



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Unand.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Unand.

PATRIARCHAL MYTH AND WOMEN STEREOTYPES IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

A THESIS



**FAUZAN F.
04185054**

**ENGLISH DEPARTMENT
FACULTY OF LETTERS - ANDALAS
UNIVERSITY PADANG
2011**

ACKNOWLEDGEMENTS

Alhamdulillahirabbil'amin, praise to Allah SWT, the Almighty for bless and opportunity in finishing my thesis. Furthermore, shalawat and greeting also to the prophet Muhammad SAW, the messenger of Allah, peace be upon him.

I addressed my special thank to Mrs.Marliza Yeni, S.S, MA as the first supervisor, for the help, ideas, and advices in finishing this thesis. Special thanks also to my second supervisor Mrs. Seswita S.S, M.Hum for helpful guidance, support and advice to complete this thesis. I also like to thank the teaching staff of English Department for all the knowledge.

My eternal gratitude goes to my beloved Ibu Fatmawati and Ayah Fadri for the love, pray and sincerity, my only sister Rizki Mustika for the care and spirit. My thank is also addressed to Anggi and ED'04 students; Adjo, Arman, Bro, Elsy, Kak Dio, Toms, Nia for togetherness and support to pass the 'interesting' situation. I also thank to the big family of Unit Kegiatan Seni Unand, Teater Rumah Teduh, Saide Children Volunteer Team, XD House, to all the friends who share the valuable experiences with me.

The Writer

TABLE OF CONTENTS

ACKNOWLEDGMENTS	i
ABSTRAK	ii
TABLE OF CONTENTS.....	iii
CHAPTER I: INTRODUCTION	1
I.1 The Background of the Research.....	1
I.2 The Identification of the Problem.....	4
I.3 The Scope of the Research	5
I.4 The Objective of the Research.....	5
I.5 The Review of Previous Studies.....	5
I.6 The Theoretical Framework	7
I.7 The Method of the Research.....	10
CHAPTER II: PRELIMINARY ANALYSIS.....	12
2.1. Characters	12
2.2 Plot.....	18
2.3. Setting.....	22
2.4. Point of View	23
2.5. Theme.....	24
CHAPTER III: Patriarchal Myth and Women Stereotypes in Arundhati Roy's	
<i>The God of Small Things</i>	25
3.1. The Oppression towards Women.....	25
3.2. The Existence of Female Stereotypes	31
3.3. Patriarchal Myth in <i>The God of Small Things</i>	39
CHAPTER IV: CONCLUSION.....	48
BIBLIOGRAPHY.....	51

CHAPTER I

INTRODUCTION

1.1 The Background of the Research

Patriarchal ideology has the ground that men always use their logic and women use their feeling. So, men's writings often marginalize the women in many aspects. Most of them interpret women's eroticism rather than women themselves. It means that male writers only formulate the interpretation about women based on their own thought (man's feeling). Selden (1993) quotes *Dale Spender's Man Made Language*; women have been fundamentally oppressed by a male-dominated language (212). In *Second Sex* (1993) that is written by Beauvoir:

Actually, one is not born, but rather becomes a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine. Only the intervention of someone else can establish an individual as an *Other*.

(281).

It means that everyone is not born to possess gender identity by destiny or by nature, but he or she is constructed by various social values, including patriarchal norms to be male or female. Those patriarchal social values in some respects are mediated by literary works. Mostly male authors provide the stereotypes of women concerned with formlessness, passivity, instability, confinement (narrowness,

practically), piety, materiality, spirituality, irrationality, compliancy, and incorrigibility, and what about the female authors? Are they still influenced by these patriarchal values? This research tries to answer those two questions.

Based on Melani Budianta in *The God of Small Things* of Indonesian version (2005), it is stated that as a prominent author who won Booker Prize in 1997, Arundhati Roy suddenly appears to be controversial female author through her well known work *The God of Small Things*. The importance of this point is that this novel creates two contradictive polarizations or opinions consist of supportive and counter groups related to her thought in *The God of Small Things*. Therefore, some people confront her ideas by considering that several acts of the characters in the novel are not appropriate socially while the others think the novel contains complicated structure in which she expresses the ideas by using poetic language that is very attractive. By referring to the importance background of Arundhati Roy who is known as woman activist, she surprisingly writes the novel that exposes how a hard struggle of woman fails in confronting patriarchal domination in society.

In relation to that contradictive role of Arundhati Roy as a female figure who intensely attempts woman dignity and the way she elaborates the failure of woman in confronting patriarchal domination in her novel, this research becomes exclusively interesting to reveal the existence of patriarchal myth behind her novel which influences the ideas of Arundhati Roy. There is fact can be found that she potentially becomes patriarchal agent who represents patriarchy concept in describing female character in the novel. Arundhati Roy cannot far away from the shadow of

patriarchy thoughts on women. Thus, she can be a patriarchal agent in her work that exposes women's struggle.

In Roy's *The God of Small Things*, there are various stereotypes of women dealing with patriarchal values, nevertheless, those stereotypes are still vague and not palpable, and therefore, this research is conducted to reveal such stereotypes. *The God of Small Things* is Arundhati Roy's first novel. The story is set in the small town of Ayemenem in the Kerala province, southwest India. The main part of the novel takes place in 1969. The novel tells about forbidden love, social discrimination, and betrayal. The beauty of Ammu and Velutha's love for each other is that it is forbidden. It is because Ammu has a higher caste than Velutha. The impact of caste differences can be seen more clearly by the discrimination between higher and lower class, where the higher class is dominant.

One of the woman characters in this novel is Ammu, who is a victim of the patriarchal oppression which has been spreaded throughout the society. Ammu's father has no respect of the position of the daughter in a family. She is not allowed to continue her study. Her father Pappachi insisted that a college education is an unnecessary expense for a girl, that is why Ammu has no choice but to leave the home. There is no hope for a young girl in Ayemenem other than to wait for marriage proposals while helping her mother in housework.

From the facts above it sufficiently describes that female character in the novel marks that she is surrounded by hard conditions of life as the influence of patriarchal domination in society. It can be mentioned that female character's

sufferings lead to an understanding that women do not have guarantee to get the better future because they are inferior rather than men. Therefore, Ammu is representation of woman who is always oppressed in her life. Essentially, this novel provides various aspects of women's stereotypes and patriarchal myth. Therefore, it is very appropriate in conducting this research related to those issues.

1.2 The Identification of the Problem

This research mainly discusses patriarchal domination towards woman that can be seen as a form of support from female author for patriarchal ideology although the author herself tries to describe the how woman character struggles against that domination. In relation to the novel, there is a strong patriarchal myth in this novel, like the agony of women in their life and in their death if they attempt to resist the patriarchal power. This matter is still vague, hard to decipher, and therefore it needs to be revealed through this research. Moreover, Mary Ellmann in *Feminist Literary Criticism* (1975) says that there are some patriarchal stereotypes of women like passivity, formlessness, instability, narrowness, practicality, piety, materiality, spirituality, irrationality, compliancy, and incorrigibility that are still subtle and intricate; these are also the problems to investigate through this research. The writer assumes that passivity, materiality, and incorrigibility are the most common issues in Roy's *The God of Small Things*. Furthermore, the ideological position of the author is also questioned whether she tends to support patriarchy or feminism.

1.3 The Scope of the Research

This research covers representation of woman that is written by specifically focusing on the oppression of man towards women, women stereotypes, the patriarchal myth in Roy's *The God of Small Things*, and the ideological position of its author. This research does not involve the aspects of misogyny, androgyny and patriarchal binary oppositions. This research only uses the aspects of patriarchal agenda which is depicted by the values of patriarchal myth in this novel.

1.4 The Objective of the Research

This research is intended to investigate various stereotypes of women like passivity, piety, materiality, spirituality, formlessness, instability, narrowness, practicality, etc. in Roy's *The God of Small Things*. Furthermore, this research is also aimed at revealing the patriarchal myth and the ideological position of the author.

1.5 The Review of Previous Studies

Here, the writer provides several previous studies which are able to contribute necessary references in conducting this research. Desi Herlina Sianturi in her research entitled *The Discrimination Against the Untouchable Caste in Indian Society as Reflected in Arundhati Roy's The God of Small Things* (2010), she identifies unequal treatment or discrimination between higher class and the lower class society in India that is socially influenced by the Caste in India. Based on her finding, Desi Herlina Sianturi finds that the lower class society who is represented by the main character in the novel gets inappropriate discriminative treatment in social life

because Caste system in society. As the impact, someone who comes from the lower Caste suffers from the bad treatments committed by the higher Caste.

Siti Aisyah conducted research entitled *Protest against Social Discrimination in Arundhati Roy's The God of Small things: A sociological Approach* (2008). In her research, she focused on structural elements of *The God of Small Things* by applying sociology of literature. According to her finding, social discrimination based on Caste system in India tends to generate unequal treatment in society. The discrimination appears to create social boundary between higher and lower Castes. Through the main character in the novel, Aisyah attempts to analyze protest against discrimination in society. She also found that different social class makes some strong reaction because the higher Caste people generally impose the lower Caste as inferior society and the victim of that social class system in India.

Apriana's thesis entitled *Jane Austen's Description of feminism in Emma: Women as Writer* (2009) explains the image of woman included in Austen's *Emma* and also gives a description about the condition of woman as the inferior side. The writer also sees how the Jane Austen describes the differences of woman characters in nineteenth century.

Moreover, Hilda Sundari has also written *Women's Self-Liberation against Patriarchal Oppression in Charlotte Bronte's Jane Eyre* (2008). The writer of this thesis tries to start the study by propose the issue first. She said that 'The issue of gender seems to be the everlasting topic. Debates, protests, and critics toward the low position of women rise everywhere formally or informally. The Seneca Falls

convention in 1848 can be said as the beginning of woman's right movements in the United States. Although the constitution (The Fourteenth Amendment) says that all persons have equal rights and protection under the law, but in realization men are often "more equal". It means that the equality is only between man and man, and not between man and woman.

Edo Virama Putra also uses the theory of image of woman in his research. Entitled *The Image of Woman in O Pioneers! By Willa Cather: A feminist Study* (2006). In this thesis the writer focuses on the image of woman in *O Pioneers!* He also wants to show that woman has image which are usually owned by men and to imply that woman has important role in the society. His study is also discussing about the main character of the novel faces challenges from her family.

The difference between writer's research and those researches above is concerned with the patriarchal myth as a part of patriarchal agenda which becomes the object to be studied in the theory of image of women. This aspect is never investigated before in English Department, Andalas University.

1.6 The Theoretical Framework

Simone de Beauvoir (1993) believed that the male in these societies defines what it means to be human, including therefore, what it means to be female. Because the female is not male, she asserted, "she become the other (251)," an object whose existence is defined and interpreted by male, who is the dominant being in society. She also insists that women see themselves as autonomous beings. Women must

reject the societal construct that men are the subject or the absolute and that women are the other. Women must define themselves outside the present social construct and reject being labeled as the other (Bressler 182).

Moreover, Marry Ellman states in *Feminist Literary Criticism, Exploration in Theory*, edited by Josephine Donovan (1975), the attributes that literature commonly ascribe to women are formlessness, passivity, instability, (hysteria), confinement (narrowness, practically), piety, materiality, spirituality, irrationality, compliancy, and incorrigibility (the shrew, the witch). (3)

The core points of feminist criticism that are stated in Lois Tyson's *Critical Theory Today* (2006) are:

1. What does the work reveal about the operations (economically, politically, socially or psychologically) of patriarchy? How are women portrayed? How do these portrayals relate to the gender issues of the period in which the novel was written or is set? In other words, does the work reinforce or undermine patriarchal ideology? (In the first case, we might say that the text has patriarchal agenda. In the second case, we might say that the text has a feminist agenda. Texts that seem to both reinforce and undermine patriarchal ideology might be said to be ideologically conflicted.)
2. What does the work suggest about women's creativity? In order to answer this question, biographical data about the author and historical data about the culture in which she lived will be required.

3. What might an examination of the author's style contribute to the ongoing efforts to delineate a specifically feminine form of writing?
4. What role does the work play in terms of women's literary history and literary tradition? (119-120)

According to the four points above, there is clue that feminist criticism is related to the way of author describing women in literary works including some influential conceptions because of patriarchal ideology. Simply, feminism and patriarchy ideology are always found which is one of them appears as dominant one and these issues are reflected in many aspects of life, also literary works.

Cheri Register in *Feminist Literary Criticism* said that:

Feminist criticism has three distinct subdivisions, each with its own target. The first two are well defined and frequently practiced: (1) the analysis of the "image of women," nearly as it appears in works by male author; and (2) the examination of existing criticism of female authors. (2)

Based on the quotation above, there is a clear description that most of the analysis in literary works portrays the image of women as well as portrayed in male's author. It means that literary works which tell about women and their life still bound to the ideas as what the male authors apply on literary works. Hence, basic ideology of male can possibly exists in literary works although they are modified and set in female author's thoughts. Besides, each work that pertains feminism is a medium for women to express their willing in relation to struggles against patriarchy domination named

feminism. In sum, the two important points above take an important role in feminist criticism and patriarchy myth behind of it.

The existence of myth in Roy's *The God of Small Things* is actually concerned with the patriarchal agenda. It attempts to construct a strategic social control in women community by creating myth that if women dare to resist male domination, they will be divinely sentenced to the agony in life and death. According to Oxford Learner Dictionary, Myth is something that many people believe but does not exist or is false (283).

1.7 The Methods of the Research

In conducting the research, the writer follows three steps. They are collecting data, analyzing the data, and presenting the result of analysis.

1.7.1 Collecting Data

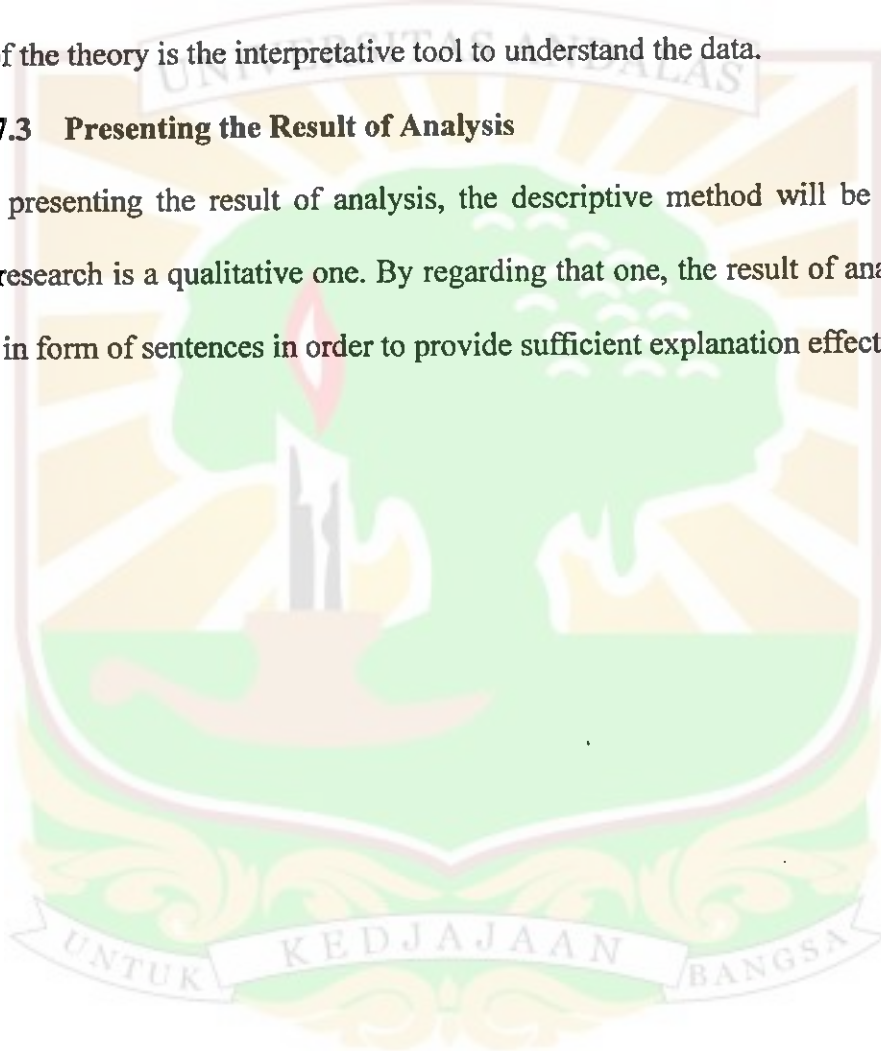
There are two kinds of data in this research, namely the primary and secondary data. The primary data is the novel *The God of Small Things* as the object of study and the secondary data is the information taken from literary theory books, study guide, and sites that are related to this study. In secondary data, the writer takes the information of the image of women and stereotype from Josephine Donovan's *Feminist Literary Criticism*. Moreover, the writer is also using Lois Tyson's *Critical Theory Today*. Those data are collected by using library research methods; reading books, articles, journals, and browsing the internet.

1.7.2 Analyzing the Data

In analyzing the data, the writer applies descriptive analysis by referring to some related books and sources that deal with feminist issues, especially the stereotyped image of woman proposed by Cheri Register and Mary Ellmann. The function of the theory is the interpretative tool to understand the data.

1.7.3 Presenting the Result of Analysis

In presenting the result of analysis, the descriptive method will be applied since the research is a qualitative one. By regarding that one, the result of analysis is presented in form of sentences in order to provide sufficient explanation effectively.



CHAPTER II

PRELIMINARY ANALYSIS

Guerin states in his book *A Handbook of Critical Approach to Literature* (1997) “The practical response is not only desirable but indeed essential in the fullest appreciation of literature” (8). The quotation above explains that the researchers must have a good understanding about the intrinsic elements such as plot, characters, setting and theme of the novel before analyzing the extrinsic elements. Furthermore, preliminary analysis enables the writer to get valuable overviews related to the contents of novel, especially in relation to guidance before conducting the analysis. Therefore, before going to main analysis, the writer discusses the intrinsic elements of the novel as follows:

2.1 Characters

In the book of Edgar V. Roberts, *Writing About Literature* (1998) stated that in literature, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate (53). It is important in literary works to appear the soul of the story itself. Here are some characters who involve in *The God of Small Things* :

2.2.1 Ammu

Ammu is a beautiful woman who had been victimized first by her father and then her husband. While raising her children, she became repressed. Ammu grew up in Delhi but, because her father Pappachi said that college was an unnecessary expense for a girl, she was forced to live with her parents when they moved to Ayemenem. It is shown in quotation below:

Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework. (38)

She met her future husband, Baba, at a wedding reception. She later divorced him and returned to the Ayemenem House. She had an affair with the Untouchable man, Velutha. Ammu's relationship with Velutha only worsened matters at home. Their forbidden love affair broke the Love Laws and the very traditions that the country was founded upon. Eventually, she died alone in a cheap hotel at the age of thirty-one.

2.2.2 Baba

Baba is Ammu's first husband, the father of the twins Estha and Rahel's father. Ammu divorced him when the children were very young. He was a violent

alcoholic who did not only beat his wife and children, but attempted to prostitute his wife to his English employer. It is supported by the quotation below:

By the time the twins were two years old their father's drinking, aggravated by the loneliness of tea estate life, had driven him into an alcoholic stupor. Whole days went by during which he just lay in bed and didn't go to work. Eventually, his English manager, Mr. Hollick, summoned him to his bungalow for a "serious chat."(40)

2.2.3 Pappachi

His real name is Shri Benaan John Ipe who is called as Pappachi in the family. He is Rahel and Estha's grandfather. Pappachi is a bad tempered man and he is seventeen years older than his wife. He really hates the wife and beats her frequently by using a brass vase until on one time Chacko orders him not to commit that cruel treatment anymore. It is clearly shown in the quotation below:

Every night he beat her with a brass flower vase. The beatings weren't new.

What was new was only the frequency with which they took place. One night

Pappachi broke the bow of Mammachi's violin and threw it in the river. (47)

Pappachi Kochamma also beats his wife and throws several furniture. He always tells the people that his wife forsakes him. In his old age, he drives to go around in his blue Plymouth that is the only one he has.

2.2.4 Mammachi

Mammachi is Rahel and Estha's grandmother. She starts the pickle factory and manages it successfully. She is a talented violinist but Pappachi does not allow her to take further lessons when he hears that Mammachi will develop well in the talent. She is brutally beaten by her husband, Pappachi, she has been living in misery condition. Mammachi is always treated badly and lives under oppressions. Her sadness is seen when Pappachi's funeral is held as well as indicated by the following quotation:

At Pappachi's funeral, Mammachi cried and her contact lenses slid around in her eyes. Ammu told the twins that Mammachi was crying more because she was used to him than because she loved him. She was used to having him slouching around the pickle factory, and was used to being beaten from time to time. Ammu said that human beings were creatures of habit, and it was amazing the kind of things they could get used to. You only had to look around you, Ammu said, to see that beatings with brass vases were the least of them. (49)

2.2.5 Baby Kochamma

Baby Kochama is familiarly called Baby and her real name is Navomi Ipe Kochamma. She is Mammachi's sister who is characteristically seen to judge people around her. Baby Kochamma turns to be very materialistic when she grows old. It can be shown in the quotation below:

She was wearing a lot of jewelry. Rahel's dead grandmother's jewelry. All of it. Winking rings. Diamond earrings. Gold bangles and beautifully crafted flat gold chain that she touched from time to time, reassuring her self that it was there and that it was hers. Like a young bride who couldn't believe her good fortune. (22)

2.2.6 Rahel

Rahel is Ammu's daughter and Estha's twin sister. She is an intelligent and honest person who has never got comfort socially. She has changed in the novel and sometimes the narrator refers to her emptiness which is portrayed in a quotation below:

It was, they whispered to each other, as though she didn't know how to be a girl. Rahel grew up without a brief. Without anybody arrange a marriage for her. Without anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon. (18)

2.2.7 Estha

Estha's full name is Esthappen Yako and he is Rahel's twin brother. He is a serious, quiet, and such a nervous child:

Estha had always been a quiet child, so no one could pinpoint with any degree of accuracy exactly when (the year, if not the month or day) he had stopped talking. Stopped talking altogether, that is. (12)

His suffering is more traumatic than Rahel and this trauma begins when he is sexually abused by the Orangedrink Lemondrink Man at the Abhilash Talkies

Theater. In addition, the trauma becomes worse when he is sent back to Calcutta to live with his father. It makes him to be talk less at some point in his childhood. He is so close to his sister that the narrator describes them as one person, despite they have been separated for a long time.

2.2.8 Chacko

Chacko is Ammu's intellectual older brother. He is Rahel's and Estha's uncle. Besides, Chacko is the only Mammachi and Pappachi's son. Paradise Pickles and Preserves factory ownership directs to Chako after the death of Mammachi's husband. It can be shown in the quotation below:

Up to the time Chacko arrived, the factory had been a small but profitable enterprise. Mammachi just ran it like a large kitchen. Chacko had it registered as a partnership and informed Mammachi that se was the sleeping partner. He invested in equipment (canning machines, cauldrons, cookers) and expanded the labor force. (56)

2.2.9 Margaret Kochamma

Margaret is Sophie Mol's mother and Chacko's ex-wife. She was working as a waitress in Oxford when she met Chacko. After the divorce with Chako, Margaret is married to Joe. When her second husband Joe dies, Margaret accepts Chacko's invitation to visit Ayemenem for Christmas, and she is haunted by this decision in her life.

2.2.10 Sophie Mol

Sophie Mol is Chacko and Margaret's daughter. The twins, Estha and Rahel, are suspicious towards her because she is charming and outgoing. Sophie Mol is a girl who is characterized as frankly speaking and cheerful. She eventually dies when she drowns in going out for fun together with Rahel and Estha.

2.2 Plot

A plot is a causal sequence of events, and how the events happen in the story. The plot guides the reader into the character's lives and helps the reader understand the choices that the characters make. A plot's structure is the way in which the story elements are arranged. Writer categorizes structure depending on the needs of the story. According to Edgar V. Robert in his book entitled *Writing About Literature* (1998), plot is an important element in the literary works, because it can describe how the story goes on base on the sequence of event. Stories and plays are made up mostly of action or incidents that follow each other in chronological order, however, is only the first step toward the more important consideration—the plot, or the controls governing the development of the actions (76). Generally, a plot is a sequence of events, the reason for the things happen in the story. Thus, understanding the plot is crucially needed before moving to analysis and some assessment on the novel itself.

The God of Small Things novel has a non-linear plot. In this novel, the story is set irregularly because some action is preceded by another one, not in chronological order as it should be generally. However, all of actions can be found although they

are not introduced as usually found in other novels. After reading the entire story here, the writer makes an explanation about the sequences of the plot:

Exposition

The exposition opens the story by introducing the readers about the character, setting, theme and the conflicts of the story. At the beginning, the story is initiated by explaining that Rahel goes back to Ayemenem after she knows that her twin brother, Estha who has been at home, too. Ammu's mother, Mammachi has Paradise Pickles and Preserves and it is gradually going out of business. Mammachi has two children, they are Ammu and Chako. After the death of Pappachi, Chacko resigned as lecturer at the Madras Christian College, and he returns to Ayemenem with his Balliol Oar and his Pickle Baron dreams. As the time goes, the factory is getting small but it is a successful company. He has investments in equipment (canning machines, cauldrons, cookers) and empowers the labor force. At that time, there was financial problem he faced, however it could be overcome by the bank loans. Chacko gets the loan because he takes the family's rice fields around the Ayemenem House as the guarantee.

Fortunately, the factory employs Untouchable person named Velutha who is skillful in factory machinery. He works at Paradise Pickles and Preserves in such jealousy condition because he is an Untouchable in the caste system. As the impact, the other employees feel annoyed because he works in a "Touchable", and this case leads to complaint. This problem makes both Mammachi and Chacko trapped in complicated situation on how to solve the problem.

One day, Chacko's ex wife come to Ayemenem together with her daughter named Sophie Mol, and she is closed with Rahel and Estha. The coming day of Sophie Mol, indicates the relationship between Touchable Ammu and Untouchable Velutha. Consequently, Estha and Rahel get a problem by realizing that they cannot be equal in their life.

Rising Action.

The rising action is marked by Velutha who is an untouchable (the lowest caste) who comes from the lowest Cast and has affair with Ammu who is the higher Caste. Their love relationship becomes a factor that makes them trapped in misery. His family has been dedicating for Chako's by working in the factory for many years. Velutha is very expert in doing carpenter and mechanic. He is different from other untouchables because his skill is very needed by that factory, and it is obviously seen through his skills in repairing the machinery. Rahel and Estha meet Velutha and he is friends with them. The day of Margareth and Sophie's arrival, Ammu and Velutha realize that they are attracted to one another.

Based on the novel, it can be found that the rising action starts when Ammu and Velutha are getting involved in love affair one another. The problem appears when their love is denied by their family. Ammu has to face her family that forbids her to fall in love with Velutha. Ammu's family reacts like this way because Velutha belongs to lower cast in India, while Ammu is from higher level of Christian. On the other hand, Velutha also faces various problems around him. The problems remind him about her father's suggestion for not to have affair with higher class woman. His

father warned him because Velutha and his family come from lower caste. Briefly, the rising action comes out when Ammu and Velutha get various oppressions from their family and people around them.

Climax

The climax appears when Ammu's affair with Velutha is known by her family. Ammu is treated badly and she is isolated in her room and Velutha is banished. When Ammu's twins children ask why their mother is isolated, Ammu blames them as the reason why she cannot be free and she gets the children to keep away from her. Rahel and Estha decide to run away, and Sophie also wants to go along with them. In the night of running away, while trying to reach an abandoned house across the river, their boat capsizes and Sophie drowns. The twins keep trying to find Sophie, but she cannot be found. Finally, they fall asleep at the abandoned house. They do not know that Velutha is there. Actually, the place is where Ammu and Velutha usually meet. When Sophie's body is found, baby Kochamma calls the police and accuses Velutha of being responsible for Sophie's death. She claims that Velutha attempted rape Ammu, threatened the family, and kidnapped the children. A group of policemen hunts Velutha and savagely beats him for doing action out of his caste lines. Baby Kochamma tells the Police that Velutha has raped Ammu and kidnapped the children. Then, Baby Kochamma tricks Estha that either he identifies Velutha as the guilty, or the family will all go to jail for Sophie Mol's death. Estha follows Baby Kochamma's statement and from then on Velutha suffers from guilt.

Falling Action

The Inspector commands to arrest Velutha and put him back to the police station although he has already been a living-dead. Ammu is expelled from Ayemenem House, and Estha is sent back to his father.

Ending

At the end, Velutha dies in the jail because he really suffers from his injuries. Ammu passed away in a cheap hotel when she is thirty one because of the burdens of life she has. Meanwhile, Rahel studies at Architecture College in Delhi and live there for eight years. However, she doesn't finish her undergraduate study and she is married to Larry McCaslin an American doctoral student, then she follows him to Boston. Her marriage is over because she divorces with her husband. At last, she returns to Ayemenem where the story of this novel begins. This family is never united again.

2.3 Setting

Kenney in *How to Analyze Fiction* (1996) states that element of fiction which reveals to us the where and when of events are called setting. In other words, the term "setting" refers to the point in time and space at which the events of the plot occur (38). This statement is strengthened by Edgar V. Roberts in *Writing About Literature*, he said that setting is a work's natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own (7). Based on the quotation, it is inferred that setting is a part of the element of the literary works about

where and when the events occur. Setting also consists of place, time and social. The story is set in the small town of Ayemenem in the Kerala province, southwest India. The major plot in the novel takes place in 1969. This is the period when the caste system in India was still strict and influential. At this time, some social changes also occur that potentially influence the people socially.

According to the setting in the novel, Kerala is a region that is full of people who come from multi cultural and different social background for instance Hindus, Buddhists, Christians and Muslims. English becomes the prominent and prestigious language among the society at that time. Besides, most of people send their children to the school which is influenced by British education system. In sum, Kerala is the place where different background of people live. Furthermore, social class based on Hindu Cast system emerges certain social problem in society. By relating the setting including the social case in the novel, the freedom of women as proposed by feminism is oppressed by domination of man so called patriarchal domination. Moreover, social setting also takes an important role in creating the suffering of women under the man domination.

2.4 Point of View

In Roberts' *Writing About Literature* (1998), the term of point of view refers to the speaker, narrator, persona, or voice created by authors to tell stories, present arguments, and express attitudes and judgments. Point of view involves not only the speaker's physical position as an observer and recorder, but also the ways in which the speaker's social, political, and mental circumstances affect the narrative (83).

The novel is narrated based on the third person point of view. Thus, in elaborating the story, the author refers to Rahel as the woman character in the novel who tells her experience in the life and becomes such a media used by the author so that readers can see entirely what happens in the story. Therefore, it is seen that the author conveys the story through the explanation told by Rahel as one of the women characters in the novel.

2.5 Theme

William Kenney suggests in his book *How to Analyze Fiction* (1996) "Theme is the meaning, but it is not "hidden" and it is not illustrated. Theme is the meaning the story releases it may be the meaning the story discovers. By theme we mean the necessary implications of the whole story, not a separable part of a story" (91). *The God of Small Things* is basically about a love story between Ammu and Velutha who come from different social classes. Their relationship is strongly rejected by the family. The difference make them treated unfairly even it leads to physical tortures. The female character in this novel tries to rise against oppression from her family and society around her which is strictly influenced by patriarchal power. The focus of story is addressed to the female character named Ammu who is described in the novel as a struggling woman. All of female struggles and oppression appear because triggered by social class difference. Finally, the female character is only able to reject the patriarchy oppression without getting successful result at the end of her life. She dies because of the oppression effect in a hotel where she works and spends her remaining life time.

CHAPTER III

PATRIARCHAL MYTH AND WOMEN STEREOTYPES IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

Arundhati Roy is an Indian social activist and author whose novel *The God of Small Things* won the prestigious Booker Prize for literature in 1997. The narrative story of the novel is set in 1969 until 1992. This novel shows how different men and women are treated according to the social norms that separate the views on men and women. The men oppress the women, who are not allowed to live their lives as they want since men rule over them. Women who stand against men and society are punished. In this chapter, the writer steadies the analysis of the oppression towards women, women stereotypes, and patriarchal myth which are hiding behind the novel.

In doing the analysis, the writer divides this chapter into three parts. The first subchapter is about the oppression toward women. In second subchapter, the writer explains about the existence of the female stereotypes in the female characters in the novel. Finally, the writer shows the patriarchal myth in *The God of Small Things* and the ideology of the author Arundhati Roy.

3.1 The Oppression towards Women in Arundhati Roy's *The God of Small Things*

Oppression issues toward women have taken important part in *The God of Small Things*. Here, it is clearly described how women character who undergo

oppression verbally or either physically at home. Gadis Arivia in her book *Feminisme: Sebuah Kata Hati I* (2006), states that violation toward women is not a new issue. Women have been accustomed to be treated roughly for many centuries. They are claimed as useless and inferior by their family, surrounding society, their mate including the husband. Historically, the women have been categorized as the second one, as stated by Aristotle that the women are human in partial, categorized as children and not mature, so that it is impossible for them to be a leader. In addition, Sigmund Freud defined that women psychologically are not mature because they have envy that is so called penis envy. This is one of factor that becomes reasons to be justification why the women should be oppressed. In relation to this novel, the oppression can be seen in the following quotation:

Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river (47).

Based on quotation above, it can be comprehended that Pappachi is representation of society who basically regards women as inferior and it has been adopted among society to oppress the women. Therefore the women are turned into an object that is not so important in society. By referring to Pappachi's behavior, this is merely representation of husband's treatment towards his wife.

It can be found that the oppression does not become appropriate matter which can be defended anymore. On the contrary, this case has been a new habit and usual towards women. The oppression towards women is also represented by patriarchy domination when Mammachi has problem with her cornea. Here, Pappachi does not care about Mammachi's problem because he thinks he must not do women job to show a man is superior. This problem is strengthened by the following quotation:

Though Mammachi had conical corneas and was already practically blind, Pappachi would not help her with the pickle-making, because he did not consider pickle-making a suitable job for a high-ranking ex-Government official (46)

Based on the quotation above, it indicates patriarchy oppression when Pappachi regard that he is a high ranking government official. Because of this position he does not have to show an assistance to Mammachi when she is sick. Moreover, that high position makes Pappachi sure that man will always be superior. Personally, Pappachi behaved to deny reality that Mammachi has been successful in business. Pappachi does this way to underestimate women achievement in anywhere and any form. It is enough to define that Mammachi is representation of oppression victim that is mainly got by women.

Another oppression toward women is also reflected when Mammachi is applauded as a talented violinist by her teacher. Pappachi feels the development of

Mammachi's talent is not a good one for her because it makes Mammachi grows to be a better person as a female. It is found that women are also oppressed in another activity such as to be better in music. The most important thing is women are not allowed to be equal with men in any aspect of life. According to the following quotation, Mammachi is potentially better if she keeps learning violin:

It was during those few months they spent in Vienna that Mammachi took her first lessons on the violin. The lesson were abruptly discontinued when Mammachi's teacher Launsky-Tieffenthal made the mistake of telling Pappachi that his wife was exceptionally talented and in his opinion, potentially concert class (49)

An oppression committed by a husband to his wife is regarded as usual matter and frequently found in society. Even Pappachi's treatment perpetually and roughly towards Mammachi become usual habit. This is a condition that is seen strange when the oppress wife and rough treatment consider that the oppression she got is usual thing. This case is obviously written in the novel when Mammachi cries because of her husband. It is seen from the following quotation:

At Pappachi's funeral, Mammachi cried and her contact lenses slid around in her eyes. Ammu told the twins that Mammachi was crying more because she was used to him than because she loved him. She was used to having him slouching around the pickle factory, and was used to being beaten from time

to time. Ammu said that the human beings were creatures of habit, and it was amazing the kind of things they could get used to. You only had to look around you, Ammu said, to see the beatings with brass vases were the least of them (49).

Based on quotation above, Mammachi reacts in the death of Pappachi. Here, it is seen that Mammachi as a woman who realizes that Pappachi has died and she knows how Pappachi previously treats her under oppressions. However, Mammachi shows a reaction that indicates she is still emphatic and sad when Pappachi dies. The oppression that Mammachi got as described above is domestic oppression where it happens inside of family. It is usually seen when a man oppresses mentally and physically a woman. There are several things can be analyzed from the quotation above. The first is a thought when Mammachi feels accustomed with Pappachi's treatment. This habit is not certainly because of a figure of husband who has been her spouse and the only one in her life. However, it is also included "another amazing habit" when Mammachi feels accustomed with the cruel treatment from her husband. She is accustomed to be oppressed for many times.

Mammachi's crying appears because she is far away from the habit which has been such addiction. And the crying is not the truth of love. Here, it can be concluded that women who should be equal to men, including in term of love, do not feel the love itself anymore. Mammachi is forced by that patriarchy situation to exclude the

feeling that she deserves, to love, and to be loved. Love is a grant that should be happiness never felt by Mammachi. Husband and wife relationship that should be love each other, can not come true in Mammachi's life. Even her husband tends to hurt her. This fact is a form of injustice manifestation towards the women in family.

Furthermore, Arundhati Roy also describes Ammu's amazement as female character that stated that human is habitual creature and Ammu simply feels amazed towards oppression to Mammachi. Here, it is seen that women do not understand about what happen to their gender. This problem becomes missing link when the amazement can not appear the cause. Beside, the role of patriarchy ideology makes the cause of amazement unclear. As mentioned at the beginning of this chapter, the motion of injustice treatment and oppression towards women come from a conception that women are the second creature, useless, and inferior. The existence of violation legitimacy towards women becomes usual thing. This case is seen when Pappachi commits physical violation by throwing the vase to Mammachi. This behavior is regarded by Ammu as the light one rather than other physical tortures.

Besides, an amazing fact is seen when Mammachi attempts to fulfill Chako's need as a man by providing several women for Chako. Here, Mammachi as a woman indirectly oppresses the other pauper women to serve his son's passion (as a man). Based on the novel, Mammachi intends to satisfy his son because she wants to keep

her family's dignity as higher class society. This case is deeply elaborated in the following quotation:

Mammachi had a separate entrance built for Chacko's room, which was at the eastern end of the house, so that the object of his "Needs" wouldn't have to go traipsing through the house. She secretly slipped them money to keep them happy. They took it because they need it. They had young children and old parents. Or husband who spent all their earnings in toddy bars. The arrangement suited Mammachi, because in her mind, a fee clarified things. Disjuncted sex from love. Needs from Feelings. (160-161)

By regarding the quotation above, Mammachi as a woman tries to oppress other women's life. As found in the novel, she asks some women to serve her son because she knows that those women live in poor condition economically. Therefore, the women forcedly mind to do what Mammachi wants. Principally, it can be retrieved from the quotation above that a figure of woman still becomes the victim of patriarchy because unconsciously she tries to fulfill Chako's passion as a man by victimizing the other women on behalf of family's dignity in society.

3.2 The Existence of Female Stereotypes in *The God of Small Things*

In this subchapter, the writer analyzes the image of woman through the female characters. Here, the writer present some fact about the image of woman based on Marry Ellmann's theory about the existences of female stereotypes. A stereotype is a commonly held public belief about specific social groups, or types of individuals. The concepts of "stereotype" and "prejudice" are often confused with many other different

meanings. Stereotypes are standardized and simplified conceptions of groups, based on some prior assumptions. Generally speaking, these "stereotypes" are not based on objective truth, but rather subjective and sometimes unverifiable content-matter. This case is also happen in the literary work. D. Jill Savitt states in her essay *Female Stereotypes in Literature* (1982):

If in fact literature is a reflection of our reality, that despite individual perceptions it mirrors social manners, then women's changing roles, be they social, political or emotional, in life and literature, must not be ignored. But, if in fact society is 'male,' then literature must also be 'male.' Though writings about females by males may be suspect, all literature, even women's writings about women may also need to be re-read. As Susan Koppelman Cornillon states in her essay, *The Fiction of Fiction*, women internalize the male idea of the feminine and create themselves in the shape of that idea (1). Because of this re-shaping many women writers have strayed little from the given stereotypes of the female character that so plague literature.

According to Susan Koppelman Cornillon in Savitt'(1982) essay above, in various works of women that also talk about women, they can not avoid the influences of the male's role, that make indirectly the works are bound to the male's thought. And most of the women do not realize that case. Therefore, it is necessary to review feminist conception which is appropriate to focus on. By referring to this fact, it can be defined that the works of women in literature is correlated to the conception that has been created before by the male. Thus, it can be seen the male thought

domination indirectly are reflected through women's work although the works itself discusses about women.

By regarding to the factual case found in the novel, the character which is represented by Ammu shows several actions against the pressure of her father who insist her to follow his wants such as not to go to school and she must only stay at home. Here, Ammu as the female character tries to counter back the treatments of her family in order to demonstrate her independence as a woman.

From this case, there is stereotype of women exists in Ammu rejection. In this case, Ammu is still constant in harmful position although she tries hard to confront the oppression of her father. Hence, stereotype of women are reflected through the way she gives counter back because of patriarchy domination. So it is hard for female to reject patriarchy domination. Here, Ammu is only able to resist that domination. Finally, she actually accepts and obeys forcedly the power of patriarchy.

The female stereotypes are portrayed in the female characters in the novel as seen in character of Ammu. The writer takes some quotations from the novel as the facts that describe woman's stereotypes. In *Feminist Literary Criticism* (1975), Mary Ellmann said that the attributes that literature commonly ascribe to women are formlessness, passivity, instability, (hysteria), confinement (narrowness, practically), piety, materiality, spirituality, irrationality, compliancy, and incorrigibility (3).

The writer finds some stereotypes of woman in several categories. There are passivity, materiality, and incorrigibility (the shrew, the witch). From those elements, the writer will analyze how far the female stereotypes in *The God of Small Things* .

3.2. 1 Passivity

According to Webster's Dictionary, passivity is suffering without resisting, not acting, or submissive (531). Ellmann writes of women as *passive*, as unable to move to action, in direct opposition to a man's activity and aggression. Patriarchal ideology regards that the woman are passive and submissive. It can be seen in some female characters in the novel. There are some evidences that prove the passivity of the female characters especially in the characters of Rahel and Ammu.

Rahel grew up without a brief. Without anybody to arrange a marriage for her. Without anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon (18).

The quotation above shows us a reflection of the women position is placed under the oppression of patriarchal system. They do not have a choice in their life if they come from the broken family. The future of women is depending on a dowry before they are married. According to the quotation, Rahel can not do more towards what the people do on her. She just accepts all decisions related to her life and future because she does not have power to refuse that one. This all because patriarchy makes the women do not have choice to refuse the unequal condition. That is why, Rahel behaves in such a passive action. The factor that makes her to be a passive female is mainly caused by oppression. Logically someone who is under pressure usually acts without resisting or passive, especially for females. However, Rahel can not react against patriarchal rules in her life.

More evidences of women passivity is seen in the character of Ammu. She is Rahel and Estha's mother. She has been victimized first by her father and then her husband. While raising her children, she has become tense and repressed.

Estha's full name was Esthappen Yako. Rahel was Rahel. For the time being they had no surname because Ammu was considering reverting to her maiden name, though she said that choosing between her husband's name and her father's name didn't give a woman much of a choice. (36-37)

From the quotation above, the writer finds that the women do not have much of a choice if they follow their husband or father's name. Implicitly, women are forced to be passive by using their husband or father's name. They will live under the shadow of patriarchal domination as long as they use that name. They really do not have their own identity by using that name. Ammu says by choosing either husband's or father's name can not give advantage for female because that is only one on various forms of patriarchy. By saying this, it can be interpreted that Ammu intends to react on patriarchal domination. Generally, the choose of name for woman has been committed before Ammu says this problem. It is seen all women accustomed to accept this rule, that is why the women become passive.

Women also have no opportunity in education. They are just prepared to be a housewife and then serve the husband. Pappachi, Ammu's father is one of the patriarchal agents who consider this case. It can be seen in the quotation below:

Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There

was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework (38).

The reason of this situation is her father did not have enough money to raise a suitable dowry; no marriage proposal came Ammu's way. Two years went by; her eighteen birthday came and went. Unnoticed, or at least unremarked upon by her parents, Ammu grew desperate in her passive situation. Decision of her father not to expense money for Ammu's education is not basically because of economic consideration. However, this is closely related to the insisting of her father who has the power in the family. As the result, Ammu becomes powerless because of the oppression of patriarchy which is represented by her own father. The power and powerless sides appear to generate passivity for the side that has no power.

The writer discovers that how the patriarchal ideology makes woman passiveness in their life. Ammu and Rahel have no choice in their future. They have to wait a man to marry them. They are also regarded to be a housewife by doing housework and serving their husband. That's way education for women are not an obligation. In sum, passivity is resulted because of inability of female to resist the power of patriarchy. Eventually, the female only waits without confrontation. This is the form passivity of female.

3.2.2 Materiality

One of the female characters in *The God of Small Things* is Baby Kochamma. She is living her life backwards (23), because she renounces the material world when she is young, but becomes very materialistic when she is old. In her old age, Baby

Kochamma becomes a bitter after having locked herself inside the family house. She likes wearing a lot of jewelry; it can be seen in the quotation below:

She was wearing a lot of jewelry. Rahel's dead grandmother's jewelry. All of it. Winking rings. Diamond earrings. Gold bangles and beautifully crafted flat gold chain that she touched from time to time, reassuring her self that it was there and that it was hers. Like a young bride who couldn't believe her good fortune (22).

The quotation above states that Baby Kochamma is an extremely material woman. Arundhati Roy describes woman is materialistic. This fact is represented through female character who is Baby Kochamma. There is general interpretation about woman here that can be defined as a materialistic. As seen in the novel, Baby Kochamma wears any kinds of jewelry. In accordance with her habit in wearing jewelries, it is inferred that she places jewelry as priority that proves she is a woman who tends to be luxurious oriented to material. By showing materialistic side, the writer of this novel just visualizes the figure of women as beauty ones as well as regarded by the patriarchal though. It means that Arundhati Roy explains the woman based on patriarchy point of view.

3.2.3 Incurrigibility

Incurrigibility also means the shrew and the witch. In this case, woman is stereotyped as a negative figure. It can be seen in some quotations below:

Baby Kochamma disliked the twins, for she considered them doomed, fatherless waifs. Worse still, they were Half-Hindu Hybrids whom no self-

respecting Syrian Christian would ever marry. She was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother's house, where they really had no right to be (44).

And:

She subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parents' home. As for a divorced daughter—according to Baby Kochamma, she had no position anywhere at all. (45)

Two quotations above show that Baby Kochamma is a vindictive person. She is later revealed to be cruel and insidious. But most of all, she grudged them the comfort they drew from each other. She expected from them some token unhappiness. At very least (45). Those quotations above indicate that women have incorrigibility behavior. It is usually found in works of male when a female is not pleased when she sees the others live happily. Here, Arundhaty Roy interprets the image of female as a weird creature that weakens the figure of female in her work. This case is strong enough to accept Marry Ellmann's statement that women in literary work constantly described in stereotyping.

As a female writer, Arundhati Roy should strive in showing the good image of women rather than showing the bad one as usually presented by male. Based on her work in this novel, Arundhaty Roy still shows the figure of women by using the way as applied by male's writer. The meaning that can be drawn from those cases is she

uses the male's point of view to describe the image of women in her work. It is strengthened by woman stereotypes; passivity, materiality and incorrigibility.

3.3 Patriarchal Myth in *The God of Small Things*

The term patriarchy is derived from the Greek *patriarches*, meaning 'head of the tribe', it was central to seventeenth-century debates over the extent of monarchical power; here supporters of absolute rule claimed that the power of a king over his people was the same as that of a father over his family, and both were sanctioned by God and nature. Kate Millet in Valerie Bryson's *Feminist Political Theory* states that the principle of patriarchy can appear in: male shall dominate female. It is use as a short-hand for social system based on male domination and female subordination has become standard amongst feminists (166).

Millet also argued that in all known societies' relationship between the sexes have been based on power, and that they are therefore political. This power takes the form of male domination over women in all areas of life; sexual domination is so universal, so ubiquitous and so complete that it appears 'natural' and hence becomes invisible, so that it is 'perhaps the most persuasive ideology of our culture and provides its most fundamental concept of power'. (167)

The writer finds a kind of patriarchal ideology in this novel. There is a vague enforcement of patriarchal power to strengthen that ideology by creating a myth. According to Oxford Learner's Dictionary, myth is something that many people believe but that does not exist or false (283). Here, Arundhati Roy implicitly becomes the agent of patriarchal ideology. It can be proven in the character of Ammu. In

surface reading, readers who have already read the novel maybe disagree with the writer. It is because Ammu has fought the patriarchal power of her father by leaving home. Unfortunately, she becomes a sardonic woman who has been victimized first by her father, her husband, and then her environment itself.

Ammu grows desperate since her father does not have enough money to raise suitable dowry for her. All day she dreams of escaping from the house and the clutches of her ill-tempered father and bitter. Eventually, she gets a proper reason to leave Ayemenem (38). In fact, the unfortunate events are also following her life. This analysis is supported by the quotation below;

He proposed to Ammu five days after they first met. Ammu didn't pretend to be in love with him. She just weighed the odds and accepted. She thought that anything, anyone at all, would be better than returning to Ayemenem (39).

The quotation above tells about Ammu's braveness in choosing her husband. She has to accept the marriage proposal because she thinks that it will be better for her than returning to her home in Ayemenem. Moreover, her drunken and bad-tempered husband 'sells' her to the Mr. Hollick. As the result, Ammu leaves her husband and returns, unwelcome, to her parents in Ayemenem. Her father does not believe in her reason. Here, the going back of Ammu to her home indicates that the writer of this novel emerges domination of male behind of struggle of the female character of this novel. It is proved that the conception of Roy as a female writer only exposes the female efforts, and excludes the existence of patriarchal thought within her work.

In *Ayemenem*, she finally regrets her marriage. This analysis is supported in the quotation below:

When she looked at herself in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jeweled bride. Her silk sunset-colored sari shot with gold. Rings on every finger. White dots of sandalwood paste over her arched eyebrows. Looking at herself like this, Ammu's soft mouth would twist into a small, bitter smile at the memory—not of the wedding itself so much as the fact that she had permitted herself to be so painstakingly decorated before being led to the gallows. It seemed absurd. So futile (43).

From quotation above, the writer seeks that Ammu starts to feel sorry for her self. She considers that she has taken wrong decision by marrying a bad man. It also proves how Ammu as the female character suffers from her marriage after going back home. This case obviously shows this pressure is derived from domination of her father as a male character enforce his wants to be accepted by Ammu as subordinated person. In addition, Pappachi as her father also shows his domination because he does not believe Ammu goes back home.

Basically, we can take a look the hidden conception based on Pappachi utterance that he actually keep dominating as superior rule taker that makes Ammu as a female character still trap in inferior position. It is also strengthen by the condition where Baba, Ammu's husband does not treat her properly as a wife. He even tries to sell Ammu to his boss. These situation can be concluded that the way of Pappachi

and Baba as the male, indicates that patriarchal thought still strictly dominate. But, the writer of the novel avoids it by focusing the struggles of the woman only.

Ammu is also mocked by the people around her. This situation really makes her live in agony.

They sensed somehow that she lived in the penumbral shadows between two worlds, just beyond the grasp of their power. That a woman that they already damned, now had little left to lose, and could therefore be dangerous. So on the days that the radio played Ammu's songs, people avoided her, made a little loops around her, because everybody agreed that it was best to just Let Her Be (44).

The quotation above shows how the societies consider Ammu as someone who is strange because she has left home before, and then goes back. The society thinks Ammu breaks the general rule in society, in which the rule is regarded as universal conception applied by all society. Moreover, another female character also avoid Ammu after she goes back home.

According to this case, there is particular problem that belongs to patriarchal domination that causes all society including female characters in the novel, unconsciously accept the domination. Here, the factor that makes society thinks that Ammu is guilty comes from the domination of the power of the male.

As well as historical background of patriarchal domination, it is previously stated that monarchy rule firstly introduce that domination to society. As the impact, the society regard the system can be also used to apply to show the power outside of

political purpose, for example the fact which is found in the novel. It is seen when society unconsciously still adopt this conception when they avoid Ammu after going back home. On the contrary, Arundhati Roy forms her work by excluding the patriarchal fact. That is why it can not be viewed as it is based on the story. In accordance to the writer itself as a female, Arundhati Roy infestigates how the female struggles although the female still suffer from the system that was created based on patriarchal points of view. Therefore, whatever the strategies used by the writer to show the existence of the female character, it is still influenced by the male domination. Not only people avoid Ammu, but also another female character, Baby Kochamma. She resents Ammu, because she sees her quarreling with a fate that she, Baby Kochamma herself, feel she has graciously accepted. The fate of the wretched Man-less woman (45).

In other way that found in the novel, Ammu also shows her effort to keep being confronted with patriarchal system. Ammu never gives up breaking the patriarchal rule. In her loneliness, she finds Velutha, an Untouchable worker at the pickle factory and a close friend to Rahel and Estha. Ammu's love for Velutha is rigidly forbidden by what Roy calls the "Love Laws," or "The laws that lay down who should be loved, and how" (168). Although breaking these laws is the worst of taboos, and those who break them are brutally punished, desire and desperation overcome the Love Laws at the key moments of Roy's novel. Based on this quotation, the writer of the novel takes the reason in order to show the females role clearly by arguing that desire and desperation as the main factors. Here, the word "desperation"

used by the writer of the novel to expose how female character reacts towards the male/patriarchal domination. It seems that the writer of this novel regards this is a form of pure feminism which is actually influenced by the patriarchal though domination. The desperation appears because the female denies the rule which is exactly modified by male. For example the domination of the Pappachi as the male character who causes Ammu as female character suffer from the rule.

And then, Ammu looks for work, but she loses a succession of job because she is ill. She dies alone in a cheap hotel at the age of thirty-one. Chacko has her cremated because the Syrian Christian Church will not bury her. Ammu's death is ironically illustrated in the quotation below:

Ammu died in a grimy room in the Bharat Lodge in Alleppey, where she had gone for a job interview as someone's secretary. She died alone. With a noisy ceiling fan for company and no Estha to lie at the back of her and talk to her. She was thirty-one. Not old, not young, but a viable, die-able age (154).

And:

The church refused to bury Ammu. On several counts. So Chacko hired a van to transport the body to the electric crematorium. He had her wrapped in a dirty bed sheet and laid out on a stretcher (154).

From the following quotations above, the writer discovers that how the patriarchy strengthens and maintains its power by creating a manipulative myth. This manipulative myth is strictly bound in the female character of Ammu. She is

punished by the system. She feels the agony in her life and in her death, since she attempts to resist the patriarchal power.

By relating the struggle of female against patriarchy, finally the female keeps being victimized under domination of patriarchy. It is found that when Ammu passed away, the church refused to bury her. If it is traced back to the death of Ammu is preceded by a numbers of suffers as the form of her struggle toward patriarchy. On the contrary, Ammu as the female character ends sadly because her effort to confront with patriarchal system.

As the result, patriarchal myth is found behind the female struggle. The myth of patriarchy here is when Ammu from the beginning tries to struggle as a female and gets many desperation and oppression because of her effort. However, the final result the female is still the defeated side because of the impact of confronting with patriarchy. Even, she still suffers after the death. This is the true patriarchal myth that can be seen through Ammu as female character.

After analyzing this case, there is a strong truth that Arundhati Roy represents patriarchal agent in the back of her elaboration related to the female struggle against the male. Here, the writer wants to emphasize how feminist critic is not as seen on the surface. As well as found in Ammu character who is at glance seen to try hard in her life choices. She does it by rejecting her father want to wait only the coming of her couple and proposed. The marriage process in Indian culture it is seen that the woman family is obligated to pay the dowry. That is quite high. In fact, it must be paid off to the man's family. This reason has become conception for Ammu's father to deny

Ammu's desire who insists to go to school. The second case after running away, Ammu gets married to a man who treat her in uncivilized way such as committing rough treatment. After that, she escapes from the house and divorced. This shows that Ammu still strive tokeep away from the male's pressure.

The third one, with Ammu goes back home, she keeps struggling to find out her true love with a man who comes from the lower caste named Velutha. In this item, it still can be seen the resisting of Ammu as a female who deserve to determine her own choice. This one is rejected by her family and it ends in the form of conspiracy. It makes Velutha killed. The fourth, after this tragedy, Ammu goes out again and she also still strive to get a job to support herself as the form of her protest towards surrounding treatments that always press her. Finally, Ammu dies because of her pain in resisting pressure.

Although along of her life, Ammu has done efforts to defend her principle and it can be seen a truth that belongs to a myth. The myth itself shows that whatever the woman strives against the power of patriarchy, they will constantly lose and the ending is the tragic life. Thus, this case becomes patriarchy myth that is manipulative and strategic to keep defending ideology and hegemony to the women's life.

Moreover, the writer of this novel who is a female and well known activist is a representation of patriarchal agent. It is proved that Arundhati Roy herself can not escape from domination of patriarchy power in presenting female efforts in her novel. It is proved that Roy who is known as figure who always tries to show the role of female and she is also an activist for human right. On the other hand, she is

conceptually an agent of patriarchy itself by doing some movements which reflect struggles of female which is actually formed because of patriarchy ideology exists in her work. The role of patriarchy agent is seen when the female character in her novel commits some efforts to deny patriarchy system without being successful to defeat patriarchy at the end of her life.



CHAPTER IV CONCLUSION

After analyzing *The God of Small Things* by Arundhati Roy, the writer concludes that the patriarchy system brings harmful things and unequal treatments toward the female characters. Thus, the writer mainly finds forms of oppression towards women, women stereotypes which deal with what has been mentioned in Marry Ellman's statement in Josephine Donovan's *Feminist Literary Criticism* (1975) in which she said that most of literary works expose the women's weakness and negative side of women's description. The last one is patriarchy myth hidden in *The God of Small Things*.

In the case of women oppression as found in the novel, the women characters are generally oppressed in their life. The oppressions come from their family and society in general. They have to live in oppressed condition because social rules determine it must be that way. Therefore, the women are still inferior rather than men who dominate women including entire of their life. Mammachi as the female character can be representation of women who live under pressure. By regarding to the novel, Mammachi cannot get possibility to grow higher in her life. It is seen when she is stopped by her husband when there is chance for her to be better in music. Besides, she is neglected when she is sick and there is no support from the husband in running business. Mammachi also get bad physical treatments from her husband, Pappachi frequently just like usual behavior. Moreover, Ammu is not allowed to

access better education. She gets rejection from her family even from society around her because she falls in love with a man whose social status is lower than hers. Other forms of oppression towards woman are also found in other characters.

The writer finds three woman stereotypes that portray the female characters as follow: The first one is passivity; here women have no function in the social life because in this novel women get no chance to explore themselves. The second one is materiality; here women satisfy themselves by wearing jewelry too much and values their dignity based on their jewelry. The third one is incorrigibility. It is described that women who have a shrew or witch's attitude. Based on character found in the novel, Baby Kochamma is the figure who has this kind of attitude. The writer finds that those women stereotypes are portrayed in the novel. It proves that the male domination in the story creates the stereotypes toward female characters.

For the last important finding, the writer uncovers patriarchy myth which is hidden in Arundhati Roy's *The God of Small Things*. It means that the writer of the novel is a woman who elaborates women's struggle against patriarchal domination through female character in her novel. In the novel, the writer describes it by focusing on female character who confronts strongly patriarchal domination. However, the writer of the novel only shows representation of female character who struggles against patriarchal domination but patriarchal power still dominates women at the end. Arundhati Roy here is basically trapped in male author's thought that eventually women's struggles against patriarchy will end vainly. In relation to the female character in the novel, Ammu as the main character cannot succeed in confronting

patriarchy domination in her life. However, it seems that Arundhati Roy attempts to more expose the “women’s struggles” only to show the importance of female in her novel. At last, it can be identified that the failure of Ammu as the female character in striving against patriarchal domination indicates that the writer of the novel indirectly takes a part to be patriarchal agent in her novel.



BIBLIOGRAPHY

- Abrams, M.H. The Mirror and the Lamp. New York: Oxford University Press. 1976.
- Aisyah, Siti. Protest against Social Discrimination in Arundhati Roy's The God of Small Things: A Sociological Approach. Surakarta: English Department of Universitas Muhammadiyah Surakarta. 2008
- Afriana. Jane Austen's description of feminism in Emma: women as writer. Padang: Andalas university. 2009
- Arivia, Gadis. Feminisme: Sebuah Kata Hati. Jakarta: Kompas Media Nusantara. 2006
- Bressler, Charles E. Literary Criticism an Introduction to Theory and Practice. Prentice Hall, Upper Saddle River, New Jersey. 1994.
- Bryson, Valerie. Feminist Political Theory. New York: Palgrave Macmillan. 2003.
- De Beauvoir, Simone. The Second Sex. The Millennium Library, London. 1993.
- Donovan, Josephine. Feminist Literary Criticism. Kentucky: The University Press of Kentucky. 1975
- Endraswara, Suwardi. Metodologi Penelitian Sastra. Fbs Universitas Negeri Yogyakarta, 2003.
- Guerin, WL. A Handbook of Critical Approach to Literature. New York: Harper and Row Publisher. 1997

- Putra, Edo Virama. The Image of Woman in O Pioneers! By Willa Chater: A feminist Study. Padang: English Department of Andalas University, 2006.
- Roy, Arundhati. The God of Small Things. New York, Random House, Inc, 2008
- Savitt, D. Jill. Female Stereotypes in Literature. 20 December 2010.
<http://www.yale.edu/ynhti/curriculum/units/1982/5/82.05.06.x.html> 1982
- Selden, Raman and Peter Widdowson. A Reader's Guide to Contemporary Literary Theory. Third Edition. The university press of Kentucky.1993
- Sianturi, Desi Herlina. The Discrimination against the Untouchable Caste in Indian Society as Reflected in Arundhati Roy's The God of Small Things. Padang: English Department of Andalas University. 2010
- Sundari, Hilda. Women's Self-Liberation against Patriarchal Oppression in Charlotte Bronte's Jane Eyre. Padang: English Department of Andalas University, 2005.
- Tyson, Lois. Critical Theory Today. New York. Taylor & Francis Group. 2006.

