

THE SYMBOLS OF HOPE AND DREAM IN ARUNDHATI ROY'S

THE GOD OF SMALL THINGS

THESIS

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THE SYMBOLS OF HOPE AND DREAM IN ARUNDHATI ROY'S

THE GOD OF SMALL THINGS

THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial
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By:

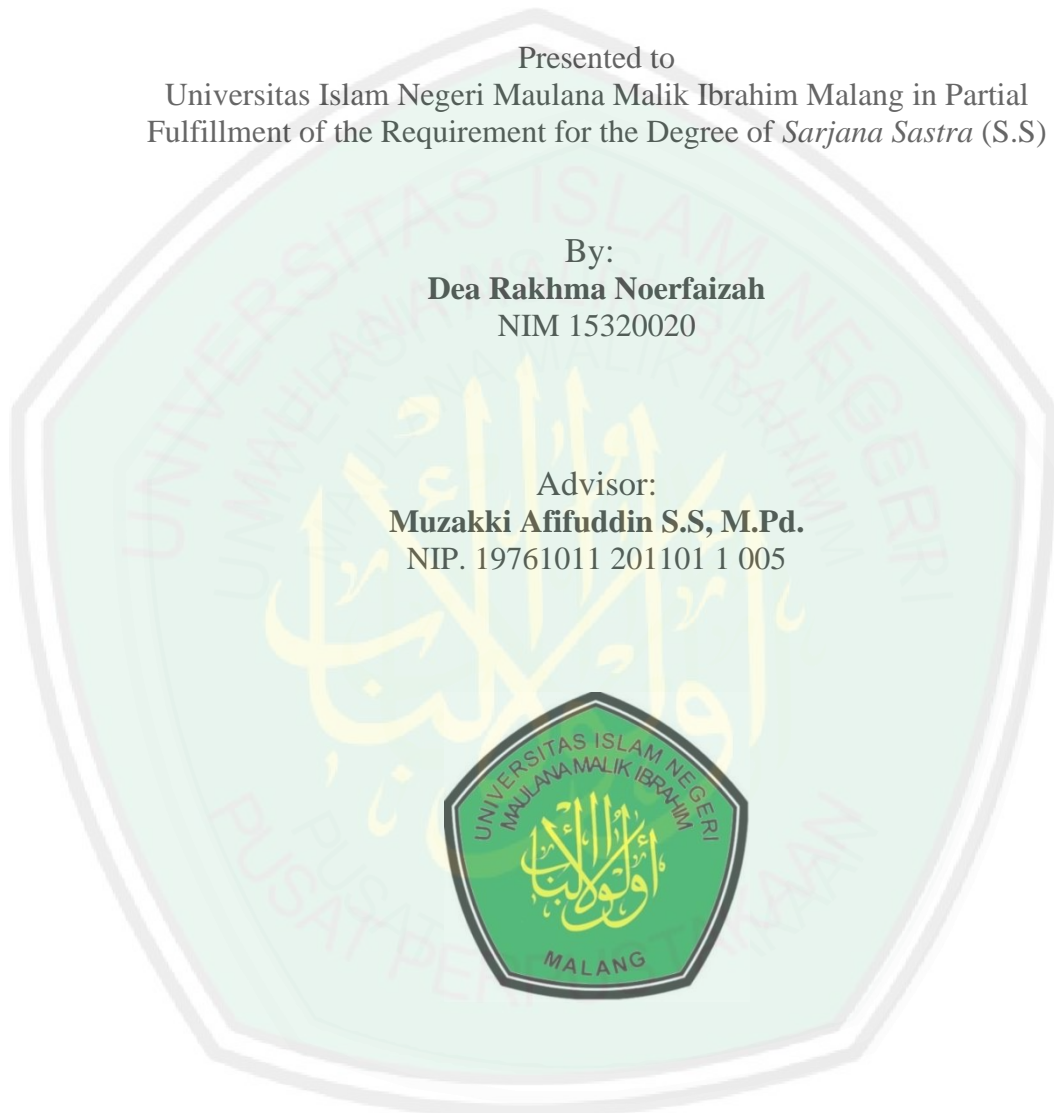
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MOTTO

خَيْرُ النَّاسِ أَنْفَعُهُمْ لِلنَّاسِ

*"The best of humankind
is the most beneficial for Others"*



DEDICATION

I proudly dedicate this thesis to:

My father, Hula Isrofil all of my hard-work, is for you.

My mother, Khoirun Nisa, who has never stopped praying
for my success.

My Sister, Diva Livia Rizkysah Fajrin, she taught me the
power of struggle.

My Husain Family, my grandfather Husain and my grandmother
Atminah, they always give support and advice for me in my daily
activities.

And all my friends in campus and at boarding house (sunan kalijaga
dalam no.1) who has supported me and accompanied me while I was in
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Malang, October 24th, 2019

The Researcher



ABSTRAK

Noerfaizah, Dea Rakhma.2019. *Simbol Harapan and Mimpi dalam Novel The God of Small Things karya Arundhati Roy*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing : Muzakki Afifuddin S.S, M.Pd.

Kata Kunci : Semiotika, Simbol, Harapan, Mimpi.

Simbolisme adalah kiasan yang digunakan ketika seorang penulis ingin menciptakan suasana hati atau emosi tertentu dalam sebuah karya sastra. Ini adalah penggunaan objek, orang, situasi atau kata untuk mewakili sesuatu yang lain, seperti ide, dalam literatur. Simbolisme adalah elemen sastra yang digunakan dalam sastra untuk membantu pembaca memahami karya sastra. Peneliti berfokus pada konsep simbolisme yang dijelaskan dalam beberapa objek dan latar belakang. Selain itu, untuk mempersiapkan diskusi dalam penelitian ini peneliti menggunakan teori semiotika oleh Charles Sanders Peirce. Penelitian ini menggunakan kritik sastra dengan metode semiotik untuk mempelajari subjek dalam novel *The God of Small Things* (1997) karya Arundhati Roy.

Tujuan dari penelitian ini adalah untuk mengetahui bagaimana simbol harapan dan mimpi mendukung tema dalam novel Arundhati Roy, *The God of Small Things*. Peneliti melakukan analisis melalui teori semiotika Charles Sanders Peirce, yang meliputi "representasi, objek, dan interpretasi" dalam novel *The God of Small Things* (1997) oleh Arundhati Roy.

Hasil penelitian ini menunjukkan bahwa ada beberapa simbol yang menafsirkan harapan seperti lentera dan beberapa karakter yang mendukung simbol tersebut seperti Pappachi, Mamachi, Chacko, dan Baby Kochamma. Juga, ada beberapa simbol yang menyiratkan mimpi termasuk lilin dan beberapa karakter yang mendukung simbol tersebut seperti Velutha, Ammu, Estha, dan Rachel. Dari simbol tersebut, novel *The God of Small Things* memberikan suara tentang adanya perbedaan ras, kelas, posisi, atau status sosial di India. Kemudian, simbol-simbol tersebut juga menggambarkan bagaimana orang-orang kasta rendah memperjuangkan hak-hak mereka dalam konteks sosial dan budaya di India pada tahun 1900.

Temuan penelitian ini menunjukkan bahwa representasi (makna) lentera sebagai simbol harapan dan lilin sebagai simbol mimpi dapat mendukung tema novel *The God of Small Things*, yang meliputi kondisi sosial, gender dan seksualitas, representasi kelas, agama, etnis, ras, identitas budaya, posisi postkolonial, sejarah, ideologi, kekerasan dalam negara, dan cinta.

ABSTRACT

Noerfaizah, Dea Rakhma.2019. *The Symbols of Hope and Dream in Arundhati Roy's The God of Small Things*. Thesis, English Literature Department, Humaniora Faculty, Maulana Malik Ibrahim State Islamic University of Malang

The Advisor : Muzakki Afifuddin S.S, M.Pd.

Keywords : Semiotic, Symbol, Hope, Dream.

Symbolism is an allegory/figuration used by a writer to express certain moods or emotions in literary work. Symbolism involves several aspects in literature including the use of objects, situations or words to represent another one as ideas. Symbolism is defined as an literary element used in literature to help readers understand literary works. The researcher focuses on the concept of symbolism explained in several objects and backgrounds. Besides, the researcher used semiotics theory of Charles Sanders Pierce. This research adopted literary criticism with semiotics method in order to apprehend the subject in the novel of *The God of Small Things* (1997) by Arundhati Roy.

The objective of this study is to find out how symbol of hope and dream support the theme in Arundhati Roy's novel *The God of Small Things*. The researcher did analyzing through the semiotic theory of Charles Sanders Pierce , covering “ representation, object, and interpretation “ in the novel of *The God of Small Things* (1997) by Arundhati Roy.

The result of this research shows that there are some symbols that construe the hope such as lantern and several characters supporting the symbols like Pappachi, Mamachi, Chacko, and Baby Kochamma. Also, there are some symbols that imply a dream including candles and several characters supporting the symbols such as Velutha, Ammu, Estha, and Rachel. The symbols in the novel of *The God of Small Things* point out the existence of difference in class, position, or social status in India. Then, the symbols also illustrate how low-caste people fought for their rights in the social and culture context of in India in 1900.

The findings of this study indicate that the representation (meaning) of the lantern as a symbol of hope and candles as a symbol of dreams can support the theme of the novel *The God of Small Things*, which includes social conditions, gender and sexuality, representation of class, religion, ethnicity, race, cultural identity, postcolonial position, history, ideology, state violence, and love.

مستخلص البحث

نور فائزة، ديا رحمة. 2019. الرمز الرجاء والحلم في الرواية " *The God of Small Things* " من (Arundhati Roy). البحث العلمي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.
المشرف : مزكي عفيف الدين الماجستير
الكلمات المفتاحيات : السيميوتيقية، الرمز، الرجاء، الحلم.

الرمزية هي المجاز الذي يستخدم عند الكاتب يريد ان يخلق الهواء القلب أو العاطف الخاص في الأدب. هذه هي إستخدام الأغراض، الأشخاص، الأحوال، أو الكلمة لتمثيل الشيء الأخر، مثل الفكر، في المطبوعات. الرمزية هي العناصر الأدبية التي تستخدم في الأدب لنصر القارئ يفهم الأدب. تركز الباحثة الفكرة الرمزية التي تتبين في الأغراض والخلفية. سوى تلك، لإستعداد المناقشة في هذا البحث، تستخدم الباحثة النظرية السيميوتيقية من (Charles Sanders Pierce). يستخدم هذا البحث النقد الأدب بالنظرية السيميوتيقية لتعلم المبحث في الرواية (The God of Small Things (1997)) من (Arundhati Roy).

الهدف من هذا البحث للتعريف كيف الرمز الرجاء والحلم يوزران الموضوع في الرواية (The God of Small Things) (Arundhati Roy). تفعل الباحثة التحليل عبر من النظرية السيميوتيقية (Charles Sanders Pierce) التي تتكون من "التمثيل، الموضع، والترجمة" في الرواية (The God of Small Things (1997)) من (Arundhati Roy).

للتحليل أي الرمز الموجود ويحلل معناه. وتجذّ الباحثة ان تطلب الإعلام الزيايدي عبرا من الكتاب، البحث الأخر، السجل، أو الموقع في الشبكة الدولية لكتف البحث أيضا. يدلّ هذا البحث أي الرمز الذي يفسر الرجاء مثل الفأنوس والقطوب في الرواية التي تمثلهمو فافاجهي (Pappachi)، ماماچهي (Mamachi)، جاجهو (Chacko)، وببي كوجهاما (Baby Kochamma). أما أي الرمز الذي يفسر الحلم مثل الشمع، ويكون القطوب في الرواية التي تمثلهم أيضا، هي فيلوتها (Velutha)، أمو (Ammu)، إستا (Estha)، وراجهيل (Rachel). من ذلك الرمز، الرواية (The God of Small Things) تعطي الصوت عن الموجود الإختلاف الجنس، المقام، الدرجة، أو الوضع الإجتماعي في الهند، وكيف المنخفضون يجهدون حقوق إنسانهم بناء على الأحوال الإجتماعية التي تكون في الهند تلك الزمان، عام 1900.

الإستنتاج من البحث الذي تفعل الباحثة في التمثيل الرمز من الرجاء والحلم في الرواية (The God of Small Things) (Arundhati Roy) التي تعلم ان تستخدم النظرية السيميوتيقية من (Charles Sander Pierce)، وتملك المعنى التمثيل، الأغراض، والمفسر، إستطع ان يحلّ المعنى من الرواية، أو يكتف موجود الموضوع من الرواية حتى المعنى الحقيقة أو الهدف من الرواية (The God of Small Things) تستطيع ان تنظر. والنصح من هذا البحث، لكي أفهم عن المعنى الرواية (The God of Small Things) من (Arundhati Roy) بناء على الرموز في الرواية.

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CHAPTER I

INTRODUCTION

This chapter indicates the research background, research question, objectives of the research, scope, and limitation, significance of the study, definition of key terms, previous study and research method. The research method includes data sources, data collection, and data analysis.

A. Research Background

Life is difficult, there are many obstacles encountered and having goals is not enough. One has to keep getting closer to those goals, amidst all the inevitable twists and turns of life. Hope and dream can allow people to approach problems with a mindset and strategy-set suitable for success, thereby increasing the chances they will accomplish their goals (Scott, 2011). Hope and dreams are necessary. Without hope and dreams, there will be no ambition to chase. There will be no goal to reach. We will all be nothing without hope and dream. Not having hope and dream is like chasing a traceless murder. We can't achieve anything in life without goals, and for these goals, we need to have hope and dream.

Snyder (2007) states that hope is the overall ability of individuals to produce pathways to achieve desired goals, together with the motivation they have to use these pathways. Thus expectations concerning the future and to realize that hope

must be accompanied by efforts that are by what is expected (Neel, 2014). With the emergence of hope to prove that humans have meaning in their lives. The importance of hope in a person is that he has a purpose in life and knows the way to realize his hopes.

Hope will be even closer if we do it with reasonable efforts for what we are hoping for, because truly every result of our actions will always be in line with natural law. This is very proven if we do something very seriously, then the success of the business we want to achieve will also be sure to be in line with what we do. So, try as much as possible, so that we can achieve maximum results and those that are expected to materialize (Snyder, 2005).

While, according to the Indonesian dictionary, a dream is a desire (will) that always exists in the mind. Hurlock (1979), interpreting dreams as the desire to achieve something higher than the present situation. Dream discussed here leads to the meaning of ambition, if a dream is impossible or unfulfilled, then the dream is called wishful thinking. Between this moment which is the reality and the future as an idea or dream, there is a time lag. Can someone achieve what they aspire, because there are no steps or efforts all just wishful thinking, and that is what is meant by dreams.

Hope and dreams are expressions of personal feelings that can be expressed in literature by using language. Literature is divided into three forms; they are prose, poetry and drama. Among these three types, which are included in the prose novel is the most expanded for analysis. A novel as a literary work has

known since the eighteenth century in England. According to William Kenney (1966: 105), the novel is decidedly not meant to be read in a single setting. Because of its length, the novel is particularly suited as the short story which is not to deal with the effect on the character of the passage of time. Furthermore, in the novel, the reader can find imaginative characters and depicting moments and can feel what the character experiences, as though he involves. Based on these explanations above, the writer prefers and interested in analyzing a novel.

In literary works, novels have structures such as plot, setting, character, and there are figures of speech like imagery, hyperbole, metaphor, symbol or any other. Especially, symbols in the novel. A symbol is a term that carries hidden meanings and messages inside the novel. Symbol sometimes elaborates on the values, ideas or images which is suggested by the authors inside the novel. Symbols according to Martin (2006) in their book a term in semiotics, says about symbol is a term that relates a word or idea to a concrete object, scene or action with which – though essentially different – it entertains some kind of semantic connection.

The symbolism is often instituted a different interpretation of the novel, the researchers chose the novel as the main object of this study. The object of this research is *The God of Small Things* novel by Arundhati Roy (1997). *The God of Small Things* (1997) is the debut novel of Indian writer Arundhati Roy. This novel talks about set in a small town in Kerala, a state located in southwestern India. *The God of Small Things* (1997) tells of a family in Ayamenem who

witnessed, did and presented about discrimination in the form of caste, race, class, ethnicity, and religion that occurred in India, at that time. Through his characters, Arundhati Roy seeks to challenge existing discrimination trends.

The God of Small Things (1997) is about a family drama, which tells the story of two Ammu twin children, Rachel, and Estha who love her mother very much. Their father Baba is a drunk man and a plantation worker who likes to beat Ammu when he is angry and finally divorces them. Since childhood, Estha and Rahel lived with Ammu and Baby Kochamma who owned a pickle and jam factory. Rahel and Estha were forced to separate at the age of 7 and returned to meet at the age of 20. Seen from the perspective of Estha and Rahel learned quickly that “ things can change in one day “ and that “ anything can happen to anyone “.

The novel *The God of Small Things* by Arundhati Roy (1997) states that God is the most minor (small things). The topic or the issues of this novel related to social conditions, gender and sexuality, representation of class, religion, ethnicity, race, cultural identity, postcolonial position, history, ideology, state violence, and love.

The researcher chooses to analyze this novel *The God of Small Things* by Arundhati Roy because this novel is the winner of Man Booker Prize 1997 One of Time's 5 Best Book and New York Times Best Seller and Arundhati Roy, herself is a famous Indian novelist and social activist (Dhanusha, 2014). Also, the researcher analyzes this novel with other topics, that in the novel there are different topics of discussion, such as what symbols are in a novel that can give

another meaning to the novel. Some symbols that will be discussed include symbols of hope and symbols of dream. These symbols related to life and can affect a person's life in the next act and also these symbols related to the big theme that researcher use (Course Hero, 2019).

With the symbol hope and dream in the novel *The God of Small Things*, people can know of social conditions, especially in Kerala, India around 1900. *The God of Small Things* depicted the life of Indian society. The setting of the story takes place in Kerala. The story tells us that communism or even religion which teach us about equality in human rights, in reality, like class division and casteist oppression, it cannot change discrimination and patriarchy in society. This novel is closely related to family life that is in caste, religion, social conditions, history and ideology at that time (Maria, 2009).

In *The God of Small Things* (1997) novel, there are some things that desire for something unattainable or dreams that cannot be achieved, such as happiness, hope, dream, forbidden love by caste, and justice that influences the life of the family that is very attached to the family which gives an important impression to one family at that time (Christina, 2014). Social classes in the novel *The God of Small Things* (1997) can be seen based on the interaction of each character in the novel. There is a different class in the novel between the upper class and the lower class and the suppression that occurs in the lower class because based on social conditions or system of caste growth basically in India at that time (Maria, 2009).

Therefore, in the novel *The God of Small Things* there are several symbols to convey messages about hopes and dreams for a better life, especially in the state of India. This message is displayed in the symbol of hope and dream symbol, which can describe the social conditions in 1900, in Kerala, India. They expose them in the form of words, phrases, and sentences.

To conduct this research, the researcher uses the same previous studies related to this research, related to theory or the object. There's thesis from Risda Aulia Wulandari (2016), her thesis titled *Symbols of Misery in Elie Wiesel's Night*, it discusses Types of symbols and meaning in Elie Wiesel's *Night* using Charles Sanders Peirce theory. In her research, the researcher chooses the symbol of misery as the object of the study. Those symbols of misery that found in Elie Wiesel's *Night* are Night, Fire and Flames, Corpse, and Silence.

Second, thesis from Achmad Yogi Setiawan (2015), his thesis was titled “ *The Symbols of Human Morals Used by William Wordsworth in His Selected Poem* ”. His thesis discusses the symbols of human morals in William Wordsworth's selected poems using Charles Sanders Peirce's theory. In his thesis, the researcher chooses the symbols of human morals as the object study. Those symbols are *Duddon*, *Silent Year*, and *Human face*.

Third, thesis from Dwi Utami's (2006), her thesis entitled *Psychoanalysis of the Dream Works to Show Roy's Despair Toward Indian Society in Arundhati Roy's The God of Small Things*. Her thesis discusses the psychoanalysis of the dream works showed in Arundhati Roy's *The God of Small Things*. First, is the

application of Roy's wishes toward the Indian condition at that time. Second, the dream found in Roy's novel *The God of Small Things* also likes the application of native Indians' culture, since Roy is fully blooded in India, so Roy knows the real condition in Indian society. The last, Roy also uses the dream as the application of Roy's despair toward her society in case of making a better life in India.

The differences of this research, the author analyzes and represent the symbols to support the themes in Arundhati Roy's *The God of Small Things* use Charles Sanders Peirce theory because in a novel always there is a symbol, which symbol is incomprehensible meaning or message implicitly to interpret the entire contents of the novel. Also, this research includes the triangle process of a triadic relationship of Charles Sanders Pierce. Also, the researcher aims to explain and understand the symbols that support the themes in the novel Arundhati Roy's *The God of Small Things*, based on the characters in the novel by using semiotic theory by Charles Sanders Pierce. In addition, this research is conducted entitled “ **The Symbols of Hope and Dream in Arundhati Roy's *The God of Small Things* “.**

B. Research Question

Based on the background of the study, the research questions are:

1. What is the symbol of hope found in Arundhati Roy's *The God of Small Things*?

2. What is the symbol of the dream found in Arundhati Roy's *The God of Small Things*?
3. How do the symbols support the theme in the novel Arundhati Roy's *The God of Small Things*?

C. Objective of the Research

In accordance with the statement of the Problems, this study aims:

1. To find and identify the symbols of hope used in Arundhati Roy's *The God of Small Things*.
2. To find and identify the symbols of dream used in Arundhati Roy's *The God of Small Things*.
3. To describe how do the symbols support the theme in the novel Arundhati Roy's *The God of Small Things*.

D. Scope and Limitation

Based on the background of the research that has been described previously, then the writer will limit the problem in this study with a focus on dialogue or the text in the novel *The God of Small Things* by Arundhati Roy, 2008 Random House Trade Paperback Edition – 1st ed and has 326 pages. So that it can be seen what are the symbols of hope and dream used in Arundhati Roy's *The God of Small Things* and how do the symbols support the theme in the novel

Arundhati Roy's *The God of Small Things* based on Semiotics by Charles Sanders Peirce on the representamen, object, and interpretant.

E. Significance of the Study

The significance of the study are, first, theoretically this study is expected to develop Literary Studies in the understanding of novel and application of literary theory for scientific works and it becomes as a reference for same case analysis in the futures especially the application of semiotic theory by Charles Sanders Peirce in analyzing the novel.

The second for practically, the first is that this study tries to offer the way to people to increase the ability of students in university for understanding literary work, especially to understand the novel. The second is giving information for literature lovers; it means to increase English literary appreciation from this analysis.

F. Definition of Key Term

- 1. Semiotics by Charles Sanders Peirce theory:** For Peirce, semiotics is an action, influence, or cooperation of three subjects, namely the sign, object, and interpretant.

2. Symbols: Symbols are a sign that takes the form of *words*, sounds, gestures, ideas or visual images and are used to convey other ideas, meaning and beliefs (According to Pierce (1931)).

3. Hope: Hope is the overall ability of individuals to produce pathways to achieve desired goals, together with the motivation they have to use these pathways (Snyder (2007)).

4. Dream: Dreams is the desire to achieve something higher than the present situation (Hurlock (1979)).

G. Previous Studies

There is some previous research that is done before, that related to the theory, symbols, and the object itself (*The God of Small Things* novel).

First, it's from Risda Aulia Wulandari (2016), her thesis entitled *Symbols of Misery in Elie Wiesel's Night*, it discusses kinds of symbols and meaning in Elie Wiesel's *Night* using Charles Sanders Peirce theory. Risda Aulia Wulandari's thesis gives a contribution to the researcher about how to analyze the symbols in the novel and steps to start the theory is used in research.

Second, thesis from Achmad Yogi Setiawan (2015), his thesis was titled *The Symbols of Human Morals Used by William Wordsworth in His Selected Poems*. His thesis discusses the symbols of human morals in William Wordsworth's

selected poems using Charles Sanders Peirce's theory. Those symbols are found by the researcher: Duddon, Silent Year, and Human face.

The third, a thesis from Dwi Utami's (2006), her thesis entitled *Psychoanalysis of the Dream Works to Show Roy's Despair Toward Indian Society in Arundhati Roy's The God of Small Things*. Her thesis discusses the psychoanalysis of the dream works showed in Arundhati Roy's *The God of Small Things*. First, is the application of Roy's wishes toward the Indian condition at that time. Second, the dream found in Roy's novel *The God of Small Things* also likes the application of native Indians' culture, since Roy is native India, so Roy knows the real condition in Indian society. The last, Roy also uses the dream as the application of Roy's despair toward her society in case of making a better life in India.

The character's dream in this novel is to show the opposite condition of the native Indian at that time. Those dreams are representative of the Indian people's desire for their society. To be survived, they dream and imagine a better life. They imagine living in a better place, besides their dreams also represent about racialism, social matters, culture, and religion.

The fourth, a thesis from Chen, Po-Hui (July 2007), the thesis discusses writing trauma, mapping gender, caste and colonialism in Arundhati Roy's *The God of Small Things*. The thesis discuss every situation that happens with every character, that the novel talks about the real-life of India at that time and up to now. In the novel, Roy describes how social conditions, gender and sexuality,

representation of class, religion, ethnicity, race, cultural identity, postcolonial position, history, ideology, state violence, and up to domestic violence in India.

The fifth, *A Stylistic Approach to The God of Small Things* written by Arundhati Roy from Chan Wing Yi Monica - 2007. This thesis discusses the stylistic approach: Lexis, Grammar, and Figures of Speech. The Lexis and Grammar sections are excluded from the novel, such as recording the frequency of adjectives, small sentences, and sequences of noun phrases. However, the features of this paper are considered to be of significant significance, as obtained from Roy's initial expectations.

Such a phenomenon reveals a response between intuitive evidence of style, which in turn emphasizes the importance of stress in combination with both the study of empirical language styles. More important, perhaps, style analysis helps to reveal the extraordinary and diverse styles of innovation created by Roy. Linguistic investigation also contributes to the complexity and intensity of Roy's writing.

The last from *Course Hero: The God of Small Things : Symbols*, that talks about some symbols, like Pappachi's Moth, Paradise Pickles & Preserves, Rahel's Watch, and Plymouth. Based on the previous researches the researcher interested in other research topics about the meanings of the symbol of hope and dream in Arundhati Roy's *The God of Small Things*. Based on the symbol that the researcher found will be connected with the theme and got the whole meaning of the novel *The God of Small Things* by Arundhati Roy. The researcher uses

semiotics theory by Charles Sanders Peirce, which discusses the symbols and their meaning.

H. Research Method

This part contains the research design, data sources, data collection method, and data analysis method.

1. Research Design

This paper is literary criticism which is concerning with defining, classifying, analyzing, and evaluating work of literature (Abrams, 1981). In addition, to prepare the discussion in this study the researcher uses semiotics theory by Charles Sanders Pierce. The researcher focuses on the concept of symbolism portrayed in some objects and settings, to be analyzed their meaning.

2. Data Sources

The data of this study will be taken from the novel Arundhati Roy's *The God of Small Things* 2008 Random House Trade Paperback Edition – 1st ed and has 326 page

3. Data Collection

Data of this study are the symbols in Arundhati Roy novel's *The God of Small Things*. To collect the data, firstly, the researcher reads carefully and understands the novel which is analyzed. Secondly, the researcher selects

data of the words, phrases, and sentences that are related to the problem of the study. Third, the researcher makes the data by classifying the symbols and describe the meaning of those symbols.

4. Data Analysis

After the data have been collected, the researcher will analyze the data as the following steps:

First, the researcher makes paraphrase of words or sentences (data) from the novel, as the of symbols. After the researcher paraphrases the data, the researcher gets words as the symbols, the researcher classifies the data into several categories of the symbols. Then the data of each category is presented, analyzed and concluded. Next, the researcher tries to find the meaning of the novel symbols and explain it. Finally, the researcher makes a conclusion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses semiotic theory and theories relating to the definition and classification of symbols, types of symbols, symbolism in literature, theory of hope, theory of dream, and previous studies related to research. Therefore, theoretical framework is drawn here in order to have deep understanding to the whole concepts of this research.

A. Symbolism in Literature

When used as a literary device, one of which is to analyze literary works, symbolism means inspiring objects with certain meanings that are different from their original meanings or functions. Symbols are literary devices that contain several layers of meaning, often hidden at first sight, and represent several aspects, concepts, or other traits that are seen in literal translations. (n.d.). Literary Devices. <https://literary-devices.com/content/symbol/>. 2009-2019. Symbols use objects or actions that mean more than their literal meaning. To develop symbolism in his work, a writer uses other figures of speech, such as metaphor, parable, and allegory, as a tool. the author uses symbolism to tie certain things which initially may seem insignificant by using a more universal theme. Then these symbols represent certain ideas or give more quality.

The first appearance of originating from a group of French poets in the late 19th century spread to painting and theater and influenced European and American literature in the 20th century to varying degrees. Symbolic artists try to express an individual's emotional experience through the use of language that is symbolically and subtly symbolized (Anna, 1967).

Symbolism in Literature is a hidden meaning in a literary work; often used to represent things like trust, morals, religion, or a certain value using symbols; for example, doves symbolize peace, lions symbolize courage and crosses symbolize Christianity (Cuddon, 1998). A symbol's meaning may be modified by various factors including popular usage, history, and contextual intent. If a symbol is called a symbol if it finds its representative meaning different from its literal meaning (Fadaee, 2011).

According to Finkelstein (2010), there are three kinds of symbol, they are :

1. Universal Symbol

The universal symbol is related to everybody's experiences which are found in the physical environment and also accepted by societies and cultures naturally and universally. Universal symbols are mostly used in daily life. For example, traffic lights that indicate stop if it's red, green for the road, and yellow to be careful with the driver or a road sign with a cross on it symbolize a crossroad.

2. Conventional symbols or Cultural Symbol

Conventional symbols are widely recognized signs or sign systems that signify a concept or idea that all members of a group understand based on a common cultural understanding. Also, conventional symbols or cultural symbols were eventually created by people because of agreements in their environment. For example, the meaning of the house symbol is a conventional symbol of togetherness, comfort, and security that is owned or the symbol of an animal such as a lion is also a symbol of strength.

3. Private Symbol

Private symbols are symbols that individuals choose arbitrarily for personal meaning. Private symbols are sometimes difficult to get meaning or to be interpreted by the reader because the symbol used depends on the choice of the author and the author who determines the meaning of the symbol. According to Abrams (1971: 206), personal symbols exploit widespread associations between objects or events or actions and certain concepts.

B. Definition of Symbols

Etymologically the term "symbol" comes from the English word symbol which also comes from Latin, namely *symbolicium* and in Greek comes from the word *symbolon* and *symballo*, which is the root word symbol. The etymological meaning of the symbol word is "giving an impression", "meaning" and "interesting". A symbol is something that symbolizes and contains a certain idea,

such as a figure of speech, an image, which is used to give a figurative meaning other than its original or literal meaning (Sadowski, 1957). Symbols have certain meanings (functional value) to explain certain things and imply a meaning. Symbols can be words, patterns, or sounds.

The use of symbols aims to try narrative or logic for many human experiences and fields that cannot be handled by ordinary language. By using symbols, the level of meaning in a language will be added to the symbol in reality and objectively. Also, symbols have many meanings and has taken many directions because different theorists have contributed to their evolution in various domains with their views and theories.

For Ferdinand de Saussure, symbols are a semi-natural sign, which is not completely formed, or motivated. Saussure connects between objects called "the signified" and their linguistic representation which can be a word called a signifier and both are connected. Word symbols have been used to design signs on linguistics or specifically what is called "the signifier". Markers are interpreted as material forms (physical) signs; physical form in question is something that can be seen, heard, touched, kissed or tasted (Mork, 2011).

Whereas for Charles Sanders Peirce, the shape of the sign is based on the symbolic convention that should be shown. For Peirce, a sign can be included in the iconic, indexical, or symbolic categories, and everything can happen at the same time. Peirce states that symbols are signs that refer to objects described by a law, usually associated with the association of general ideas, agreements between

certain groups. The sign does not have a relationship between the signifier and the signified and its meaning. According to Peirce was designed arbitrarily by conventional culture. Based on the statement, symbols can also be words, names, sounds, or even labels.

C. Semiotic

"Semiotics" is derived from the Greek root, "seme" as in semiotics, the translator of the sign. Semiotic is the study of signs and symbols and their meanings and uses, especially in writing, or methods for analyzing signs. Semiotic consists of a set of theories about how signs represent objects, ideas, conditions, situations, feelings and conditions outside the signs themselves (Littlejohn, 2009: 53). Semiotic aims to find out the meanings contained in a sign or interpret the meaning so that it is known how the communicator constructs the message. So semiotics is the analysis of signs of the function of the sign system.

Semiotic ideas about the nature of signs and meanings have been developed since ancient times and in medieval times, before the advent of the modern semiotic period in the 19th century. The history of semiotic terms and the like have been examined by Sebeok (1976: 47-58), Romeo (1997), and Deely (1985). In the old usage, semiotics was used in the branch of medicine, only then did philosophers and linguists use the term for the general theory of signs. The semiotic etymology relates to the Greek word "sign" and "signal". According to Peirce Semiotic is a sign analysis system that is focused on the attributes of signs that are iconic, indexical, and symbolic. Whereas according to Saussure, semiotics

is the science that examines signs in social life, such as customs, traditions, and interactions between certain groups that produce social facts.

The two famous dominant figures who contribute this science are Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914).

Jeremy Hawthorn states:

The term semiotics was coined at the close of the nineteenth century by the American philosopher Charles Sanders Peirce to describe a new field of study of which he was the founder, and semiotics traces its descent from this point. Semiology was coined by the Swiss Linguistician Ferdinand de Saussure, and in his posthumously edited and published *Course in General Linguistics* he defended the coinage as necessary for the naming of that new science which would form parts of social psychology and would study “the life of science society” (1994: 182).

Based on Hawthorn’s statements above, it can be said that Peirce uses the term “semiotics” to define the use of signal studies. Peirce extends this discipline of science beyond human communication. Meanwhile, Saussure, as the father of modern linguistics, uses the term “semiology” and views it as the most important area belonging to the social sciences.

In general, the use of the terms semiotics and semiology is just the same. Both are used to refer to the notion of a science of signs. The only difference between both is that semiotics tends to refer to American Piercian terminology, and semiology is used to refer to European Saussurian terminology (Hawkes, 1932: 124).

Sign, in the term of a "science of signs", is defined as anything that represents something else. Peirce (1931, as cited in Chandler, 2002) says that we, as a species to be driven by a desire to make meanings (Homo Significant), will surely make meanings through our creation and interpretation of signs.

Additionally, signs, according to Peirce, take the form of words, images, sounds, acts, or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. In other words, anything can be called a sign as long as it can be interpreted as signifying something by someone.

There are various types of signs have been proposed. But, there are only two of them which are mostly elaborated in general. The two dominant models of what constitutes a sign are those of the linguist Ferdinand de Saussure and the philosopher C.S. Peirce (Culler, 1975: 16). According to Saussure (1983, as cited in Fowler, 1987), language is a system of signs that expresses ideas and, thus, the interrelationship among signs determines meaning. Saussure proposes a two-part model of the sign (dyadic). He defines a sign as being composed of a 'signifier' or 'signifiant' (as image or form which the sign takes); and a 'signified' or 'signifie' (as a concept or idea it represents).

The sign is the whole that results from the association of the signifier with the signified...A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified (Saussure, 1983, as cited in Chandler, 2002).

Again Saussure states:

A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern. The sound pattern is actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound may thus be distinguished from the other elements associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept (Saussure, 1983, 1974, as cited in Chandler, 2002).

From Saussure's explanation, it can be known that a sign is not simply the name for a thing but a complex whole which links a sound-image and a concept. Thus, by offering these two aspects of sign, it enables us, for instance, to speak of those things which the English word "tree" and the Latin word "arbor" have in common as well as those things which differentiate them. In this example, the concepts are essentially the same, though the sound-images are different. By this terminology, it may thus be argued that the relationship between the signifying sound and the signified concept is arbitrary (Scholes, 1974: 15).

In other words, Saussure, in his theory of semiology, emphasizes the arbitrariness of the sign. Moreover, Saussure also views language as a system of signs whose meanings are formed arbitrarily by conventional. Take, for instance, the word dog (in English) or Kalb (in Arabic); an animal which barks should be called a 'dog' by English people and 'Kalb' by

Arabian. Each nation arbitrarily uses those two words. In other words, there is no natural connection to why it should be called do. A dog should be called a dog because English people, in their language group, agree that it is called a dog.

The second model of the sign comes from the American philosopher, Charles Sanders Peirce. As a philosopher, he offers a complex relationship between signifier and signified, confronting nothing less than the foundations of logic itself. Logic, in Peirce's view, can be seen as the science of signs (Hawkes, 1932: 126). As stated by Peirce:

Logic, in its general sense, is only another name for semiotic, the quasi-necessary, or formal, doctrine of signs. By describing the doctrine as "quasi-necessary", or formal, I mean that we observe the characters of such sign as we know, and from such an observation, we are led to statements, eminently fallible, and therefore in one sense by no means necessary (Peirce, 1986, as cited in Budiman, 2005).

Peirce goes further into the analysis of Saussure's theory; instead of offering the binary relationship of signifier and signified established by Saussure, Peirce constitutes a triangular model: sign-object-ground.

While Saussure envisages an extension to the science of signs, Peirce begins with a generalized system, which he sees as a branch of logic. And while Saussure works with binaristic, dyadic relations, Peirce puts everything in threes, even coining the term 'triadomany' for his obsession...A sign is anything which related to a second thing its object in such a way as to bring a third, its interpretant, into relation to the same object; the interpretants is itself a sign, so the process recurs (Fowler, 1987: 216-217).

A sign, to Peirce, is something which stands to somebody for something in some respects or capacities. A sign thus stands for something (its object); it stands for something to somebody (its interpretant); and finally, it stands for something to somebody in some respects (this respect is called its ground) (Hawkes, 1932: 126- 127). In another definition, "something" is called the sign's object; "somebody" is called its interpretant.

D. Semiotics by Charles Sanders Peirce

Charles Sanders Peirce was born in 1839. Peirce is the most original and multidimensional American philosopher. Charles Sanders Peirce (1839 - 1914) was first known as "one of the main figures in the history of semiotic history" and as "the inventor of the modern theory of signs." His father, Benjamin, was a professor of mathematics at Harvard. In 1859, 1862 and 1863 continuously, he received the title B.A., M.A., and B.Sc. from Harvard University. For more than thirty years, namely between 1858-1860 and years 1861-1891, Peirce carried out many astronomical and geodetic assignments for the United States Coast Survey. From 1879-1884, Peirce became a part-time lecturer in the field of logic at Johns Hopkins University (Arthur W, 1978).

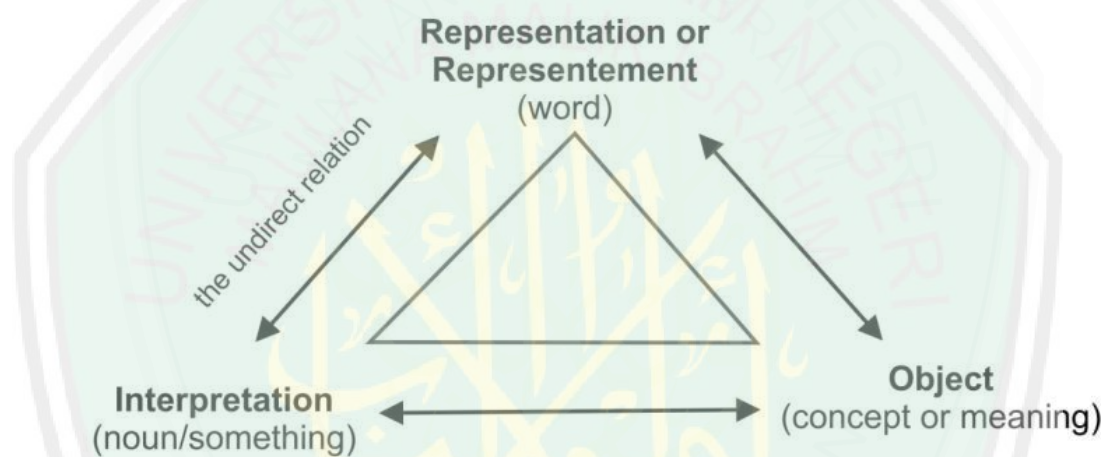
Not only did he play a role in the field of semiotics but he also had an important influence in the field of philosophy. Peirce was not only the founder of modern semiotics, but he also made significant contributions to mathematical logic. He died in Milford, Pennsylvania in 1914. His most famous writings including and including essays were "The Fixation of Belief" (1877) and "How to

Make Our Ideas Clear (1878), which was originally published in *Popular Science Monthly*. And their several works included in *The Collected Papers of Charles Peirce* (Arthur W, 1958).

Charles Sanders Peirce 's semiotic theory is based on philosophy and logic, because of this Peirce was a prominent American philosopher. Thus, Peirce's semiotic theory is based on the philosophy of pragmatism. Pragmatism is an attitude, method, and philosophy that uses the practical consequences of thought and trust as a measure to establish values and truth. Pragmatists pay attention to "practice". The most important thing about it is the practical consequences. These consequences are closely related to "meaning" and "truth". Regarding this, Peirce said: "to ensure the meaning of conception, we must pay attention to the practical consequences, what must arise from the truth of the conception" (Patricia, 1903).

Based on Peirce's statement, it can be concluded that if it does not have practical consequences, the concept does not have the intended meaning. According to Peirce, the idea of everything that is an idea captured by the senses, as a result of the realization of the idea. The basic assumption of Charles Sanders Peirce's theory is that a sign is something that represents something else for someone and shows the fact of another object. therefore the sign is not an intensity that is alone. A sign is defined by Peirce in Sobur (2009, 2016: 41) as "something which stands to somebody for something in some respect or capacity". These signs may include sounds, words, and everything that could give guidance as a process of communication, like a house, shirt, and every symbol with meaning.

Studies of signs become a serious field in linguistics and literature. Unlike the dyadic model offered by Ferdinand de Saussure, which consists of the signifier and signified, Charles Sanders Peirce offers a triadic model. Golden and Gerber (1994: 204) said that central to the process of semiosis is the triadic relationship involving the sign (Representation or Representement), the interpretant, and the object. And the relationship between the three elements of the sign :



(Picture 1. The process of Linguistic Sign)

A Sign, or Representamen, is the First element which stands in such a genuine triadic relation to the Secondness is the object, where the categories of comparison, fact, action, reality and experience in time and space, and facts that exist, such as relationships, dependencies, events, reality, and results. While thirdness is an element of introduction or interpretation, habits, and continuity.

Seen from the representamen's point of view and According to Sobur (2009:41), Peirce divided the marks into three categories, Qualisign, Sinsign, and Legisign.

1. A Qualisign falls into the category of firstness. A qualisign is a type of sign that uses representamen in the form of quality and potential to be a further sign but is still isolated from external factors.
2. A Sinsign falls into the second category. A Sinsign is a type of sign that utilizes an event or object as a sign vehicle, and a phenomenon related to external factors or actual reality.
3. A Legisign is a sign because of rules, traditions, and conventions (agreement).

According to the second trichotomy and based on the relationship between representamen and objects, Peirce in Vera (2014: 24-26), based on its object, a sign may be termed an icon, an index, or a symbol.

1. An icon is a sign whose work function matches objects or makes the same. The icon refers to an object that shows only based on its character, and which it has, is the same, if there is an object that exists or not. For example cartoons, portraits or photos of someone, home advertising, and verbal expressions.

2. An index is a reference to an object symbolized based on the object's influence. The index is physically related to the object and the presence of a sign vehicle (pointing to something) that is very dependent on the existence of a referenced external object (denotatum). For example, a wrecked car displayed on the edge of a cliff is an indexical sign that represents an accident that often occurs in that area.

3. Symbols are signs that refer to objects that are described by law, usually an agreement of general ideas that exist in a particular group.

According to the interpreter's point of view and according to the third trichotomy in Sobur (2009: 42), the sign can be Rheme, Decent, and Argument.

1. Rheme is firstness and rheme is a qualitative possibility sign that describes a kind of possible object. Rheme is also a sign that is not true and not wrong, it can be "Yes" and "No".

2. Dicient (or decisign) is a sign of actual existence and confirms the existence of an object, namely the argument that shows its existence. Thus, signing is a logical proposition.

3. The sign becomes an argument if a sign is generally applicable to its interpretation. In Peirce's view, the traditional syllogism is a sign of an argument. The syllogism is the process of concluding, composed of statements and statements. Thus, the argument is thirdness.

As mentioned above if made into a Trichotomy sign according to Charles Sanders Peirce:

| | 1 | 2 | 3 |
|--------------------|-----------|----------|----------|
| Representamen (R1) | Qualisign | Sinsign | Legisign |
| Object (O2) | Icon | Index | Symbol |
| Interpretant (I3) | Rhema | Dicisign | Argument |

(Picture 2. Trichotomy Peirce)

This research only focused on the study of symbols in the process of a linguistic sign like representamen, interpretant, and object.

E. Hope

1. Definition of Hope

Snyder (2007) states that hope is the overall ability of individuals to produce pathways to achieve desired goals, together with the motivation they have to use these pathways. Snyder, Feldman, and Rand (in Williams and Butler, 2010) explained that the concept of the theory of hope is a process of an individual thinking about a goal, as well as having the motivation and ways to realize that goal. Burns (2010) states that hopes have targets that are goals to be achieved and a goal provides meaning in one's life.

Pramita (2008) defines hope is something that can be formed and can be used as a step for change. Favorable changes can cause individuals to achieve a better

life. Snyder, Feldman, Shorey, and Rand (in Williams et al., 2010) define the concept of hope as a process of thinking about a goal accompanied by motivation to move towards the goal and ways to achieve that goal.

Based on some of these opinions, it can be concluded that hope is a thought formed to achieve goals or desires, by generating energy as motivation that drives individuals to take steps or efforts that have been generated.

2. Factors of Hope

Hope in the application of a person's life has several factors. The factors that influence the purpose of hope and directed behavior according to Snyder (Carr, 2004: 92) include:

- a. How much is the value of the results that have been attempted
- b. A planned escape route can be ensured by the appropriate results and desires of how effectively they will succeed at something that is produced.
- c. Self-thinking and how effectively a person will follow his path to achieve goals.

While the factors that influence of hope according to Weil (2000) in his research revealed that several factors can affect hopes, including:

a. Social Support

According to Raleigh, hope has a close relationship with social support. In his research on patients suffering from chronic illnesses (Weil, 2000) said that family and friends are generally identified as a source of hope for sufferers of chronic illness in several activities such as visiting a place, listening, talking and providing physical assistance. Herth said that identifying the defense of family role relationships was important for the level of hope and coping. Conversely, lack of social ties is attributed to poorer health outcomes such as increased morbidity and early death. Individuals express feelings of helplessness when they are unable to communicate with others (Weil, 2000).

b. Religious Belief

Religious and spiritual beliefs have been identified as the main source of hope in several studies. Religious beliefs are explained as one's beliefs and beliefs in positive things or making individuals aware of the fact that there is something or purpose that has been predetermined for the individual's current situation. According to Reed, spiritual is a broader concept and is focused on the purpose and meaning of life and the relationship with others, nature, or with God (Weil, 2000). Raleigh states that religious activity is the second most common strategy for maintaining hopes and also as a source in supporting hopes in patients with chronic illness (Weil, 2000).

c. Control

Maintaining control is one part of the concept of hope. Venning, et al. Stated that maintaining control can be done by continuing to seek information, self-determination, and independence which gives rise to strong feelings of individual hopes. An individual's ability to control is also influenced by self-efficacy (Weil, 2000) which can increase an individual's perception of his ability to control. Hope can be correlated with the desire to control, the ability to define, prepare to anticipate against stress, leadership, and avoid dependency.

Research shows that hopes have a positive relationship with one's perception of control. Other research shows that individuals who have an internal source in control have the hope that they can control their destiny. Conversely, individuals who have external sources of control expect to be controlled by forces or coercion that comes from outside themselves.

The factors that can influence the hope of individuals explained by Weil are social support (ie support or care from those closest to us), religious belief (ie a belief in positive things that can sensitize individuals to the reality that is focused on God's destiny), control (ie the ability to determine and prepare yourself from stress, or avoid the fear of failure). Individual hopes have a positive relationship with one's perception of control can be seen from his thinking (positive thinking or

not). Then, individuals who have self-efficacy as an internal source in control have the hope that the individual can control their destiny.

3. Aspects of Hope

Hope that is instilled in an individual's life has several aspects. According to Snyder (2000), the components contained in the theory of hope are:

a. Goal

Goal or goal is the target of the stages of mental action that produces a cognitive component. According to Averill et al (in Snyder, 2000), goals provide an endpoint of the stages of an individual's mental behavior. The goal must be of sufficient value to reach conscious thinking. Goals can be short-term or long-term goals, but they must be of sufficient value to activate conscious thinking. In other words, goals must have the possibility to be achieved but also contain some uncertainty. At the end of the continuum of certainty, absolute certainty is a goal with a 100% chance of achieving, such goals do not require hope. Hopes to develop well in conditions of goals that have a moderate level of likelihood of achievement.

Lopez, et al. (2003) states that goals can be approach-oriented (for example something positive is expected to occur) or preventative (for example something negative that wants to be stopped so that it does not happen again). The goals are also very diverse in terms of the level of

likelihood to achieve them. Even a goal that seems impossible to achieve in time can be achieved with greater planning and effort.

b. Pathway Thinking

Explanation of pathway thinking according to Snyder, et al (in Lopez, et al., 2003), a person to be able to achieve goals, he must see himself as an individual who can develop a path to achieve goals. This process is called pathway thinking, which indicates a person's ability to develop a path to achieve the desired goal. Pathway thinking is characterized by an internal message statement that convinces itself as he will find a way to solve a problem.

According to Irving, et al. (in Snyder, et al., 2002), pathway thinking includes thinking about the ability to produce one or more useful ways to achieve desired goals. Some of the pathways produced will be useful when individuals face obstacles, and people who have high hopes feel able to find several alternative pathways and generally, they are very effective in generating alternative pathways.

c. Thinking Agency

According to Irving, et al. (in Snyder, et al., 2002), the motivational component of the theory of hopes is agency, namely the capacity to use a path to achieve the desired goals. Agency reflects the individual's perception that he can achieve his goals through the paths he

thinks about, the agency can also reflect the individual's assessment of his ability to survive when faced with obstacles in achieving his goals. People who have high hopes use self-talk like "I can do this" and "I won't stop here". Agentic thinking is important in all goal-oriented thinking but will be more useful when individuals face obstacles. When individuals face obstacles, the agency helps individuals apply motivation to the best alternative path. The agency and pathway components reinforce one another so that each other influences and is continuously affected in the process of achieving goals.

d. Combination of Pathway Thinking and Agency Thinking

According to the theory of hope, the components of pathway thinking and agency thinking are the two necessary components. However, if one of them is not achieved, then the ability to maintain the achievement of objectives will not be sufficient. The component of pathway thinking and agency thinking are complementary, reciprocal, and positively correlated, but are not the same component.

These circumstances make the theory of hope specific to the ability to produce plans to achieve goals and trust in the ability to implement these goals. Individuals who have the ability in agency thinking should also be included in pathway thinking. However, some individuals do not experience this.

Research shows that not all individuals who have agency thinking will have pathway thinking. If the individual has both, it can be said that both individuals have high hopes. This is because one of them is not enough to form high hopes (Snyder, 1994). According to Snyder (1994), there are four categories for making a combination of pathway thinking and agency thinking. The combination is pathway thinking and agency thinking low, pathway thinking low and agency thinking high, pathway thinking high and agency thinking low, and pathway thinking and agency thinking high.

Individuals who have low pathway thinking and agency thinking have little confidence that they will achieve success in realizing their goals. Individuals with these characteristics sometimes also have a problem, which has no purpose at all. Low hopes have an impact on the overall life of an individual. Without the desire to act and plan, individuals can experience depression. The feeling of depression arises because individuals think that they cannot get their goals. Besides, negative emotions can increase if individuals cannot clearly define goals to implement that goal.

Individuals who have the ability in agency thinking should also be included in pathway thinking. However, some individuals do not experience this. Individuals with high agency thinking and low pathway thinking have the confidence to achieve the desired goals. However,

individuals with these characteristics have problems in thinking about the most successful way to achieve their goals. If the individual is too long in this situation, then the individual can experience anger or frustration. Furthermore, the individual will lose his agency thinking.

Individuals with low agency thinking and high pathway thinking are individuals who do not have enough mental energy to realize their plans. Individuals who are in this state will experience burnout. Many individuals who have low agency thinking look like doing something that can impress others. However, the individual remains at the same stage.

Individuals who have high agency thinking and pathway thinking are individuals who keep clear goals and think of ways to achieve those goals in their minds. They easily interact with others and take advantage of opportunities to get the things they want. They are individuals who focus on goals and are free to move from one idea to another to realize their goals. Individuals who have high hopes have a very active mind and have confidence that there are various choices available to achieve their goals.

Individuals who have both are examples of individuals who have high hopes. High hopes cause individuals to gain various benefits when faced with a difficult thing. In some life situations, individual steps are often hindered by someone or something. However, individuals who

have high hopes can think of alternative paths to goals and be directly applied to paths that look more effective.

F. Dream

1. Definition of Dream

Dream discussed here leads to the meaning of ambition, Hurlock (1979), interpreting dreams as the desire to achieve something higher than the present situation. Based on (Mohamad Ngajenan, 1987: 63) dream is a right thought by someone to achieve. Based on (Mulyaningtyas, 2007: 40), a dream is a desire that is always present in the mind or purpose set by someone for oneself and is intended to be achieved. Meanwhile, according to the Indonesian dictionary, a dream is a desire (will) that always exists in the mind. So, it can be concluded that the ideal is a desire for future thought by someone to achieve.

2. Factors of Dream

If dreams are not possible or not yet fulfilled, then the dreams are called wishful thinking. Between the present which is a reality and the future as ideas or dreams, there is a time gap. Can someone achieve what they aspire to, According to Mulyaningtyas (2007: 41), several factors influence dreams:

a) Competition with other people

Competition with other people often causes someone not to lose in terms of dreams.

b) Applicable traditions, norms, customs and habits

Certain professions often get high awards in certain regional communities in connection with the customs there. This can encourage someone to aspire to achieve it.

c) Interests and values adopted

The value of life embraced by a person, such as the value of social justice, can make him aspire to become an NGO volunteer, judge, and others.

d) Condition Factors

Condition factors also affect the dream, how he will fulfill the dream based on existing conditions, or based on the reality that is how a person sets dreams based on existing reality.

CHAPTER III

ANALYSIS

This chapter presents the analysis to answer the problem of the study, first, what is symbols of hope found in Arundhati Roy's *The God of Small Things*, the second, what are the symbols of dream found in Arundhati Roy's *The God of Small Things* and the third, how do the symbols support the theme in the novel Arundhati Roy's *The God of Small Things*.

In analyzing the novel *The God of Small Things* by Arundhati Roy, the researcher divided into two parts, first, the symbols found in Arundhati Roy's *The God of Small Things*. The second, the theme of the novel *The God of Small Things* by Arundhati Roy, in 2008 Random House Trade Paperback Edition – 1st ed and has 326 pages and how do the symbols support the theme in the novel Arundhati Roy's *The God of Small Things*.

A. The Symbols found in Arundhati Roy's *The God of Small Things*.

In every novel, there is a symbol that represents the story in the novel. A symbol is anything that stands for, or represents, something else. In a story, a character, an action, an object, or an animal can be symbolic. Often these symbols stand for something abstract, like a force of nature, a condition of the world, or an idea. In this research, the authors analyzed the symbols by reading the novel carefully, after which looking for existing symbols and sorting out which symbols

were more significant in the novel and looking for reasons or relations in the novel that strongly supported the symbol and included strong evidence to support the symbol, such as words, phrases, and sentences (data).

In this novel there are several symbols appears in the novel, there are some significant symbol related to whole stories in the novel, several symbols that researcher found, there are lantern as a symbol of hope and candle as a symbol of dream. Symbols used by researchers are word symbols, where words are part of living symbols that are used by certain groups of people, which express a thing, which contains a certain meaning with a concept that refers to an object that can give interpreters to the word symbol.

These two symbols can represent content and issues or topics in the novel such as social conditions, gender and sexuality issues, representation of class, religion, ethnicity, and race, cultural identity and postcolonial position, history and ideology, state violence, and love, which are these symbols are interconnected. In the novel *The God of Small Things*, it is very dominant where the characters in this novel are divided into two social class of group, namely upper-class characters and lower-class characters, where the interaction is very dominant in the novel, and because the setting in the novel was raised around 1900 in Kerala, India where caste differences still exist and the other issues mentioned above.

1. Lantern as a Symbol of Hope

The lantern is a symbol of hope, this symbol illustrates the four characters in the novel. Hope are thoughts that are formed to achieve goals or desires, by producing energy as motivation that encourages individuals to take steps or efforts that have been generated (Snyder (2007)). The four characters that are portrayed lanterns as the symbol of hope are those who have a greater chance of realizing what they want, due to social condition and social factors that support it, such as the height of family caste, gender, and cultural identity. Whereas a lantern as a symbol and light in a lantern is an object. Light is a common symbol of human hope based on the Longman Dictionary of Contemporary English. Also, in the novel *The God of Small Things* stated that:

There are big dreams and little ones.

“ Big Man the Laltain sahib, Small Man the Mombatti,” an old coolie, who met Estha’s school excursion party at the railway station (unfailingly, year after year) used to say of dreams.

Big Man the Lantern. Small Man the Tallow-Stick.

Huge Man the Strobe Lights, he omitted to say. And Small Man the Subway Station. (Chapter 3, Page 78)

Based on the novel *The God of Small Things* Chapter 3 entitled Big Man the Laltain, Small Man the Mombatti. This chapter begins to tell in detail the differences in caste at that time, between the upper classes and lower classes and the differences injustice between gender and caste. The term began to be

a term to distinguish between class differences that exist in society and continues on the next story in the novel.

The term is found in chapter 3 page 78 is the word "Laltain" and "Sahib". According to Indian HarperCollins Publishers, the meaning of Laltain is a lantern, and Sahib is a term used by some people in India and the meaning is a person who has a big impact or an upper-class people, therefore symbolized by a lantern. The symbol of lantern is a universal symbol type because the lantern symbol is related to everybody's experiences which are found in the physical environment and also accepted by societies and cultures naturally and universally.

The Big Man (upper class) has great expectations and influence on his life. Not only symbolized by a lantern, but Big Man is also symbolized by Strobe Lights. The Big Man (upper class) was highlighted in his life. Four characters supporting lanterns as symbols of hope, namely Pappachi, Mamachi, Chacko, and Baby Kochamma. The four characters support the lanterns as symbols of hope because they have more opportunities to realize their expectations with various social factors that existed at that time. The four characters can tell from the social side of the upper class and how the interaction with the surrounding environment at that time.

The God of Small Things novel tells us about social life in Ayemenem, a rural area in Kerala, India. Pappachi is one of the richest people in the area.

He lives in good wealth. Every single thing that he does shows that he is a rich person. Thus, Pappachi belongs to the upper social class.

Upper-class people, like women who have rich husbands, usually have a higher lifestyle. That can be seen from their way of life. Appearance is the most important thing for upper-class women. They usually wear expensive clothes or expensive items to show others that they are upper class. Mammachi here, in the novel, is told as the wife of Pappachi, a Syrian Christian with high social class. Becoming a wife of the man from high class, indirectly, will lift up her status in front of the society's eyes.

With that fact, Mammachi should have a life as upper class, with glamour lifestyle, exclusive life, and everything with the highest quality. There, the fact is barely exposed, how Mammachi's passions and desires toward jewelry, especially for the expensive ones. Wherever her body exists, wherever her feet step up, wherever her life strolls up to her social life, the jewelry never goes to waste to be left, it is always following to decorate herself to become like upper or high class as usual. Probably, it can be related to the characteristics of women universally, that they likely to show off their jewelry to appear the impression of their status, class, and wealth.

Chacko is the first child of Pappachi. As the oldest child, plus a fact of his sex is men, Chacko has the privilege. Furthermore, in India, men are having a high position, especially in social life. It can be understood that India is Patriarch Country where men must have the privilege to control everything

including women. Going back to Chacko's fact, in the family system, Chacko can claim to own all properties in the family. As Mamachi's Pickles company, the controller, the manager, the one who has major right is the oldest men child. Based on that fact, it can be supposed officially that Pappachi's and Mammachi's wealth will be inherited on Chacko.

Actually, it is important to add that Chacko also has the potential to manage the factory because Chacko has been educated, he has a good level of education. Thus, it drives his brain being clear of thinking cleverly, managing something in a good way, and giving good profit. For additional information that supports it, Chacko had been a Rhodes Scholar at Oxford and was permitted excesses and eccentricities nobody else was (Roy, 1997: 234).

While Baby Kochama is the sister of Pappachi, John Ipe. She is the most famous person in Kerala. She was a priest of the Mar Thoma church. Reverend Ipe was well known in the Christian community as the man who had been blessed personally by the Patriarch of Antioch, the sovereign head of the Syrian Christian Church an episode that had become a part of Ayemenem's folklore. John Ipe is not a common priest, she becomes famous because she has been blessed personally by the Patriarch of Antioch. Patriarch of Antioch is the Head of the Christian Syrian Church. Because of that, after John Ipe has been blessed by the Head of Christian Syrian Church, John Ipe is respected by the people around her. It means that John Ipe has a

high social class, especially for people in Ayemenem. And automatically she is in upper class (Roy, 1997: 19)

Based on the explanation above the lantern as a symbol of hope illustrates the upper class who have more opportunities to realize their hopes based on the efforts and factors of their current social conditions or social support, to maintain their social status as upper-class people. One effort to realize this hope was carried out by the upper-class character, namely the pickle factory which could still raise their ranking as the upper class, even though in the end the pickle factory was closed because it did not meet food quality at that time.

They used to make pickles, squashes, jams, curry powder, and canned. And banana jam (illegally) after the FPO (Food Product Organization) banned it because according to their specifications it was not jam or jelly. Too thin for jelly and too thick for jam. An ambiguous, unclassifiable consistency, Thet said ... Looking back now, to Rachel it seems as though this difficulty that their family had with classification ran much deeper than the jam-jelly questions ... They all break the rules. They all crossed into the forbidden territory. They all tampered with the law that lay down who should be loved and how. And how much. The law makes grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly. (Chapter 1, Page 26-27)

.....

Not that he cared to find out. By then, numbed by the loss of Sophie Mol, he looked out at everything with a vision smudged with grief. Like a child touched by tragedy, who grows up suddenly and abandons his playthings, Chacko dumped his toys. Pickle Baron dreams and the People's War joined the racks of broken airplanes in his glass-paned cupboard. After Paradise Pickles closed down, some rice fields were sold (along with their mortgages) to pay off the bank loans. More were sold to keep the family in food and clothes. By the time Chacko emigrated to Canada, the family's only income came from the rubber estate that adjoined the Ayemenem House and the few coconut trees in the compound. This was what Baby Kochamma and Kochu Maria lived off after everybody else had died, left, or been Returned. (Chapter 14. Page 254)

.....

With every monsoon, the old car settled more firmly into the ground. Like an angular, arthritic hen settling stiffly on her clutch of eggs. With no intention of ever getting up. Grass grew around its flat tires. The PARADISE PICKLES & PRESERVES signboard rotted and fell inward like a collapsed crown. (Chapter 17. Page 265)

The new research moth from Pappachi which can give a good name to the family. Moths in the novel *The God of Small Things* describe Pappachi's cold, temporal and ambitious characteristics. Pappachi tried to reach her dream about the moth she found and included a new species, but Pappachi was disappointed that the moth he had found was not named by Entomologist. His dream is to be known for many people who have discovered, because Pappachi was edited, without being known to moth fall into his drink one night, and made him experience a heart attack. After he died the moth was given the name "Pappachi Moth" because it was in accordance with the characteristics of Pappachi and as the inventor of the moth.

Based on the efforts made by Pappachi, Pappachi hopes or for the family because it can give a new name to Pappachi himself or even for the family, as a leading entomologist.

Mammachi pasted, in the family photograph album, the clipping from the Indian Express that reported Pappachi's death. It said:

Noted entomologist Shri Benaan John Ipe, son of late Rev. E. John Ipe of Ayemenem (popularly known as Punnyan Kunju), suffered a massive heart attack and passed away at the Kottayam General Hospital last night. He developed chest pains around 1:05 A.M. and was rushed to hospital. The end came at 2:45 A.M. Shri Ipe had been keeping indifferent health since last six months. He is survived by his wife Soshamma and two children. (Chapter 2. Page 43).

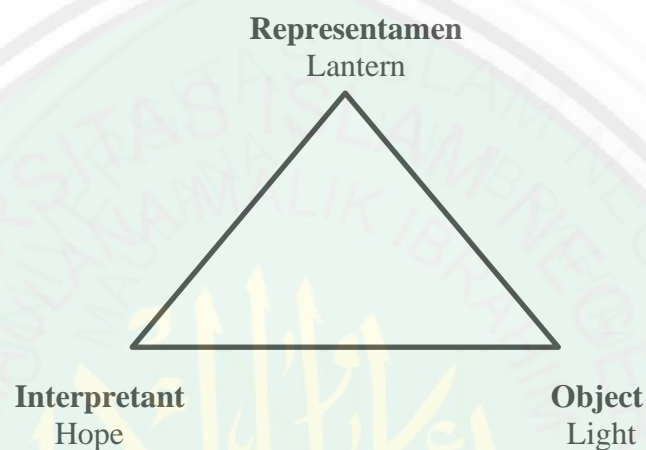
Aside from the pickle factory and the discovery of moths discovered by Pappachi as an attempt to realize their hopes of remaining among the upper classes, Chacko and Baby Kochamma also played a role in maintaining existing social status, such as Chacko trying to build a pickle factory again and Baby Kochamma who strongly opposed Ammu and Velutha's relationship from the lower caste.

Baby Kochamma misrepresented the relationship between Ammu and Velutha, not for Ammu's sake, but to contain the scandal and salvage the family reputation in Inspector Thomas Mathew's eyes. It didn't occur to her that Ammu would later invite shame upon herself—that she would go to the police and try and set the record straight. As Baby Kochamma told her story, she began to believe it. Why wasn't the matter reported to the police in the first place, the Inspector wanted to know.

"We are an old family," Baby Kochamma said. "These are not things we want talked about..." (Chapter 13. Page 235).

Based on the statement, it was explained that their family was a family of respected or upper-class people since a long time ago. And therefore Baby Kochamma tried to maintain that status from the scandal of Ammu and Velutha. With the existence of social conditions that support the upper class to realize their hopes more easily, with that they are symbolized by lanterns, lanterns that produce bright light. Light is a common symbol of humanity's hope. With the light produced brighter and last longer will make the light from the darkness, therefore, the lantern is related to light and means there is hope there because of the light produced, and lanterns are portable lighting devices that function for lighting or light sources that consist of gas as the basic material that makes the lantern last longer in the lighting process.

Also, the hopes that they want can generate energy motivation or determination to produce results based on the social conditions that exist at the time and supporting social factors. Based on the explanation above if depicted in a visual triangle:



(Picture 3. The Process of Linguistic Sign)

2. Candle as a Symbol of Dream

Based on (Mulyaningtyas, 2007: 40), a dream is a desire that is always present in the mind or purpose set by someone for oneself and is intended to be achieved. Meanwhile, according to the Indonesian dictionary, a dream is a desire (will) that always exists in the mind. So, it can be concluded that the ideal is a desire for future thought by someone to achieve. The difference with hope is that dreams are only in the mind that is desired to be achieved without any effort or motivation to produce an outcome, and dreams are only wishful thinking.

One symbol that has an interpretation dream is a candle. Based on the novel *The God of Small Things* Chapter 3 page 78 there is the word "Mombati" which according to India HarperCollins Publishers which means candle, and the word Mombati itself is juxtaposed with the phrase "Small Man". In chapter 3 page 78 there is a clear distinction between the upper and lower classes with the presence of symbols such as lanterns and candles that illustrate the story in the novel, that there is an interaction between the upper class and the lower class. The small man in the chapter leads to the lower class which has dreams that are impossible to realize. Thus the symbol of the candle is also a universal symbol type because the symbol of the candle is also related to everybody's experiences which are found in the physical environment and also accepted by societies and cultures naturally and universally.

There are big dreams and little ones.

" Big Man the Laltain sahib, Small Man the Mombatti," an old coolie, who met Estha's school excursion party at the railway station (unfailingly, year after year) used to say of dreams.

Big Man the Lantern. Small Man the Tallow-Stick.

Huge Man the Strobe Lights, he omitted to say. And Small Man the Subway Station. (Chapter 3, Page 78)

Based on the novel *The God of Small Things* and the type of symbol mentioned, candles can be interpreted as dreams, which ones candles are a source of lighting consisting of axes covered by solid fuels but candle does not last longer than the lantern, and with the basic ingredients of a solid candle it will melt because of a heat of the fire, so that candle has a limited

ability to illuminate, so that is why candles are a symbol of dream interpretation.

The candle symbol in the novel *The God of Small Things* describes the lower-class characters in the novel, which they do not have much authority over their lives because of the social conditions that limit them and existing social rules, so they are under pressure from upper-class people, and because they did not get their rights because of the gender, racial, and caste differences that existed in Indian society at that time.

In *The God of Small Things* novel also there are four characters that supporting candle as a symbol of the dream, such as Velutha, Ammu, Estha, and Rachel because they are based on the entire story takes place in the Ayamenem House in Kerala and the drama takes place within the context of division of Indian people through the Caste System. The four characters above are characters from the lower classes, where they don't have great control in their society, so they must always be under pressure and make all their hopes just become mere ambition, wish, and dreams. While the four characters will show the real values behind the character's dreams, which can portray the conditions of Indian society.

Lower social class in this novel is strongly drawn in Velutha's character. Velutha is black but he is so smart. Social class rises strongly throughout his life. He lives in poverty. As the main character, Velutha belongs to the lower social class. Life background has a significant role and it makes his having

lower class levels as poor people. He was called Velutha which means White in Malayalam because he was do black. Velutha is Vellya Paapen's younger son, was a Paravan (Untouchable). Velutha is a son of Vellyan Paapen whom a Paravan. So, it automatically makes Velutha become a Paravan too (Roy, 1997: 63).

He was called Velutha which means White in Malayalam - because he was so black. His father, Vellya Paapen, was a Paravan. A toddy tapper. He had a glass eye. He had been shaping a block of granite with a hammer when a chip flew into his left eye and sliced right through it. (Chapter 2. Page 63)

Paravan is the lowest caste in India. It is also called Untouchable. A Paravan contains poor people because usually Paravan only works as lower labor. Social class rises through his poor condition, because of the economic condition he has, indicates that Velutha belongs to lower class people.

Ammu is the last child from Pappachi's family however after she gets a divorce with her husband, her status also changes. From being a high class, he turns it into the lower class. After divorcing, Ammu comes back to Pappachi's home in Ayemenem, Pappachi welcomes it because of his compassion toward Ammu, his daughter. But, it does not take to much time for Ammu to decide to get off of the home. Because Ammu secret love with Velutha has been revealed up, thus it drives Pappachi angry and Ammu gets off. Ammu has to fulfill all necessary for her life, she has to work to earn money. Before that, she works at the Pickle factory of her family, but when she has been dropped out of her home by Pappachi, Ammu search for other jobs in other places.

Job is an important factor in dragging the level in front of the eyes of society socially. People from high class usually have a prestige job with a good salary. Because it can influence to what life they choose, by buying everything, shopping for everything, and establishing their arrogance of wealth. Then Ammu decides to work at a hotel as a receptionist, and working as a receptionist is not a prestige one. Additionally, the hotel is not five stars hotel, it is only a small hotel with a low standard, it is concluded that Ammu becomes a lower class after facing divorcing.

The last time Ammu came back to Ayemenem, Rahel had just been expelled from Nazareth Convent (for decorating dung and slamming into seniors). Ammu had lost the latest of her succession of jobs—as a receptionist in a cheap hotel—because she had been ill and had missed too many days of work. The hotel couldn't afford that, they told her. (Chapter 7. Page 142)

The divorcing is added by her love with a low class, Velutha, that facts slap her status in front of society. Socially, her status collides and becomes one of the low-class masses. Estha and Rahel are the twins of Ammu with Baba. Estha and Rahel have a unique life in this novel. After Ammu divorced her husband and Ammu became as level as the lower class, and their child Estha and Rachel joined Ammu, and automatically they were the lower class.

Rahel is a daughter of Ammu. After being left by her brother, Estha, who is sent back to his father. Rahel lives in the circle of low-class life. She works as a waiter in an Indian restaurant in New York. It is easy to be classified that working as a waiter is one of low-class job, it has no prestige. That job just

gives little earn for her life daily. A life he has to pass is different from the life he gets in Ayemenem.

After they were divorced, Rahel worked for a few months as a waitress in an Indian restaurant in New York. And then for several years as a night clerk in a bullet-proof cabin at a gas station outside Washington, where drunks occasionally vomited into the till, and pimps propositioned her with more lucrative job offers. Twice she saw men being shot through their car windows. And once a man who had been stabbed, ejected from a moving car with a knife in his back. (Chapter 1. Page 17).

Rahel also ever works as an employee in a gas station. This job is not a job that can give her a good earn in salary. This fact, one day, makes a procure offers Rahel to become a sex worker where she can get more money. This is simply clear to understand, how low Rahel life in America, and she can be put into one of the low-class people.

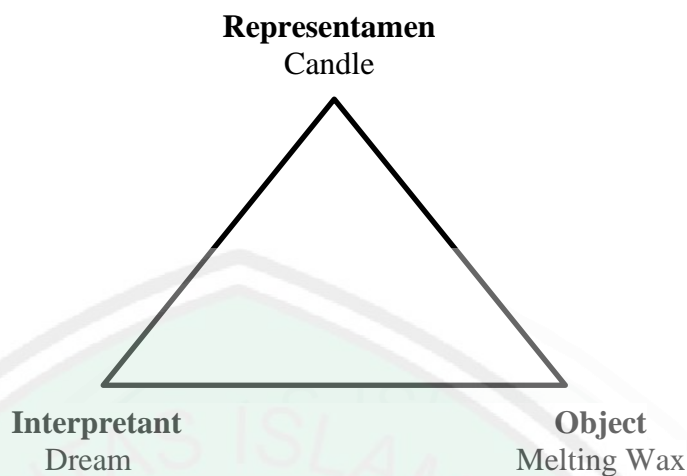
In the social conditions found in the novel *The God of Small Things*, the role of the lower caste character strongly supports the candle symbol that represents the dream, where the effects of existing social conditions such as class division so that they are in the lower class conditions and oppression of caste they get, such as difficult to get a job because of the conditions that exist, do not get a good role in the community or social, even they can only love each other with caste (equivalent). Based on the explanation of the characters above, they are in the lower caste that does not have much influence on their community environment.

Like Ammu and Velutha's love story which was banned because Ammu came from the upper class and Velutha from the lower class, and finally

Ammu ended up being a lower caste and Velutha ended in death. Even though Ammu is already in the lower caste because of his divorce and his job which made him in the lower class, Ammu remains in the family of Pappachi and Mamachi who still label him the upper class himself and not the people who know it, and the love problems banned which makes it increasingly in the lower castes.

However, the symbol of represents the lower-class characters in the novel because candles play very little for their lives and society (the light), rather than the role of lanterns that play a greater role for themselves and society (the light) and the melting wax of candles can be interpreted as a selfless sacrifice. To reach his dream the lower classes must continue to strive and sacrifice to make his dreams come true, but because of the social conditions of the era, where discrimination was very strong which made them lower class could not do much. Roy interpreted it as a dream because of the limitations of the lower classes in the existing social conditions where they were always marginalized, therefore to realize a dream even hope would be difficult for them because of the existence of class division.

Based on the explanation above if depicted in a visual triangle:



(Picture 4. The Process of Linguistic Sign)

B. The Theme of The Novel

Themes are the central idea that underlies a story (Zulfahnur, et al., 1996: 25). According to Aminuddin (2002: 91), the theme is the idea that underlies a story so that it acts as the starting point for the author to describe his fictional work. In line with the opinions on the theme, the main point in the story is what the author wants to convey through the storyline. So, the story does not only contain a series of events, but the theme can also be based on the character or setting of a novel that supports a series of stories and has a specific purpose.

according to Faruk (1999 (b)) in determining a theme in a novel several things must be considered to determine the theme more easily. That is:

1. The event that stands out in a short story
2. Events that become conflicts between characters
3. The situation throughout the story
4. Setting place or setting time in the novel

Themes can involve all problems in life. Among others are the problems of humanity, power, compassion, religion, and so on. *The God of Small Things* novel written by Arundhati Roy (1997) that deals with many social issues in Indian society. This novel tells about the real conditions of Indian society, with social issues such as racism, discrimination of women, religion, caste, gender and sexuality issues, state violence, postcolonial positions and unequal treatment under the law. *The God of Small Things* presents thick and familiar with the background of Kerala culture. It was put in the context of Kerala in 1900 when there was tension between classes, gender discrimination, and race (Maria, 2009)

The researcher concludes that the theme of the novel is every human being entitled to their rights regardless of the existence of gender, ethnicity, religion, a race between groups, and the level of culture that exists in a system of society. The theme was raised by researchers based on the novel *The God of Small Things* in which the novel describes where their rights are determined by the existence of gender, racial rights, ethnicity, religion, a race between groups and their social status such as the caste system.

In the novel, *The God of Small Things*, Social and economic indicators such as income and occupation are typically used to measure social classes, and education plays a significant role in determining one's employability, employment, and income. Education, therefore, plays a crucial role in the likelihood of people being able to improve their social class location by moving into higher occupational classes (Danziger & Reed, 1999).

Furthermore, by looking at the settings in the novel which inform the situation and conditions at that time. Based on the setting of the novel *The God of Small Things*, in a town called Ayemenem, in Kerala, India. The main part of the plot takes place in 1969, a time of changes in ideology and influence. India is a country where the system of caste grows basically, and society is divided not only by a very strict caste system but also by class consciousness.

The setting, it describes the situation and condition in the story of the novel. There were four original castes, separately created by Brahma: Brahmans, Kshatriyas, Vaishyas, and Shudras. This fourfold division has its origin in the Vedas, the sacred books of the Hindus, and one of the most ancient books in the library of mankind. They are admitted by all the adherents of the Hindu system to be the primary and infallible authority on the origin of the castes (Keanne, 1978: 24).

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, fatly baffled in the sun. (Chapter 1. Page 1)

.....

In 1876, when Baby Kochamma's father was seven years old, his father had taken him to see the Patriarch, who was visiting the Syrian Christians of Kerala. (Chapter 1. Page 19)

.....

India was a Free Country. (Chapter 10. Page 179)

In India, there is a system of class difference or what is commonly called caste. Hindu religion divides the population into five basic groups. The four

highest groups are known as Varnas (color) and beneath them come a group without caste, the Untouchables. The four Varnas consist of Brahmans (a priest caste), Kshatriyas (a military caste), Vaishyas (a merchant or agricultural caste) and Sudras (a laboring caste). Within these groups there are thousands of subdivision; among the Brahmans, there are more than 500 subdivisions and there are over 200 divisions of people without caste (Nobs, et al., 1980: 31).

He was an undergraduate at Delhi University during the euphoria of 1957, when the Communists won the State Assembly elections and Nehru invited them to form a government. Chacko's hero, Comrade E.M.S. Namboodiripad, the flamboyant Brahmin high priest of Marxism in Kerala, became Chief Minister of the first-ever democratically elected Communist government in the world. Suddenly the Communists found themselves in the extraordinary—critics said absurd—position of having to govern a people and foment revolution simultaneously. Comrade E.M.S. Namboodiripad evolved his theory about how he would do this. Chacko studied his treatise on "The Peaceful Transition to Communism" with an adolescent's obsessive diligence and an ardent fan's unquestioning approval. It set out in detail how Comrade E.M.S. Namboodiripad's government intended to enforce land reforms, neutralize the police, subvert the judiciary and "Restrain the Hand of the Reactionary anti-People Congress Government at the Center." (Chapter 2. Page 58)

In India, according to Chatterjee, “politics has drifted from one contentious principle to another (bourgeois equality, caste-class correlation, discriminatory privileges for low castes through state intervention, etc.) without finding adequate ground on which it can be superseded by a new universal form of community”. India's majority population is Hindu (although it is worth noting that Hinduism is highly variable). Caste is often regarded as a social structure arising from Hindu practices and ideas. But, other religious groups in India also, make caste distinctions.

Besides based on setting, plot, and issues that affect the theme of the novel, the characters in the novel also support the existence of existing themes. With the

existence of different classes or castes, the characters in the novel are very supportive of the presence of characters in the upper class and there are characters in the lower classes or interaction between the upper caste and the lower caste. They were separated based on the society in Kerala, India at that time.

*Arundhati Roy: At the time, the characters in the book were more real to me than the 'real world' was. So when all the business with prizes and best-seller lists was going on, all of us, Estha, Rahel, Velutha, Chacko Ammu, Mamachi, Pappachi, Baby Kochamma, and Comrade Pillai looked out at what was happening with a degree of curiosity, but as though it had very little to do with us. It was like having ring-side seats for a fabulous circus. (Random House Reader's Circle interview with Arundhati Roy, *The God of Small Things*, 2008)*

The main characters who are very influential in the upper class are from the Ipe family, namely Pappachi, Mamachi, Chacko, and Baby Kochamma. In the lower class positions, namely Velutha, Ammu, Estha, and Rachel. How the upper class has more authority in their environment, in contrast to the upscale characters that are the opposite.

Also, this novel illustrates the social rules contained in the novel *The God of Small Things* through two protagonists, Estha and Rahel, two twins, who named this rule "The Love Laws". They named it this way because for them, this excessive social system still controls who you can and cannot love. It seems also to control what work is to be adopted certain people, basically to determine who is considered to be better than others. The whole story takes place at the Ayamenem House in Kerala and most of the drama stories occur in the context of the division of Indians through the Caste System.

Based on the explanation of the previous themes and symbols in the novel *The God of Small Things*, it can be seen clearly that lantern and candle symbols can support the theme in the novel *The God of Small Things*, that every human being entitled to their rights regardless of the existence of gender, ethnicity, religion, race between groups, and level of culture that exists in a system of society.

What we know that Social class has been one of the most widely discussed topics. Many experts (such as politicians, economists, and historians) believe that social class matters. In certain social lives, such as India, there are social classes, which are found in the novel *The God of Small Things* by Arundhati Roy. Social class is defined as the division of society based on economic, social status, gender, ethnicity, religion, a race between groups, and level of culture. The most important factors of the social class include income, education, and occupation. It is often necessary to combine these factors to identify some hidden facts that affect the human interpretation of the role social class plays.

The God of Small Things tells about the real condition of Indian society, with social issues such as social conditions, gender and sexuality issues, representation of class, religion, ethnicity, and race, cultural identity and postcolonial position, history and ideology, state violence, and love. *The God of Small Things* presents thick and familiar with the background of Kerala culture. It was put in the context of Kerala in the 1900 year when there was tension between classes division and casteist oppression. Arundhati Roy's novel *The God of Small Things* reveals a

complex relationship between individuals and the historical and cultural forces that shape them and their society.

The theme of this novel is in *The God of Small Things*, Arundhati Roy presents the idea that every human being entitled to their rights regardless of the existence of gender, ethnicity, religion, a race between groups, and level of culture that exists in a system of society. While in India that the system of society contained in aspects such as education, economics, gender, and ethnicity, religion, a race between groups, and level of culture.

Based on the explanation above, there are two symbols that can support the existing themes and topics in the novel, namely the lantern as a symbol of hope and candle as a symbol of dream. The symbol of hope is more in the upper class, in *The God of Small Things* novel there is only one symbol of hope is a lantern. Lantern describes character the upper class who dominate life in Kerala, they have more power over themselves and are very influential on the surrounding environment, because with the social support at that time where they can easily realize their hopes, even though the struggle will easier to materialize because of the support of the existing community and the upper class at that time has a big role in the surrounding environment.

The lantern is a symbol of the novel *The God of Small Things*, based on chapter 3 page 78 is the word "Laltain" and "Sahib". According to Indian HarperCollins Publishers, the meaning of Laltain is a lantern, and Sahib is a term used by some people in India and the meaning is a person who has a big impact or

an upper-class people, therefore symbolized by a lantern. And the symbol of the lantern is a universal symbol type because the lantern symbol is related to everybody's experiences which are found in the physical environment and also accepted by societies and cultures naturally and universally.

Lanterns describe characters in the upper class, which they have a positive effect from the environment to continue and to realize their hopes. Based on the novel *The God of Small Things* and the type of symbol mentioned, lanterns can be interpreted as hope, in which one the light is produced by the lantern is bigger than a candle. With that, Big Man the Laltain has greater hopes for a better life, because of it's social conditions and social support that are in the upper class which makes it easier to reach their hopes. Such as Pappachi, the character who is drawn as Upper Class has some impact on his social life. Pappachi has a good education, he has a prestigious job, besides that, he also has good wealth. It makes him become a character or a one who is upper class.

Mammachi is an Indian woman character. As an Indian woman, Mammachi receives all the things that happen to her. Mammachi marries Pappachi who is an upper class and makes her in the upper class too. And Chacko is the first son of Pappachi and Mammachi. He was born from an upper-class family, and it makes the life of Chacko is surrounded by the wealth that can sink himself in the sea of this life. The upper class is portrayed clearly in this novel and it is reflected by Chacko's character. It can be looked at the background of education and of the lifestyle of Chacko. The background of education of Chacko that is laid on Oxford

and marries-divorces-re-marries, and gets back to Ayemenem, and ends it with heading the Pickle factory, have proven that it is the interesting life to have.

The last is Baby Kochamma is a character who has an upper social class in the novel. Her social class then gives an impact on the criminal justice system. One with an upper social class is usually respected. In addition to the presence of upper-class characters, in the novel *The God of Small Things* there are also symbol of dream and the object is a candle.

In *The God of Small Things* novel, there are four characters supporting candle as a symbol of dream such as Velutha, Ammu, Estha, and Rachel. These characters become lower-class characters based on their social status in society, and also based on their gender where there are differences between men and women. Based on the novel *The God of Small Things* Chapter 3 page 78 there is the word "Mombati" which according to India HarperCollins Publishers which means candle, and the word Mombati itself is juxtaposed with the phrase "Small Man".

In chapter 3 and the next chapter in the novel *The God of Small Things*, there is a clear distinction between the upper and lower classes with the presence of symbols such as lanterns and candles that illustrate the story in the novel, that there is an interaction between the upper class and the lower class. And the small man in the chapter leads to the lower class which has dreams that are impossible to realize. Thus the symbol of the candle is also a universal symbol type because the symbol of the candle is also related to everybody's experiences which are

found in the physical environment and also accepted by societies and cultures naturally and universally. Therefore, they are more impact because of their social status in the existing community.

The impact of Ammu as a lower social class is drawn in the physical health and criminal justice system. Ammu suffers from many diseases after he gets out of Ayemenem's house. As has been exposed to this follows statement :

Who came back to Ayemenem with asthma and a rattle in her chest that sounded like a faraway man shouting (Chapter 7. Page 142).

Her weak economical condition grave illnesses suffered by Ammu. There is not much that can be done by Ammu. Even though she is sick, she still has to work to meet all her needs.

Impact on the character Velutha great looks of the criminal justice system. Velutha as a lower social class is treated badly in the criminal system. When Velutha is accused of making a mistake then the police catch him in a bad way. They do the violence which is not a procedure of arrest. They woke Velutha with their boots (Roy, 1997: 276).

For this insolence, this spoiling-the-fun, their quarry paid. Oh yes. They woke Velutha With Their boots. (Chapter 18. Page 276)

The police wake Velutha who is asleep with their hard shoes. The police do not want to touch Velutha because he is a lower class. Velutha gets injustice. The police directly commit violence on Velutha without asking first what happen actually.

On Estha's character, the social class gives an impact on his mental health. Estha starts doing what he should not do. He does all the homework that should be done by women. And since then Estha starts rarely speak until one day he really stops talking altogether. Estha performs regular activities without spending a single word. He does not care what the people around him are doing. He will still silent. Although his twin sister, Rahel, is next door and talk, then Estha still keeps silent. Estha's mental condition shows that social class can also give an impact on mental health.

While in Rahel character becomes naughty because she never gets good attention. Here, it clearly shows that social class also give an impact on family life. Rahel eventually grows into adulthood without the attention and affection of a family. As an Indian woman, Rahel's future is determined also by her marriage.

Based on the explanation above, that the two existing symbols can explain the overall theme that every human being entitled to their rights regardless of the existence of gender, ethnicity, religion, race between groups, and level of culture that exists in a system of society and and besides being able to explain the theme of the novel, these two symbols can cover topics or issues in the novel such as social conditions, gender and sexuality issues, representation of class, religion, ethnicity, and race, cultural identity and postcolonial position, history and ideology, state violence, and love. Also, it can have a good effect on the upper class who can continue their lives and hopes well with the support of the community, while the lower classes have a bad effect on them where they do not

get good support in their lives and making all their dream become wishful thinking.

Based on Jason Dondero, 2006, a “Big God” has control over the large happenings of the world, the "vast, violent, circling, driving, ridiculous, insane, unfeasible, public turmoil of a nation". In contrast, while in the novel *The God of Small Things* it is a “Small God” that has control over the individual lives caught up in events too powerful and large for these individuals to understand and to change.

In societies concerned with "Big Things" such as the caste system, political affiliation, and marriage, and this novel directs the reader to "Small Things" which can be likened to small creatures and their activities which are people, hope, dream, secrets, promises, sins, and emotions. This novel uses symbols in describing small things and big things side by side. These symbols illustrate that basically, something small can uncover things that big or even support for big things.

Based on the analysis above, the lantern as a symbol of hope and candle as a symbol of dream can explain in detail about the contents of the novel and what are the issues or topics in the novel *The God of Small Things*, which uses the theme that every human being is entitled to their rights regardless of the existence of gender, ethnicity, religion, race between groups, and level of culture that exists in a system of society, and level of culture that exists in a system of society, especially the setting of the novel, in India.

And what is very visible in the novel, is that the community system contained in aspects such as education, economics, gender, ethnicity, religion, a race between groups, and level of culture should not be used as a reference for social classes or class divisions in social systems. This novel clearly illustrates the relationship between the upper class and lower classes through the background, plot, setting, and social conditions in the novel, which is around 1900 in India.

So what is meant by *The God of Small Things* as the title of the novel is based on the symbol analysis, explanation, and themes above, that “Small God“ (lower class characters) who have control over their individual lives and are trapped in events that are too strong and big and cannot be changed by individuals these individuals. Also, “Small Thing“ that can be compared to small creatures and their activities, namely humans, hopes, dreams, secrets, promises, sins, and emotions. This novel uses symbols in describing small things and big things side by side.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter contains the conclusion of this minor thesis and suggestion for other researchers to do further research related to this thesis.

A. Conclusion

Arundhati Roy's novel entitled *The God of Small Things* describes the real conditions of Indian society, with social issues such as racism, discrimination of women, religion, caste, gender and sexuality, state violence, postcolonial positions and unequal treatment under the law. *The God of Small Things* presents the context of Kerala in 1900 when there was tension between classes, gender discrimination, and race. Roy tells the story of Kerala's Indian culture through a family.

From the analyses, it is found out some symbols. First, lantern as a symbol of hope. Based on the novel *The God of Small Things* chapter 3 page 78 it is mentioned the word "Laltain" and "Sahib". According to Indian HarperCollins Publishers, the meaning of Laltain is a lantern. Sahib is a term used by some people in India with the meaning a person who has a big impact or an upper-class people, therefore symbolized by a lantern. The symbol of lantern is a universal symbol type because the lantern symbol is related to everybody's experiences

which are found in the physical environment and also accepted by societies and cultures naturally and universally.

Based on the novel *The God of Small Things* and the type of symbol mentioned, lanterns can be interpreted as hope, which one the light is produced by the lantern is bigger than a candle. With that, Big Man the Laltain has greater hopes for a better life, because of it's social conditions and social support that are in the upper class which makes it easier to reach the desired expectations. That is basically supposed to highlight the difference between the important "Somebodies" and the "nobodies" (not important person). In Addition, there are four characters supporting the symbol of lantern, they are Pappachi, Mamachi, Chacko, and Baby Kochamma.

The second is candle as a symbol of dream, based on the novel *The God of Small Things* Chapter 3 page 78 it is the mention "Mombati" which according to India HarperCollins Publishers means candle, and the word Mombati itself is juxtaposed with the phrase "Small Man". Thus the symbol of the candle is also a universal symbol type because the symbol of the candle is also related to everybody's experiences which are found in the physical environment and also accepted by societies and cultures naturally and universally.

In addition, there are four characters supporting the symbol of candle, they are Ammu, Velutha, Rahel and Estha. The candle as a symbol of dream represents the lower class characters in the novel because candles play very little for their lives and society (the light), rather than the role of lanterns that play a greater role for

themselves and society (the light) and the melting wax of candles can be interpreted as a selfless sacrifice.

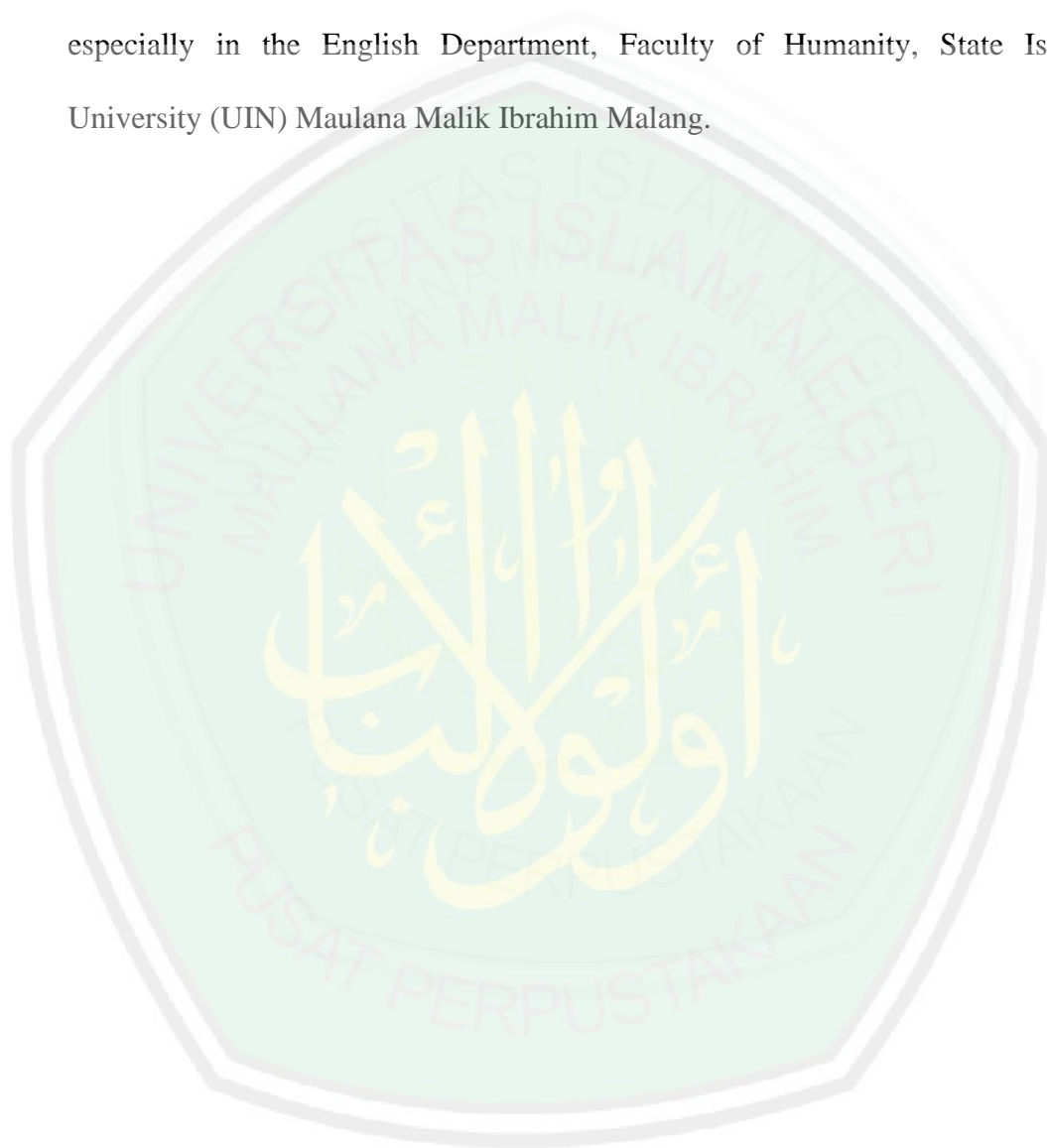
The third, based on analysis above the researcher conclude the theme of this novel *The God of Small Things* presents the idea that every human being entitled to their rights regardless of the existence of gender, ethnicity, religion, race, and groups. The themes in novels can be seen based on elements in the novel *The God of Small Things* by Arundhati Roy, such as settings, characters, plot, and characteristics.

The meaning of the title *The God of Small Things* based on the analysis of the symbol, explanation, and themes above, says that “Small God“ (lower class characters) who have control over their individual lives and are trapped in events that are too strong and big and cannot be changed by individuals. While, “Small Thing“ that can be compared to small creatures and their activities, namely humans, hopes, dreams, secrets, promises, sins, and emotions. This novel uses symbols in describing small things and big things side by side.

B. Suggestion

Based on those conclusions the researcher hopes this study can contribute to supporting reference in analyzing the work of literature through a semiotic framework. However, this study is not perfect yet.

For the readers who are interest to do some study about semiotic, the writer suggests taking the theory of Peirce to find out the result of research. Finally, the writer hopes that this study will be useful for the enrichment of studying semiotic, especially in the English Department, Faculty of Humanity, State Islamic University (UIN) Maulana Malik Ibrahim Malang.



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