to live among men. But as soon as men in this story manage to perceive that woman can also be strong, masculine, independent and empowered, so that they are able and free to make their own decision, the society becomes a better place to live for both genders.

#### **4.3.1 The phase of Celie's life, The Past**

The story begins by showing a girl named Celie as an object and victim of male domination who is dependent and has a solitary character. However, along with the story of the novel Celie then undergoes a process by which she changes into an empowered and independent female. In this novel Walker shows her

concept of womanism and female relations of womanist that helps Celie construct her new empowered identity by introducing female characters that represents her in terms for a *womanist*. Since Celie was little she always have a power over her so that she cannot make her own choice. Although she is the one who narrates the story, Celie is only the passive object than a subject that matters. Since she was a little girl and continuously raped by her father, he always threaten her by beating her to keep it a secret. Celie who is a helpless little girl could not fight back and just following his orders. The sentences below showing the part from Celie's letters, when her father threatens her to keep her mouth shut.

**He start to choke me, saying You better shut up and git used to it. But I don't never git used to it. And now I feels sick every time I be the one to cook. (Walker, 1982, p.1)**

Celie has been very dependent on two men in her life, her violent father and the man her father force her to marry, that she called Mr. \_\_\_\_\_ and never called him by his first name until the third phase of her life. Celie never had an access to resources, meanwhile her father had access to material resources in which determined by the rules, norms and practices known as the traditional patriarchy. Living by these rules makes Celie's father as a male to have a power over her. The same applies to her husband, makes it two men who make every decisions for her life, while she has never been able to express her feelings or even to be asked how she feels Celie said in one of her letters **"My mama die, I tell Shug. My sister Nettie run away. Mr. \_\_\_\_\_ come git me to take care his rotten children. He never ast me nothing bout myself"** (Walker, p.114).

All her life, Celie never stands up for herself and does exactly just as what her father told her. She manages to cease to emotionally react to anything and accepts the situation she is in. Since her father told her **“you better not never tell**

**She say, All my life I had to fight. I had to fight my daddy.  
I had to fight my brothers. I had to fight my cousins and  
my uncles. A girl child ain't safe in a family of men.  
(Walker, 1982, p.40)**

**anybody but God. It'd kill your mammy.” (Walker, p.1).** Celie writes letters to God as a cry for help and comfort. This represents all the colored women who lived in the southern states after the Civil war and were treated as inferior humans even like animals, by male in their family. Sofia proves the situation by saying that to be a girl in a family of men, they are not safe at all. She said that all her life she has to fight against the violence and male domination in the family.

The traditional patriarchy in African American family allows the man to have a power over female in the family. The power over them limited their access to available resources to be able to make choices on their own. In the end for a woman to make a decision for their own strategic life choices, it has to be under the approval of the man in the family. It can be seen from Celie's life when her dad for example, took her out from school against her will and force her to marry someone she doesn't love, which next paragraph analyze in more detail.

**“The first time I got big Pa took me out of school. He never care that I love it... You too dumb to keep going to school, Pa say.” (Walker, p.9).**

Walker draws a certain parallel between male and female relationship in which male has a power over female and the way male treated their wives, daughters and lovers resembles the behavior of master and slave relationship of the white oppressor. This can be seen when Celie's father try to convince Mr.\_\_\_\_\_ to marry her instead of Nettie, as he is try to sell some goods. When Pa try to "sell" Celie to Mr.\_\_\_\_\_ he does not lies and let him visualize how good she can be at housework though she is ugly **"She ugly. He say. But she ain't no stranger to hard work. And she clean...You can do everything just like you want to... she ain't smart either. But she can work like a man... And another thing- she tell lies"** (Walker, p.8). In the traditional southern African American family, the black woman treated, as they are inanimate object that allows those

**Pa call me. Celie, he say. Like it was nothing. Mr.\_\_\_\_ want another look at you. I go stand in the door. The sun shine in my eyes. He's still up his horse. He look me up and down. Pa rattle his newspaper. Move up, he won't bite, he say. I go closer to the steps, but not too close cause I'm a little scared of his horse. Turn around, Pa say. I turn around. (Walker, 1982, p.10-11)**

who got the upper hand putting them under their dominance. Their domination upon woman makes it as if women as an inferior subject can be treated as a slave. As a husband it will be a great thing to have a wife that will do everything as you say **"even tell lies"** meaning that she follows everything the husband said. The following dialogues between Pa and Mr.\_\_\_\_\_ shows as if Celie is a goods or even a slave ready to be sold.

Mr. \_\_\_\_\_ does not seem to be bothered by Celie's looks at all, because his idea to marry her is to put her to work at the farm, doing the housework and taking care of his children **"Mr \_\_\_\_\_ come finally one day looking all drug out.**

**Come on in, I want to cry. To shout. Come on in. With God help, Celie going to make you well. But I don't say nothing. It not my house. Also I ain't been told nothing. (Walker, 1982, p.45)**

**The woman he had helping him done quit." (Walker, p.10).** Getting married and leaving her father's house apparently does not help or improve Celie's situation at all, it adds the pain and suffer she already been through. Celie cannot even speak for herself in that house and her opinions does not matter **"He never ast me nothing bout myself." (Walker, p.114).** Though she married Mr. \_\_\_\_\_ the house they live in together does not belong to her.

In this phase of Celie's life she observe and get motivated from tough female characters around her. The empowerment in this phase coming from Celie might not really shown, except when she keep on studying with Nettie and using the resources available to make her own decision to get educated. Nettie also has a role in helping Celie to change, she keeps on telling her to fight Mr. \_\_\_\_\_'s mean children **"to let them (the children knows) who got the upper hand ..."** (Walker, p.17). Nettie seemed to fail influences her to fight at first; Celie said at

**But she keep on, You got to fight. You got to fight. But I don't know how to fight. All I know how to do is stay alive. (Walker, 1982, p.18)**

first that she does not know how to fight and that all she knows is to stay alive.

Nettie is not the only person telling her to fight. Celie's sister in law tries to help her fight Mr. \_\_\_\_\_'s cruelty and his children's crooked manner, but Celie still has not made a move. Even until Mr. \_\_\_\_\_ kicked his sister out of the house, Celie does not fight. Celie still let him beat her **"...beat me like he beat the children. Cept he don't never hardly beat them"** (Walker, p.23). The other female character that came along and give encouragement for Celie is a woman named Sofia. She is a big and strong girl, she knows what she wants and she is sure that she can make that happen. The day Harpo introduce Sofia to Mr. \_\_\_\_\_ she dares to stand up to him and declare her thoughts in front of him and Harpo. It did not stop there, but she can tell Harpo what to do **"She say, Naw, Harpo, you stay here. When you free, me and the baby be waiting."** (Walker, p.32). Also after they get married, Sofia is bossing around and telling Harpo what to do and stand up against him. When Harpo tries to make her do all he said, she fights him back and said she will kill him if she has to.

**I loves Harpo, she say. God knows I do. But I'll kill him  
dead before he beat me. (Walker,1982, p.40)**

Though, The most significant female characters in the story that helps Celie to improve from self-negation to self-actualization, from disempowered to empowered woman. Shug Avery's character is the actual representations of a true womanist based on Walker's concept and theory of womanism. Considering the first phase of Celie's life, which mainly concerned about positioning black



woman's place in a traditional black community, it is important to discuss the image of black man as their women sees it. It is clearly shown that Walker speaks against the traditional patriarchy system that mostly presents negative views of black man in their woman's eyes. Most of the female characters found in this phase are all terrified of men. Celie and Nettie who lives with their dad are scared of him and never have the courage to stand up against him **"I see him looking at my little sister. She scared..."** (Walker, p.3).

In exposition part Celie also stated she feared upon men, she claims that she does not even look at him **"I don't even look at mens. That's the truth. I look at women, tho, cause I'm not scared of them."** (Walker, p.5) The traditional patriarchal family presented in the novel also can be seen in how much the woman not calling male characters by their name. This depicts woman's fear so that they feel it is not appropriate to call man by their first name. The story of the novel come across Celie's husband whom she calls Mr.\_\_\_\_, Corrine's husband as The Reverend Mr.\_\_\_\_ and her father in law who he calls old Mr.\_\_\_\_. Her fear of man also causes her to neglect herself as a person, she neglected to be exists among men and equate herself with things as if she is a tree.

**He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree. That's how come I know trees fear men. (Walker, 1982, p.23)**

### 4.3.2 The Phase of Celie's life, The Breakthrough

The first part of Celie's phase in life does not only portray the beginning of her construction of identity, which will be analyzed in detail in the next phase of *The Future*, but also presenting three female characters who embodies nearly all the features of Walker's definition of womanist representation and become Celie's role model to become an empowered woman. These woman who represent a womanist characterization, behaving in a different way woman *normally* would behave in a small community where they live. To be living a small community as described in the story makes norms and rules are more significant so it is hard to be different that what society used to see in people *normally*. The society where Celie live in believe that a normal woman has to be gentle, humble, polite and devoted to God and her husband. The three women mentioned above are dramatically different that what the society expects them to be. Shug Avery as an individual character is not limited by any restrictive society social values. Everyone is talking about her behavior and that she is a sinner.

**Even the preacher got his mouth on Shug every, now she down. He take her condition for his text. He don't call no name, but he don't have to. Everybody know who he mean. He talk about strumpet in short skirts, smoking cigarettes, drinking gin. Singing for money and taking other women mens. Talk bout slut, hussy, heifer and streetcleaner. (Walker, 1982, p.44)**

By observing Shug, Celie gradually comes to understand her individuality and power. When Shug comes to live with her and Mr. \_\_\_\_\_ she observe how Shug behave towards Mr. \_\_\_\_\_. These two points that Shug does in front of Celie make her see significantly how woman supposed to behave if they wanted to be taken seriously. Shug is brave character in front of Celie's eyes when she called Mr. \_\_\_\_\_ by his first name. It does not stop there, she is also brave to call him weak and tell him what to do.

**...I don't want to smell no stinking blanket-blank pipe, you hear me, Albert? Who Albert, I wonder. Then I remember Albert Mr. \_\_\_\_\_ first name." (Walker, 1982, p.47)**

Shug also knows what she wants, especially what she wants in a man, **"If I was ever going to have a husband he'd been it. But he weak, she say."** (Walker, p.77) Shug influences to Celie get bigger when she helps to take care of her while Shug was sick. Celie's feeling developed to Shug when she dedicates a song to her entitled Miss Celie's song and she stand up for Celie in front of Mr. \_\_\_\_\_. When Celie tells her that Mr. \_\_\_\_\_ has beaten her, Shug promises her to stay until she can make sure that Mr. \_\_\_\_\_ will stop beating her.

Further in this phase when the story advancing to raising action , Celie's improvement started to show when she told Squeak to stand up to Harpo by not calling her with a funny nicknames but respect her by calling her real name, Mary Agnes **"Make Harpo call you by your real name, I say. Then maybe he see**

**you when he trouble” (Walker, p.86).** Though Mary Agnes feels confuse at first, but further in the story she does stand up for herself upon Harpo.

**Harpo come up the steps from the car. My wife beat up, my woman rape, he say. I ought to go back out there with guns, maybe set fire to the place, burn the crackers up. Shut up, Harpo, say Squeak. I’m telling it. And she do...**

**Harpo say, I love you, Squeak. He kneel down and try to put his arms round her waist. She stand up. My name Mary agnes, she say. (Walker, 1982, p.97,99)**

Celie’s empowered identity then develops and shown when she has a turn over in her life, which is finding out that her sister still alive and after all this time Mr.\_\_\_\_\_ has been hiding all her letters meant for Celie. Celie who never been feeling mad at someone **“I can’t even remember the last time I felt mad, I say...” (Walker, p.41)** when she find out what Mr.\_\_\_\_\_ what have done to her, taking the only thing she cares the most which is her sister, she become furious and make a decision to kill him. Right in times she was about to do something that might get her ended up in trouble, Shug saves her from the decision she makes and diverted her minds to do what Celie likes to do, sew.

Shug encourage her to make some pants. Though Celie refuse at first, saying that **“What I need pants for? I say, I ain’t no man” (Walker, p.146)** then she accept Shug’s suggestion and put a needle in her hand instead of a razor. This represents the first step towards understanding that men and women can be

equal and not only man who can wear pants. Further in the story Celie express her thought to Mr. \_\_\_\_\_ about the pants she is making.

**... Ast me what was so special bout my pants. Anybody can wear them, I said. Men and women not suppose to wear the same thing, he said. Me spose to wear pants. So I said, You ought to tell that to the mens in Africa. (Walker, 1982, p.276)**

The peak of the climax in the story is when Celie standing up and speak for herself in front of Mr. \_\_\_\_\_ and her family. This happens when Shug tell Mr. \_\_\_\_\_ that Celie is going to Memphis with her, and he does not give her permission, saying that Celie will not leave and if she is it will be **“over my dead body, Mr. \_\_\_\_\_ say.”** Celie’s response to that got everyone around the dinner table dropped their jaw. Celie who has been holding her feelings all the time, stand up for herself and when Mr. \_\_\_\_\_ reach to slap her, she defend herself and stab his hand. Someone else who makes a progress and encouraged by Celie’s action is Mary Agnes. She is finally spoken for herself and knowing what she really wants **“I want to sing, say Squeak”**. Though she is afraid of Harpo at first, and fall back to her seat when Harpo tell her to do so, she is able to make up her mind and take the decisions on her own to go to Memphis. Celie who doesn’t have courage and live in self-negation finally becoming an empowered woman and make decisions on her own.

**I'm pore, I'm black, I may be ugly and can't cook, a  
voice to say to everything listening. But I'm here.  
(Walker, 1982, p.210)**

Though, there is a setback on one of the female character, Sofia. Her strong and determined, does not helping her when she tries to stand up for herself in front of white people. Sofia depicted as strong and stout of not being afraid to be in a fight surprisingly get into jail for twelve miserable years after knocking down the Mayor. This has make a big change for her character **"...Every time they ast me to do something, Miss Celie, I act like I'm you. I jump right up and do just what they say."** (Walker, p.90). Sofia's condition represents the situation of African American woman. Walker trying to lay out the situation in which, though black woman capable to stand up for themselves in their own house towards their husband or father, it is unlikely possible to step up into bigger organization, in this case the society, to fight those in hold of power such as to the white American Man like the Mayor.

#### **4.3.3 The Phase of Celie's life, The Future**

Celie's identity began to change and constructed into an empowered woman since Shug giving her influence and began to speak up for her in the beginning. Before going explain how Celie manage to maintain her new life, this part also going to discuss how did the change happens in Celie's life. Celie's part on taking a step to change for herself is when she started to determine her choice on what she believe in. Having too much grudge against men, Celie began to

question about the God she believed in. The God that she has been writing to is just a man, so like any other man he will behave in the same way as them, that is what she believe in. The second move is when she speak for herself and stand up to Albert at the dinner, making everyone surprised even for Sofia “...Sofia so surprise to hear me speak up she ain’t chewed for ten minutes”. The next step is when she move to Memphis with Shug, she start to recognize herself and taking care of her appearance.

**Then too I feels different. Look different. Got on some dark blue pants and a white silk shirt that look righteous . little red flat-heel slippers, and a flower in my hair. (Walker, 1982, p.220)**

As mentioned above, Celie’s first change is when she stop writes to God. It is clearly shows in the book that her first letters at the beginning of the story are different from those letters she writes that the end. Celie’s last few letters are more mature, well-spoken and she writes in sincerity. In her letters at the beginning of the story she is a passive actor in her own story, also when she writes to God, it is because she is too ashamed to say it out loud. This shows how she is unwilling to express herself by talking to someone.

**I remember one time you said your life made you feel so ashamed you couldn’t even talk about it to God, you had to write it, bad as you thought your writing was. Well, now I know what you meant. And whether God will read the letters or no, I know you will go on writing them. (Walker, 1982, p.130)**

Whereas in her last letters Celie manage to speak for herself as a subject and not just a passive object surrounded by people. Her last letters she write to God, shown that she has stand up for herself that in later letters she decides to write to her sister instead of God. Her disappointment shown when she said, **“...You must be sleep” (p.178)** in letters she writes to God. Celie’s move also reaffirming her freedom from the men in her life, her father, her husband and God. She believes that all men are the same, even for God, so there is no need for her to writes to God anymore. **“Anyhow, I say, the God I been praying and writing to is a man. And act just like all the other mens I know. Trifling, forgetful and lowdown.” (p.193)**. She finally proclaim her right to be an independent human being without a power over her from male roles, in this way she is able to establish her own identity. Walker also inserted an overwhelming conclusion from one of Nettie’s letters that Celie read and changes her perspective **“The world is changing. It is no longer world for boys and men.” (p.161)**.

The last significant thing that Shug has done to her is encouraging her that she is capable to stand on her own feet. Shug has done standing up for her, and now she is guiding Celie to be able to stand in her own feet. When they move to Memphis, Celie is willing to go with Shug on her tour. Shug does not let that happen, because she did not bring Celie to Memphis to become her maid, but to help her get back in feet and stop on depending her life on someone else’s hands.



**Besides, she say. You not my maid. I didn't bring you to Memphis to be that. I brought you here to love you and help you get on your feet. (Walker, 1982, p.214)**

The other extremely significant thing to be paid attention to is when Celie have the courage to make and wear pants, which used to be consider as male piece of clothing only. This action symbolizes her step towards the understanding that men and women are equal and both can choose what to wear, as they wanted to. **"...he come visit me while I was sewing and ast me what was so special bout my pants. Anybody can wear them, I said."** (p.276) Sewing pants also brings Celie and Mr.\_\_\_\_\_ together into reconciliation and has a great change in their relationship. Celie who was so afraid of men, is now speaking to a man and enjoying the time with him. **"He ain't Shug, but he begin to be somebody I can talk to."** (p.281) The reconciliation happens between Mr.\_\_\_\_\_ and Celie also erases her fear towards men, especially him. When she talks to Shug after she comes back from her long journey, Celie mentions Mr.\_\_\_\_\_ by his first name and that makes Shug pause for a moment, before they laugh.

**What this? She ast**

**Oh, I say, a little something Albert carve for me.**

**She look at me funny for a minute, I look at her. Then us laugh. (Walker, 1982, p.289)**

As what have been mentioned in the beginning of the discussions, Walker is trying to reveal her optimistic point of view in this book and through Celie's eyes and construction of identity to see the world in the future of the modern black community and that there is hope that male and female bears the same role in their family and that there will be harmony and reconciliation between them. Walker also speaks for women who had to experience male violence and being disempowered in their life, that they can become empowered, strong and independent as a woman.

## CHAPTER V

### CONCLUSIONS

#### 5.1 Conclusion

In this chapter the study has reached its conclusion in line with the aims of the study, which is to examine identity construction of female character in Alice Walker's *The Color Purple* and to see how she became an empowered woman. In this novel, Alice Walker comes out with an image of the traditional patriarchy system of American family in the early 20<sup>th</sup> century. In the first part of the novel categorized as *The Past* of Celie's phase, the traditional patriarchal system is strongly hold and run in the society. However, over the course of the novel the characters are introduced to the modern matriarchal family, that Walker was hoping to be the family of the future. In the second and third part of the novel categorized as *The Breakthrough* and *The Future*, Walker breaks the traditional patriarchy in which male has the absolute power over their female by presenting female characters such as Shug Avery, Sofia and Nettie who represents nearly all characteristics of a womanist. It is said that these women knows what she wants, she is capable to stand up to a man, she lets their opinions be heard and they make their own decisions. These women then have a huge impact for Celie's life and her identity construction. As a result, this proves Walker's theory that female bonding and the concept of womanism help to forge someone's individuality.

The findings of this study reveal that Celie has succeeded in constructing her identity to become an empowered woman. Though, from the first phase of Celie's life she does not have an access to extensive amount of resources. Most of the action of empowerment comes from other female characters, while Celie's use of resource only when she is willing to study. From the data analyzed taken from sentences, narrations and dialogues in the story in the last phase of Celie's life, *The Future*, she succeed to make use of all resources available to make her own possible choices then process it and make a significant outcome compare to achievements or outcomes that can be found in the first phase, categorize as *The Past*.

## **5.2 Suggestion**

The writer hopes this study will acknowledge and give more information about womanism and how it can help formed someone's identity. The writer also hopes that this study will also help to improve the understanding of issues related to the women empowerment and dimensions of women empowerment to help in analyzing identity construction in related issues similar to womanism. The writer recommends for the readers to compare the same kind of studies using another theory than a dimensions of empowerment, for example such as psychoanalysis theory and deconstruction theory.

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## **Appendix 1**

### **Exposition**

The story started with a letter from Celie, a fourteen years old girl who is growing up in an abusive home situation. Since her mom began to fall sick, her stepfather has repeatedly raped her. During this occurrence, her stepfather is threatening her to “shut up” about the rape and “git used to it”. As a result of repeatedly rape, Celie gave birth to two children by her stepfather who both are taken away from her at birth, and assume to be killed by Pa. When her mom died, cursing and screaming as she is dying, Celie began to worries that her father will soon have desires for her younger sister, Nettie. She promises Nettie to keep her from harm “with God’s help”. Celie were relieved when her father marries a girl, nearly the same age as her, and becoming her stepmother. Nettie then fall in love with a widower refer as Mr.\_\_\_\_\_, but Celie advises her to keep studying, using the potential she got in her and not wasting her time taking care of someone else’s troubled children.

### **Rising Action**

Mr.\_\_\_\_\_ who also fall in love with Nettie ask Pa for Nettie’s hand in marriage but his offer get refuse directly. Pa said his life is surrounded by scandals, since he’s a widower whom his wife’s lover murdered her. Also he got a rumor going on that he has an affair with a woman named Shug Avery and bears children with her. Celie’s stepmother then get sick all the time, getting worried that her father might force Nettie to sleep with her, Celie dresses up to attract her father. Celie’s father beat her for dressing up like a tramp, but still sleeps with her. After what happened to Celie, her stepmother and Nettie figured out that Pa has sexually abused her. Mr.\_\_\_\_\_ who offered to marry Nettie then comes again for the second time. Pa still say no to his offer, but tells him that he can marry Celie instead since she is the oldest and ought to marry first. Mr.\_\_\_\_\_ then get a look at Celie and then leave without giving

an answer. It took him the whole spring to finally come back to Celie's house and say yes to Pa's offer. Celie has a thought to run away with Nettie but she didn't make that choice to happen. Celie and Nettie used to study very hard, because to be smart is the only way they can do to run away from their Pa. Celie's father took her out from school when she get pregnant and said that she is too dumb to keep on going to school, "Nettie the clever one in this bunch". Having to be out of school, Nettie ask for help from their teacher to convince their Pa to send Celie back to School. After seeing that Celie was pregnant then their teacher gave up and leaves their house. Celie who is now married to Mr. \_\_\_\_\_ spend her wedding day bandaging her head who got laid open when Mr. \_\_\_\_\_'s boy pick up a rock and hit her with it. One day when Celie and Mr. \_\_\_\_\_ going to town, she saw a woman with a little girl who look exactly like her and her Pa. The woman named Corrine and she is a wife of a reverend. Upon seeing her little daughter alive and well Celie has a hope that the other boy she had might not be dead. Not long after Celie married Mr. \_\_\_\_\_ Nettie run away from home and stay with Celie and Mr. \_\_\_\_\_. During Nettie's stay, both of them keep learning together and glued to their books. But not long after that Nettie is told to go, Mr. \_\_\_\_\_ who still have feelings for Nettie and can't get her to have sex with him feels angry and tell her to leave his house. Nettie promises Celie that no matter where she goes and she will be, she will write to her. But Celie never receives any letters from Nettie since she left. Years go by, Mr. \_\_\_\_\_'s boy named Harpo wishes to marry a girl named Sofia. Because of his dad's history, Sofia's family did not accept Harpo to marry her, so he got her pregnant and assume that her family will accept his marriage offer after knowing that Sofia is pregnant. After giving birth to a baby boy, they get married and very happy to be with each other. Though that happiness does not last long because Harpo tries to make Sofia "mind" like Celie to his father. Sofia, who is a strong girl, bigger than Harpo, does not stand still when Harpo try to make her mind by beating her, she fights back. Then, one day Mr. \_\_\_\_\_ came home bringing Shug Avery, his mistress, home with him. She got very sick and no one to take care of her, so Mr. \_\_\_\_\_ took her in to live with him and Celie. Unlike any other wife, Celie did not feel sad but excited to have Shug in Mr. \_\_\_\_\_'s

house. Though they did not have a good start, soon they become friends and close to each other. Celie have a feelings for Shug and that is the first time she felt she could love someone not like her love to Nettie, but something else. Shug make a promise to Celie that she won't leave just yet if Mr. \_\_\_\_\_ still beating her. Harpo on the other hand gets into fight more often with Sofia because he still tries to make her mind. Sofia feels tired of this and leaves Harpo to live with her sister. Harpo then try to move on from Sofia by transforming their house to become a juke joint and get himself a girl whom he called Squeak. After leaving Harpo Sofia met a guy, and when they were in town with Sofia's kids she hit the Mayor for slapping her because the Mayor trying to defend his wife whom Sofia sass. Sofia then spend years in prison getting beat and afflicted before her family saved her and get her to work as a Mayor's maid. After her recovery Shug leaves Georgia and has been singing all over the country, she then come back to Mr. \_\_\_\_\_'s house with a husband named Grady. This broke Mr. \_\_\_\_\_'s and Celie's heart because both of them loves Shug.

### **Climax**

The climax of the story is when Shug find one of Nettie's letters meant to be for Celie. Shug tell her that she seen Mr. \_\_\_\_\_ at the mailbox, taking out letters with "funny stamps" and directly putting them away. They both assume that those letters must be from Nettie and that Mr. \_\_\_\_\_ has been hiding it from Celie. Shug promises Celie that she will try to find out if Mr. \_\_\_\_\_ has been hiding Nettie's letters from her and will try to find it. One Saturday morning Shug find Nettie's letters with England stamps on it and several others with peanuts, coconuts, rubber trees and Africa stamps. Celie can't believe it that Mr. \_\_\_\_\_ has been hiding her letters and say to Shug that he is not that mean to do this to her. But Shug making sure that it is possible that he can be that mean. They then seal back the letters and put it back in his coat pocket so that he won't be suspicious. Celie is losing her mind at this point after knowing what Mr. \_\_\_\_\_ did. The next thing she knows, she is standing behind him while he is sitting on the porch with a razor in her

hand. Shug prevent Celie to kill Mr.\_\_\_\_\_, but she does not stop to think about killing him. Then Shug telling everyone that Celie having a fever so that Mr.\_\_\_\_\_ will sleep somewhere else while Shug is keeping an eye on Celie. That night they are lying next to each other and talk all night. They are talking about how Shug fall in love with Mr.\_\_\_\_\_ and how she used to have passion for him and that he has changed a lot. Shug and Celie realize that Albert, Mr.\_\_\_\_\_ first name, keeps the letters from Nettie in his trunk. One night when he's going out with Grady, they open the trunk and find a lot of Shug's underclothes, some nasty picture postcards and under his tobacco they find Nettie's letters. Then they steam the letters open, take the letters out, and then put the envelopes back in the trunk. In her letters Nettie has been telling her about her life with the reverend, his name is Samuel, and his wife Corrine also Celie's two kids Olivia and Adam. She writes how nice they are towards her and she feels so happy to be around family. Nettie then become a missionary with Samuel's family and heading to Africa. The other letters tells about Nettie's journey to Africa. Celie is so happy now that she knows Nettie is alive and well, though she seems that she can't bear the feelings not to hurt Mr.\_\_\_\_\_. Shug then convince her that she will be sleeping with Celie from now on as long as she get rid of the thoughts of killing. Shug then suggest to Celie to do something different to diverse her mind from killing Albert, she tell her to make some pants. Celie doubt it at first because woman ought not to wear pants. But then Celie agrees to the idea and everyday they sew and read Nettie's letters. In one of Nettie's letters she tell Celie that their Pa that they knew is not their father by birth. Samuel told Nettie how their mom get married again to Alphonso the man they know as Pa after their real father died, get mutilated and burnt. Shug and Celie then pay a visit to Celie's old house where Alphonso lived. When they arrived there Celie does not notice the house at all since it is already change a lot. Alphonso has remarried again with a girl named Daisy and that he has made a great business with his land and dry goods store. During family dinner at Odessa's house, Sofia's sister, Shug is telling the family that she will be going back soon to Memphis and Celie is coming with her. Mr.\_\_\_\_\_ is very shocked hearing that and say that if it is not over his dead body Celie won't be leaving. Celie who is tired

of all Mr. \_\_\_\_\_ has done to her then stand up and talk back. She said that his dead body will be the perfect welcome mat she needs. Coming along with Shug and Celie, Harpo's girl Squeak, whose real name is Mary Agnes will also come to Memphis with them. She loves to sing and say that she will pursue career in singing. It seems that the announcement does not went smoothly, because Albert keeps on saying bad things about Celie to make her stay. When she reach over to slap her, she jab her case knife in his hand.

### **Falling Action**

Celie then move to Shug's house in Memphis, the house is huge and it is pink. Sometimes both of them will sleep together in Shug's room and talk about a lot of things. They imagine the round dream home Shug always wanted and draw pictures of it. But Shug is not home everyday. Sometimes when she has to sing somewhere Celie tends to feel lonely. During Shug's tours Celie began to make herself busy by making pants. First few pants she makes are meant to be for Shug, and then Mary Agnes wants a pair then Shug's crew also want it. Shug encourages Celie to make more pants, rising up the price a little bit and start a small business out of it. For the first time in her life Celie has a job establishing a sewing business and making money for herself. Along with her business development, she hired two unmarried women to help her make the pants that she designs. One of the women attempts to teach Celie to speak in proper English, but she said she is too old to learn and to change the way she speaks. When Celie is going back to Memphis to attend Sofia's mother's funeral she found out that Mr. \_\_\_\_\_ has change a lot and become more kind. One night when Celie is sleeping, she got a call that turned out to be Daisy, Alphonso's wife, she is telling her that he died two weeks ago and that the house, the land and the dry goods store now belongs to Celie. At first she does not want to accept it because she look down on him. But then after she considers it again, when Nettie coming home from Africa she will need a house and this is will be the perfect opportunity to use. Having to much time back at her house fixing it while waiting for Nettie to come back, Celie does not realize that

Shug is in love with some guy named Germaine. She feels that if she had stayed in Memphis Shug might not fall in love with Germaine and travel around with him leaving Celie behind. Celie then goes back to Georgia and spends quite a lot of time with Albert and they seem to like each other's company. When Albert asks Celie if she wanted to get married again, Celie refuses it but they remain friends. The only letter Albert hands over to Celie in person is a telegram from the department of defense regarding Nettie's ship that has been sunk by the German army. Celie does not believe this news and deep down in her heart she still believes that Nettie is still alive.

### **Resolution**

After knowing the news about Nettie from Albert, Shug who is still in her trip goes to the state department to try to find out what happened. But nothing that the state department can do, it is a big war and one ship which is lost feels like nothing. After all that happened Celie still believes that Nettie is on her way home. Meanwhile, Celie hires Sofia to work at the store and Harpo does not stand in her way and says that if she is happy doing what she does, what can he say. Not long after that Shug is coming back to Georgia to see me, but she is coming alone. She has realized that her relationship with Germaine will never work because she is too young and supposed to be in school. Celie who always loves her welcomes her with a smile. The next thing happened Celie, Shug and Albert organize a family reunion on the 4<sup>th</sup> of July. This time Mary Agnes is coming back home from her tour, Sofia, Harpo, Odessa, Jack – Odessa's husband and all the kids are there. When they are sitting on the porch, they see a car approaching. Shug is asking Celie if she is expecting someone, but she is not expecting anyone. From far Celie sees a woman coming out of the car followed by a man. It was Nettie and Samuel and along with them are Olivia, Adam and his wife Tashi. Celie and Nettie are finally reunited; they are hugging,

crying and laughing at the porch. Celie feels so happy that she is now independent and surrounded by all the family, the people she loves.

**Table 1.1**  
**The list of Events (The Past)**

No	The Past	
	Elements of Plot	Events
1.	Exposition	Celie has been raped continuously by her father and bears two children from him, whom he took away from Celie.
2.	Exposition	Celie's mother died cursing and screaming at her because she never knew who is the father of Celie's children, and she disgraces her. After her mother died Celie become so cautious that her father will do the same thing he has done to her yo her little sister, Nettie. So, Celie tries to protect her "with God's help" she said

3.	Exposition	Mr. _____ who fall in love with Nettie asking for her hand in marriage but her father refuses it.
4.	Exposition	Celie's father then remarried. But not long after that his wife gets pregnant and sick all the time. He started to bother Nettie again, Celie then stand in his way and ask him to sleep with her instead. Her Pa then beat her when she tries to seduce him by wearing "trampy clothes" as he says. He beats her but still sleeps with her. Starting this moment her little sister and her new mom realize the sexual abuse he has done to her
5.	Raising Action	Mr. _____ the come again and asking to marry Nettie for the second time. Celie's father told him to marry Celie instead of Nettie because she is the oldest and ought to marry first. Mr. _____ said he will think about it
6.	Raising Action	It took Mr. _____ whole spring to think about marrying Celie until he come back and agreed to what Celie's father had said before. Celie then marrying Mr. _____ and has to deal with abusive husband and a hostile



		family of stepchildren
7.	Raising Action	One day when Celie in town with Mr._____ she saw a woman with a child look exactly like her and her Pa. Then she follows the woman and tries to talk to her. The woman's name is Corrine and the kid is Olivia
8.	Raising Action	Things in her new house improve a little bit when Celie's sister Nettie run away from her Pa's house and comes to live with Celie. They began to learn like the old days and Nettie never thought she can be happy living in Mr._____ 's house
9.	Raising Action	One night in bed Mr._____ tell Celie that Nettie has to go. Apparently his approach to Nettie failed and he holds grudge against her so he sends her away from his house
10.	Raising Action	Mr._____ 's child named Harpo married a strong big girl named Sofia. Harpo is very happy until he tries to make Sofia follow what he said, like what his daddy does to Celie

11.	Raising Action	Shug Avery who got sick and no one willing to take her in saved by Albert who bring her home to live with her and Celie
12.	Raising Action	Sofia who has been in a fight with Harpo ever since he tried to beat her then gave up on him and leave him to stay at her sister's house

**Table 1.2**  
**The List of Events (The Breakthrough)**

No	The Breakthrough	
	Elements of Plot	Events
1.	Rising Action	One day, Sofia is in town with her kids and her new boyfriend. Sofia meets the Major and his wife Miss Millie. Ms. Millie who is so impressed with Sofia's kids cleanliness ask Sofia to work for her as a maid. Hearing Sofia's respond "Hell no" to Ms. Millie, the Major feel offended and slap her. Sofia punches the

		Major so hard in return. She got arrested and spends twelve miserable years in jail. Her family then manages to save her from jail and got her working for Ms. Millie instead. Saving her from all the hard work she has to do in jail.
2.	Rising Action	Shug returns to Celie and Albert bringing with her a new husband named Grady. This breaks both Celie and Albert's heart.
3.	Climax	Shug and Celie discovers that after all this time Mr. _____ has deliberately hid Nettie's letters from her
4.	Climax	After knowing that Mr. _____ has been hiding all Nettie's letters, Celie has been clouded by the feeling to kill him. Shug diverted her mind and convinced her to make pants and sew.
5.	Climax	After finding her sister's letters, Celie decides to leave home and live with Shug in Memphis. When Albert tries to stop her by trying to slap her, she stabs a knife to his hand.

**Table 1.3**  
**The List of Events (The Future)**

No	The Future	
	Elements of Plot	Events
1.	Falling Action	Celie who lives in Memphis now with Shug, starts making a lot of pants to distract her when she feels lonely if Shug is on tour. Eventually she is very good at making and designing pants that she receives regular orders. Shug then helps Celie to turn the work into business
2.	Falling Action	From one of Nettie's letters, Celie then find out that Alphonso that she has known as her Pa is not her real father. Her father who is a businessman died when she was little.
3.	Falling Action	Mr. _____ who used to be so cruel and violent starts to change and becoming a man who seeks for religion
4.	Falling Action	One night when she was sleeping with Shug, she

		receive a call from Daisy, Alphonso's wife, telling her that Alphonso has been dead for two weeks. She then tell Celie that she inherited the house, land and the store that come with it
5.	Falling Action	Celie is heartbroken when she found out that Shug is in love with a guy in her band named Germaine. Soon Shug and her new boyfriend travel to different cities. During this time Celie meets up occasionally with Albert and become closer
6.	Falling Action	In the middle of her settled and happy life, though her lover has left her , Celie still have hopes to be happy with her sister coming back. While waiting for her sister to come back, she receive a horrible news that the ship that her sister might be in, got bombed by German army
7.	Resolution	After hearing the news, not long after that Shug returns to Celie's side and this time she decided to stay and retire from her singing

8.	Resolution	Nettie finally returns home with Samuel and Celie's grown children when Celie and all the family gather for holiday, 4 <sup>th</sup> of July. They both fall into each others arms and Celie realized how happy she is being surrounded by people she loves
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**Table 1.4**  
**Dimensions of Empowerment (The Past)**

No	Sentences of Narrations and Dialogues	Elements of Plot	Page	Resources	Agency	Achievements
1.	<b>He start to choke me, saying You better shut up</b> and git used to it	Exposition	1	×	×	×
2.	<b>He took it. He took it while I was sleeping. Kilt it</b> out there in the woods	Exposition	2	×	×	×
3.	<b>He took my other little baby</b> , a boy this time	Exposition	3	×	×	×
4.	<b>He beat me today</b> cause he say I winked at a boy in church. I may have something in my eye but I didn't wink	Exposition	5	×	×	×
5.	<b>I can't let you have Nettie.</b> She too young... <b>But I can let you have Celie.</b> She's the oldest anyway. She ought to marry first.	Exposition	7	×	×	×
6.	<b>Us both be hitting Nettie's schoolbooks</b> pretty hard, cause us know we got to be smart to git away	Exposition	9	✓	✓	✓

7.	The first time I got big <b>Pa took me out of school</b> . He never care that I love it... <b>You too dumb to keep going to school</b> , Pa say. Nettie the clever one in this bunch	Exposition	9	×	×	×
8.	<b>I don't have nothing to offer and I feel poor</b>	Raising Action	14	×	×	×
9.	Nettie here with us. <b>She run away from home</b> . She say say she hate to leave our stepma, but she had to git out, maybe fine help for the other little ones	Raising Action	17	✓	✓	✓
10.	No matter what happened, <b>Nettie steady try to teach me</b> what go on in the world	Raising Action	17	✓	✓	✓
11.	<b>Don't let them run over you</b> , Nettie say. <b>You got to let them know who got the upper hand</b> . They got it, I say.	Raising Action	17	✓	✓	×
12.	<b>You got to fight</b>	Raising Action	18	✓	✓	×
13.	But <b>I don't know how to fight</b> . <b>All I know how to do is stay alive</b>	Raising Action	18	×	×	×



14.	He say one night in bed, Well, us done help Nettie all we can. <b>Now she got to go. Where she gon go? I ast I don't care, he say</b>	Raising Action	18	×	×	×
15.	<b>You got to fight them</b> Celie, she say. I can't do it for you. You got to fight them yourself. I don't say nothing. <b>I think bout Nettie, dead. She fight, run away.</b> What good it do? <b>I don't fight. I stay where I'm told. But I'm alive</b>	Raising Action	22	×	×	×
16.	<b>He beat me like he beat the children.</b> Cept he don't never hardly beat them. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all I can do not to cry. <b>I make myself wood. I say to myself, Celie, you a tree.</b>	Raising Action	23	×	×	×
17.	<b>What I need to marry Harpo for? He still living here with you. What food and clothes he git, you buy.</b>	Raising Action	32	✓	✓	✓

18.	<p>He say, your daddy done throwed you out. Ready to live in the street I guess.</p> <p><b>She say, Naw. I ain't living in the street. I'm living with my sister and her husband. They say I can live with them for the rest of my life. She stand up, big, strong, healthy girl,</b> and she say, Well, nice visiting. I'm going home</p>	Raising Action	32	✓	✓	✓
19.	<p>Harpo get up to come too. <b>She say, Naw, Harpo you stay here.</b> When you free, me and the baby be waiting. He sort of hang there between them a while, then he sit down again.</p>	Raising Action	32	✓	✓	✓
20.	<p><b>She tell Harpo, Hold the baby,</b> while she come back in the house with me to git some thread. He take the baby, give it a kiss, chuck it under the chin. Grin, look up on the porch at his daddy.</p> <p><b>Mr. _____ blow smoke, look down at him, and say, Yeah, I see now she going to switch the traces on you</b></p>	Raising Action	35	✓	✓	✓

21.	<b>I tell her she can't be all the time going to visit her sister. Us is married now, I tell her. Your place is here with the children. She say, I'll take the children with me</b>	Raising Action	36	✓	✓	✓
22.	<b>I think bout how every time I jump when Mr. _____ call me, she look surprise. And like she pity me</b>	Raising Action	37	×	×	×
23.	I open the door cautious, thinking bout robbers and murderers. Horsethieves and hants. <b>But it Harpo and Sofia. They fighting like two mens</b>	Raising Action	38	✓	✓	✓
24.	<b>She say, all my life I had to fight.</b> I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men. <b>But I never thought I have to fight in my own house</b>	Raising Action	40	✓	✓	✓

25.	<b>I loves Harpo, she say. God knows I do. But I'll kill him dead before he beat me</b>	Raising Action	40	✓	✓	✓
26.	<b>Come on in. I want to cry. To shout. Come on in.</b> With God help, Celie going to make you well. <b>But I don't say nothing. It not my house</b>	Raising Action	45	×	×	×
27.	<b>I don't need no weak little boy can't say no to his daddy hanging on me. I need me a man, she say. A man.</b> She look at him and roll her eyes and laugh	Raising Action	47	✓	✓	✓
28.	<b>When Pa tell you to do something, you do it, he say. When he say not to, you don't. you don't do what he say, he beat you.</b> Sometime he beat me anyhow, I say, whether I do what he say or not	Raising Action	63	×	×	×
29.	<b>But not sofia. She do what she want, don't pay me no mind at all. I try to beat her, she black my eyes</b>	Raising Action	64	✓	✓	✓
30.	<b>Mr. _____ marry me to take care of his children. I marry him cause my daddy made me</b>	Raising Action	64	×	×	×

**Table  
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31.	<b>She call him Albert, tell him his drawers stink in a minute. Little as he is, when she git her weight back she can sit on him if he try to bother her</b>	Raising Action	64	✓	✓	✓
32.	<b>He left her on a little farm. Maybe I go stay with them a while. Me and my children</b>	Raising Action	66	✓	✓	✓
33.	<b>I don't know, say Sofia. Maybe I won't go.</b> Deep down I still love Harpo, but- he just makes me real tired. She yawn. Laugh. I need vacation, she say.	Raising Action	67	✓	✓	✓
34.	<b>She made up her mind to go, he say. How I'm gon stop her?</b> Let her go on, he say, cutting his eyes at her sister wagons	Raising Action	68	✓	✓	✓

**kthrough)**

No	Sentences of Narrations and Dialogues	Elements of Plot	Page	Resources	Agency	Achievements
1.	<b>Mr. _____ didn't want me to come.</b> Wives don't go to places like that, he say. <b>Yeah, but Celie going, say Shug, while I press her hair.</b>	Raising Action	73	✓	✓	✓

2.	<b>If I was ever going to have a husband he'd a been it. But he weak, she say.</b> Can't make up his mind what he want. And from what you tell me he a bully	Raising Action	77	✓	✓	✓
3.	<b>A woman need a little fun, once in a while, she say.</b>	Raising Action	83	✓	✓	✓
4.	<b>What your real name? I ast her. She say, Mary Agnes.</b> <b>Make Harpo call you by your real name, I say.</b> Then maybe he see you even when he trouble.	Raising Action	86	✓	✓	✓
5.	She say to Sofia, All your children so clean, she say. <b>Would you like to work for me, be my maid?</b> <b>Sofia say, Hell no.</b>	Raising Action	87	✓	✓	✓
6.	<b>Every time they ast me to do something, Miss Celie, I act like I'm you. I Jump right up and do just what they say</b>	Raising Action	90	×	×	×

7.	<b>Shut up, Harpo, say Squeak. I'm telling it. And she do</b>	Raising Action	97	✓	✓	✓
8.	Harpo say, I love you Squeak. He kneel down and try to put his arms round her waist. <b>She stand up. My name Mary Agnes, she say</b>	Raising Action	99	✓	✓	✓
9.	<b>He ain't beat me much since you made him quit,</b> I say. <b>Just a slap now and then when he ain't got nothing else to do.</b>	Climax	112	×	×	×
10.	<b>My mama die, I tell Shug. My sister Nettie run away. Mr. _____ come git me to take care his rotten children. He never ast me nothing bout myself</b>	Climax	114	×	×	×
11.	<b>Listen, she say. Let's go sing one night at Harpo place. Be like old times for me. And if I bring you before the crowd, they better listen with respect</b>	Climax	117	✓	✓	✓
12.	<b>I don't know if I want her to sing, say Harpo. How come? ast Shug. That woman you got</b>	Climax	118	×	×	×

	<b>singing now can't git her ass out the church. Folks don't know whether to dance or creep to the mourner's bench</b>					
13.	<b>I watch him so close, I begin to feel a lightening in the head. For I know anything I'm standing hind his chair with his razor open</b>	Climax	122	✓	✓	✓
14.	<b>You've got to fight and get away from Albert. He ain't no good</b>	Climax	127	✓	✓	✓
15.	<b>I never dreamed to go to Africa!</b> I never even thought about it as a real place, though Samuel and Corrine and even the children talked about it all the time	Climax	131	✓	✓	✓
16.	<b>They agreed to this condition, and my real education began at that time.</b> They have been as good ad their word. And I study everything night and day	Climax	132	✓	✓	✓
17.	<b>Naw, I think I feel better if I kill him, I say</b>	Climax	144	✓	✓	✓
18.	<b>Well, she say, looking me up and down, let's</b>	Climax	146	×	×	×



	<b>make some pants. What I need pants for? I say. I ain't no man</b>					
19.	<b>Okay, she say. And everyday we going to read Nettie's letters and sew. A needle and not a razor in my hand, I think</b>	Climax	147	✓	✓	✓
20.	<b>Now I know Nettie alive I begin to strut a little bit. Think, when she come home us leave here. Her and me and our two children</b>	Climax	148	✓	✓	✓
21.	<b>The Olinka do not believe girls should be educated.</b> When I asked a mother why she thought this, she said: A girl is nothing to herself; only to her husband can she become something	Climax	156	×	×	×
22.	<b>Tashi knows she is learning a way of life she will never live. But I did not say this. The world is changing, I said. It is no longer a world just for boys and men</b>	Climax	161	✓	✓	✓

23.	<b>That's it, say Shug. Pack your stuff. You coming back to Tennessee with me</b>	Climax	178	✓	✓	✓
24.	<b>I don't write to God no more. I write to you</b>	Climax	193	✓	✓	✓
25.	<b>Anyhow, I say, the God I been praying and writing to is a man. And act just like all other mens I know. Trifling, forgetful and lowdown</b>	Climax	193	✓	✓	✓
26.	<b>Here's the thing, say Shug. The thing I believe. God is inside you and inside everybody else</b>	Climax	196	✓	✓	✓
27.	But this is hard work, let me tell you. He been there so long, he don't want to budge. He threaten lightning, floods and earthquakes. <b>Us fight. I hardly pray at all. Every time I conjure up a rock, I throw it</b>	Climax	199	✓	✓	✓
28.	<b>You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation.</b>	Climax	202	✓	✓	✓

	<b>And your dead body is just the welcome mat I need</b>					
29.	<b>Hold on, say Harpo. Oh, hold on hell, I say. If you hadn't try to rule over Sofia the white folks never would have caught her. Sofia so surprise to hear me speak up she ain't chewed for ten minutes</b>	Climax	202	✓	✓	✓
30.	<b>Mr. _____ reach over to slap me. I jab my case knife in his hand</b>	Climax	203	✓	✓	✓
31.	<b>Shug say, Albert. Try to think like you got some sense. Why any woman give a shit what people think is a mystery to me</b>	Climax	203	✓	✓	✓
32.	<b>Harpo look at Squeak. Shut up Squeak, he say. It bad luck for woman to laugh at men. She say, Okay. She sit up straight, suck in her breath, try to press her face together</b>	Climax	203	×	×	×

33.	<b>Finally, Squeak look at everybody from under her bangs. Me, she say. I'm going North</b>	Climax	205	✓	✓	✓
34.	<b>I want to sing, say Squeak</b>	Climax	205	✓	✓	✓
35.	Listen Squeak, say Harpo. You can't go to Memphis. That's all there is to it. <b>Mary Agnes, say Squeak</b>	Climax	205	✓	✓	✓
36.	<b>I'm pore, I'm black, I may be ugly and can't cook, a voice to say to everything listening. But I'm here</b>	Climax	210	✓	✓	✓

**Table 1.6**  
**(The Future)**

No	Sentences of Narrations and Dialogues	Elements of Plot	Page	Resources	Agency	Achievements
1.	<b>I wanted to build me a round house</b> , say Shug, but everybody act like that's backward	Falling Action	211	✓	✓	✓

2.	<b>Let me go with you</b> , I say. I can press your clothes, do your hair. It would be like old times, when you was singing at Harpo's	Falling Action	214	✓	✓	✓
3.	<b>I sit there thinking bout how to make a living and before I know it I'm off on another pair pants</b>	Falling Action	216	✓	✓	✓
4.	<b>You making your living, Celie, she say. Girl, you on your way</b>	Falling Action	217	✓	✓	✓
5.	I am so happy. <b>I got love, I got work, I got money, friends and time.</b> And you alive and be home soon. With our children	Falling Action	218	✓	✓	✓
6.	<b>The woman dead. I can cry and take it easy and lift the coffin too. And whether you help us or not with the food and the chairs and the get-together afterward, that's exactly what I plan to do</b>	Falling Action	221	✓	✓	✓
7.	<b>Naw, I say. She finally working steady, singing</b>	Falling Action	221	✓	✓	✓

	<b>at two or three clubs round town. Folks love her a lot</b>					
8.	You smoke it much Miss Celie? Harpo ast <b>Do I look like a fool? I ast. I smoke when I want to talk to God. I smoke when I want to make love. Lately I feel like me and God make love just fine anyhow. Whether I smoke reefer or not</b>	Falling Action	223	✓	✓	✓
9.	Fine, I say. <b>I look in his eyes and I see he feeling scared of me. Well, good, I think. Let him feel what I felt</b>	Falling Action	225-226	✓	✓	✓
10.	<b>We were married last fall in England where we tried to get relief for the Olinka from the churches and the Missionary Society</b>	Falling Action	229	✓	✓	✓
11.	They hoped she'd marry. <b>Me marry! She hooted. (Really, she has the oddest ideas)</b> They did everything to convince me, she said.	Falling Action	232	✓	✓	✓
12.	<b>It seems the notion of becoming missionary</b>	Falling Action	233	✓	✓	✓

	<b>struck her one evening she was getting ready for yet another tedious date, and lay in the tub thinking a convent would be better than a castle in which she lived. She could think, she could write. She could be her own boss. But wait. As a nun she would not be her own boss. God would be boss. The virgin mother. The mother superior. Etc. Etc. ah, but a missionary! Far off in the wilds of India, alone! It seemed like a bliss</b>					
13.	<b>I am a vey wealthy woman, and I own the village of Akwee</b>	Falling Action	234	✓	✓	✓
14.	But too late to call him Alphonso. I never even remember Ma calling him by his name. <b>She always said, your Pa.</b>	Falling Action	248	×	×	×
15.	<b>Well, I say. Anything coming from him, I don't want it</b>	Falling Action	249	✓	✓	✓
16.	<b>But I never had no house, I say. Just to think</b>	Falling Action	249	✓	×	×

	<p><b>about having my own house enough to scare me.</b></p> <p>Plus, this house I'm getting is bigger than Shug's, got more land around it. And, it come with a store</p>					
17.	<p><b>How you make your living up there? He say.</b></p> <p><b>Making pants, I say</b></p>	Falling Action	258	✓	✓	✓
18.	<p>He say, Celie, tell me the truth. You don't like me cause I'm a man?</p> <p>I blow my nose. <b>Take off they pants, I say, and men look like frogs to me. No matter how you kiss'em, as far as I'm concern, frogs is what they stay</b></p>	Falling Action	258	✓	✓	✓
19.	<p>After all the evil he done I know you wonder why I don't hate him. <b>I don't hate him for two reasons. One, he loves Shug. And two, Shug use to love him</b></p>	Falling Action	264	✓	✓	✓
20.	<p><b>No ma'am, say Sofia. I do not love Reynolds Stanely Earl.</b> Now, That's what you been trying to find out ever since he was born. And now you</p>	Falling Action	268	✓	✓	✓



	know					
21.	<b>Who am I to tell her who to love? My job just to love her good and true myself</b>	Falling Action	273	✓	✓	✓
22.	<b>He say to tell the truth, Shug act more manly than most men. I mean she upright, honest, Speak her mind and the devil take the hindmost, he say. You know Shug will fight, he say. Just like Sofia. She bound to live her life and be herself no matter what</b>	Falling Action	274	✓	✓	✓
23.	That was the day he come visit me while I was sewing and ast me what was so special bout my pants. Anybody can wear them, I said. <b>Men and women not suppose to wear the same thing, he said. Men spose to wear the pants</b>	Falling Action	276	×	×	×
24.	<b>Adam announced his desire to marry Tashi. Tashi announced her refusal to be married</b>	Falling Action	283	✓	✓	✓
25.	<b>I ast Harpo do he mind if Sofia work.</b>	Falling Action	286	✓	✓	✓

	<b>What I'm gon mind for? He say. It seem to make her happy</b>					
26.	<b>And then, just when I know I can live content without Shug, just when Mr. _____ done ast me to marry him again, this time in the spirit as well as in the flesh, and just after I say Naw, I still don't like frogs, but let's us be friends, Shug write me she coming home</b>	Resolution	288	✓	✓	✓
27.	<b>Oh, I say, a little something Albert carve for me</b>	Resolution	289	✓	✓	✓

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