

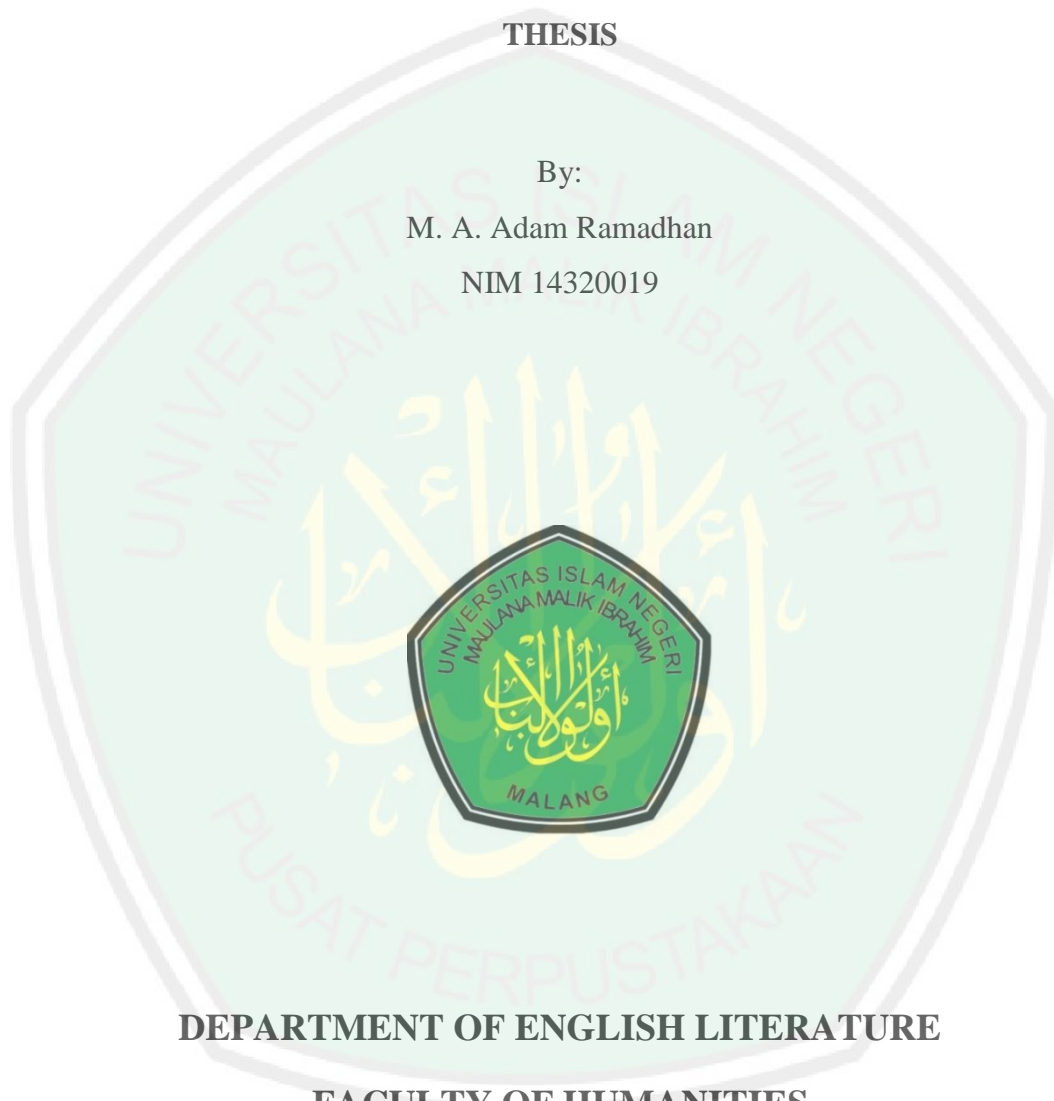
**THE MAIN CHARACTERS' EFFORTS AGAINST PATRIARCHY
PRACTICES IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS***

THESIS

By:

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2019

**The Main Characters' Efforts against Patriarchy Practices in
Arundhati Roy's *The God of Small Things***

THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang

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MALANG

2019

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**The Main Characters Efforts Against Patriarchy Practices in Arundhati Roy’s *The God of Small Things***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 13th June 2019

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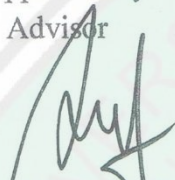
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This to certify that M.A Adam Ramadhan's thesis entitled **The Main Characters' Efforts Against Patriarchy Practices in Arundhati Roy's *The God of Small Things*** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra (S.S.)*.

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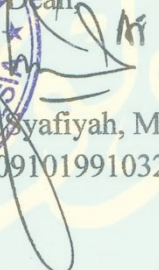
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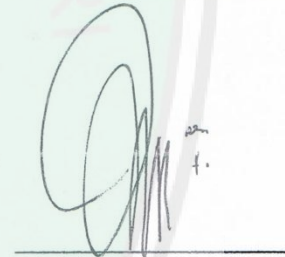
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MOTTO

“As for those who lead a righteous life, male or female, while believing, they enter Paradise; without slightest injustice”
(An-Nisa: 124)



DEDICATION

I dedicate this undergraduate thesis to:

My mother, the one who always prays for me in the quarter of the night

Also my father and my sister

And myself



ACKNOWLEDGMENT

In the name of Allah, The beneficent, The merciful. All praised is to Allah, who has given mercy and blessing until I can complete this thesis entitled *The Main Characters' Effort Against Patriarchy Practices in Arundhati Roy's The God of Small Things* as the requirement for *Sarjana Sastra* (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Solawat and Salaam are always given for Prophet Muhammad SAW. who has brought us to the rightness.

I realize that this thesis could not be accomplished without any support from others. Therefore in this opportunity, I would like to express my greatest honour and love to my mother, Emak Rosiyem, and my father, Bapak Sunari, and also my sister, Nisa alias Ica for their endless prayers and motivation.

I also would like to express my gratitude to my advisor Mr. Agung Wiranata Kusuma, M. A. for his great patient and guidance. I could not finish my thesis well without having his advices and critics.

I also would like to thank to *Pasukan Srinulat*, namely Aziz, Dolid, and Anif, for crazy things that fulfilll my days; my friends, namely Zeni, Aang, Ayu, and Dewi, and others I cannot mention one by one.

Finally, the writer realizes that this work is far from being perfect. Therefore, I hope for critics and suggestions to this work. I also hope that this thesis can give benefit and inspire the readers who are going to conduct a study.

Malang, 13th June 2019
Author

M. A. Adam Ramadhan



ABSTRACT

Ramadhan, M.A Adam. 2019. **The Main Character's Efforts against Patriarchy Practices in Arundhati Roy's *The God of Small Things***. Thesis (*Skripsi*) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Agung Wiranata Kusuma, M.A.

Keywords : Patriarchy, Feminist Literary Criticism.

India is one of the countries that has highest rate patriarchy practices. Men predominate in India society, hence women are a victim of male domination in respective sphere of life, especially in economic life, over decision making, on utilization of women's earning and body. The novel of Arundhati Roy's *The God of Small Things* has successfully pointed out the factual representation of patriarchy in India. However, those patriarchy practices described may also represent the patriarchy system in other countries, such as Indonesia. Due to those reasons, conducting this study is important because it gives an awareness of patriarchy system that are practiced in society; of how to deal with those patriarchy practices; and of how to behave women and men properly in all aspects of society.

This study aims (1) to describe the patriarchy practices that occur in the novel *The God of Small Things* according to Walby's six structures of patriarchy theory and (2) to discover how the main characters' efforts against patriarchy practices in the novel *The God of Small Things*. This analysis uses radical feminist literary criticism as the research design of the study. The theory used to analyse the topic is six structures of patriarchy by Walby. The data source of this research is taken from Arundhati Roy's novel *The God of Small Things*. The writer collects the data, classifies them according to the major problem of study, and interprets the data based on six structures of patriarchy from Walby. The data are analysed using literary criticism and Walby's six patriarchy structures.

The result of this study shows that novel Arundhati Roy's *The God of Small Things* describes all the structures. There are patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in state, male violence, patriarchal relations in sexuality, and patriarchal relations in culture. The patriarchy structures that occur the most patriarchy practices is patriarchal relations in household. Furthermore, the writer also discovers how the main characters' efforts against the patriarchy practices; (1) Estha by breaking the stereotypes about how man should be; (2) Ammu by showing that she was not subordinated, by fighting her husband back because of violence done to her, and by leaving her husband and going to her hometown in Ayamenem; (3) Rahel by breaking the stereotypes about how woman should be.

ABSTRACT

Ramadhan, M. A. Adam. 2019. **Usaha Karakter-Karakter Utama Melawan Praktik Patriarki di Novel *The God of Small Things* Karya Arundhati Roy**. Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Agung Wiranata Kusuma, M.A.

Kata Kunci : Patriarki, Kritik Sastra Feminis.

India merupakan salah satu negara yang memiliki tingkat praktik patriarki tertinggi. Di India, lelaki mendominasi, sedangkan wanita merupakan korban dari dominasi pria dalam setiap lingkup kehidupan, terutama kehidupan ekonomi, pengambilan keputusan, pemanfaatan pendapatan dan tubuh wanita. Novel *The God of Small Things* karya Arundhati Roy telah berhasil menunjukkan representasi faktual sistem patriarki di India. Namun, praktik-praktik patriarki yang dideskripsikan juga memungkinkan mempresentasikan sistem patriarki di negara lain, seperti Indonesia. Oleh karena itu, penting untuk melakukan penelitian ini karena memberikan kesadaran terhadap sistem patriarki yang terpraktikan di masyarakat; terhadap bagaimana berurusan dengan praktik-praktik patriarki tersebut; terhadap bagaimana memperlakukan laki-laki dan perempuan sebagaimana mestinya di segala aspek masyarakat.

Penelitian ini bertujuan untuk (1) mendeskripsikan praktik-praktik patriarki yang muncul di dalam novel *The God of Small Things* sesuai dengan teori enam struktur patriarki milik Walby dan (2) untuk menemukan bagaimana usaha-usaha beberapa karakter utama melawan praktik patriarki di dalam novel *The God of Small Things*. Analisis ini menggunakan kritik sastra feminis radikal sebagai desain penelitian. Teori yang digunakan untuk menganalisa topik pembahasan adalah enam struktur patriarki milik Walby. Sumber data penelitian ini diambil dari novel milik Arundhati Roy yang berjudul *The God of Small Things*. Penulis mengumpulkan data, mengklasifikasikannya sesuai masalah utama penelitian, dan menginterpretasikan data berdasarkan enam struktur patriarki milik Walby. Data-data tersebut dianalisis menggunakan kritik sastra feminis dan enam struktur patriarki milik Walby.

Hasil penelitian ini menunjukkan bahwa novel *The God of Small Things* milik Arundhati Roy mendeskripsikan semua struktur patriarki. Ada hubungan patriarki di rumah tangga, hubungan patriarki di pekerjaan berbayar, hubungan patriarki di negara, kekerasan laki-laki, hubungan patriarki dalam seksualitas dan hubungan patriarki dalam kultur. Struktur patriarki yang paling banyak menunjukkan praktik patriarki adalah hubungan patriarki di rumah tangga. Selain itu, penulis juga menemukan bagaimana usaha beberapa karakter utama melawan praktik patriarki; (1) Estha dengan mematahkan stereotip tentang bagaimana seharusnya menjadi laki-laki; (2) Ammu dengan menunjukkan dirinya tidak tersubordinasi, dengan melawan balik suaminya karena kekerasan, dan dengan meninggalkan suaminya dan pergi ke kampung halamannya di Ayamenem; (3) Rahel dengan mematahkan stereotip tentang bagaimana seharusnya menjadi perempuan.

مستخلص البحث

رمضان. محمد عبلي آدم. 2019. جهود الشخصيات الرئيسية ضد ممارسة الأبوية في الرواية Arundhati Roy's The God of Small Things. البحث الجامعي، قسم اللغة الإنجليزية وأدبها، كلية العلوم وأدبها، جامعة مولانا مالك إبراهيم الإسلامية الحكومية.

المشرفة : أغوغ ويناتا كوسوما الماجستير

كلمات أساسية : الأبوية، النقد الأدبي النسوي.

الهند هي واحدة من البلدان التي لديها أعلى مستوى من الممارسة الأبوية. في الهند، يهيمن الرجال، في حين أن النساء يقعن تحت سيطرة الذكور في كل مجالات الحياة، وخاصة الحياة الاقتصادية، وصنع القرار، والاستفادة من الدخل، والهياكل النسائية. نجحت رواية The God of Small Things من تأليف Arundhati Roy في إظهار تمثيل واقعي للنظام الأبوي في الهند. ومع ذلك، فإن الممارسات الأبوية الموصوفة تجعل من الممكن أيضاً تقديم النظم الأبوية في بلدان أخرى، مثل إندونيسيا. لذلك، من المهم إجراء هذا البحث لأنه يوفر الوعي بالنظام الأبوي الذي يمارس في المجتمع؛ حول كيفية التعامل مع الممارسات الأبوية؛ حول كيفية معاملة الرجال والنساء كما ينبغي في جميع جوانب المجتمع.

تهدف هذه الدراسة إلى: (1) وصف الممارسات الأبوية التي تظهر في رواية "The God of Small Things" وفقاً لنظرية Walby الخاصة بهياكل الأبوية الستة و (2) لاكتشاف كيفية جهود بعض الشخصيات الرئيسية ضد الممارسات الأبوية في الرواية The God of Small Things. يستخدم هذا التحليل النقد الأدبي النسوي الراديكالي كتصميم بحثي. النظرية المستخدمة لتحليل موضوع النقاش هي الهياكل الذكورية Walby. تم الحصول على مصدر بيانات هذه الدراسة من رواية Arundhati Roy بعنوان The God of Small Things. يجمع المؤلف البيانات ويصنفها وفقاً للمشكلة الرئيسية في الدراسة، ويفسر البيانات بناءً على الهياكل الذكورية Walby. وقد تم تحليل البيانات باستخدام النقد الأدبي النسوي والهياكل الذكورية Walby.

تشير نتائج هذه الدراسة إلى أن رواية "The God of Small Things" Arundhati Roy تصف جميع الهياكل الذكورية. هناك علاقات أبوية في الأسرة، والعلاقات الأبوية في العمل بأجر، والعلاقات الأبوية في الدولة، وعنف الذكور، والعلاقات الأبوية في الحياة الجنسية والعلاقات الأبوية في الثقافة. الهيكل الأبوي الذي يظهر ممارسة السلطة الأبوية هو العلاقات الأبوية في الأسرة. بالإضافة إلى ذلك، يكشف المؤلف أيضاً كيفية جهود بعض الشخصيات الرئيسية ضد الممارسات الأبوية. (1) Estha عن طريق كسر الصورة النمطية عن الكيفية التي ينبغي أن يكون رجل؛ (2) Ammu بإظهار نفسها غير خاضعة، عن طريق قتال زوجها للعنف، وترك زوجها والذهاب إلى بلدتها في Ayamenem؛ (3) Rahel من خلال كسر القوالب النمطية حول كيف ينبغي أن تكون امرأة.

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CHAPTER I

INTRODUCTION

This chapter provides background of study, problem of study, objectives of the study, scope and limitation, significance of the study, research method, and definition of the key terms.

A. Background of the Study

Before feminist usage, patriarchy has its absolute concept at first. The origin of the word patriarchy comes from Greek which means ‘father who rules the family’ (Pierik, 2018). It has other connotations such as power, family-relation, and social hierarchy. Patriarchy literally means the rules of father to describe a specific type of male-dominated family which is included junior male, children, slaves, and domestic servants all under the rules of this dominant male (Sultana, 2011). It means the form of domination is based on family system that father has absolute power over the household and its members: mother and children of any sex.

Throughout the historical process as feminists appear, the concept of patriarchy becomes wider. Feminist theories successfully point out that patriarchy relations is not inevitabilities, but it can be changed because it is actually constructed relations (Pierik, 2018). Now patriarchy means a general structure in which men have power over women (Napikoski, 2019). When men have power over women, it means men have more particular of privilege that women do not have. Johannsdottir (2009) and Sultana (2011) cited Walby (1990: 20) defined patriarchy as a system of social structures and practices in which men dominate,

oppress, and exploit women. To use the term of social structures is important because the notion is that every individual man is in a dominant position and every woman is in subordinate one. This concept of patriarchy becomes central to feminist to describe the power relationship between men and women in society relations and to find out the root cause of women's subordinations.

The concept of patriarchy now not only happens in a domestic sphere, but it manifests in all parts of social life. It implies that men have a privilege in all important institution of society while women do not. The subordination also takes various form such as discrimination, disregard, insult, exploitation, oppression, violence; in family, at the place of work, in society. Johannsdottir (2011), Thompson (2017) and Peirik (2018) cited Walby (1990) mentioned that patriarchy at least has six structures as it is composed. They are patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in state, male violence, patriarchal relations in sexuality, and patriarchal relations in cultural.

In this study, writer observes patriarchy system that are practiced in the novel Arundhati Roy's *The God of Small Things* viewed by six structures of patriarchy from Walby. The patriarchy system is one of the important issues that occurs through this novel. Some phenomena in accordance with Walby's theory about six structures of patriarchy appear in novel. Because patriarchy systems are found in the novel, the writer observers how the main characters against those systems.

The setting place of this novel is India which is very important to study since it represents the factual patriarchy condition in that country. According to McPhillips (2016) and Pearl (2014), India is one of the countries that has highest rate patriarchy practices. Men predominate in India society, hence women are a victim of male domination in respective sphere of life, especially in economic life, over decision making, on utilization of women's earning and body (Nirola, 2018). Rape, murder, dowry, burning, wife beating and discrimination are also still happening in India society. Rai (2018) argued that gender stereotypes are definitely the defining factor that encourage patriarchy in India. Sons are regarded as means of social security and women remained under male domination (Nirola, 2018). For example, men deserve high education while women do not; men should go to work while women should stay at home; if not, women earn less than men; male violence towards women happens in some areas even in state institution, and so forth.

To analyse patriarchy practices and how the main characters against those patriarchy practices in the Arudhati Roy's *The God of Small Things* is important. This novel has successfully points out the factual representation of patriarchy practices in India. However, those patriarchy practices described might also represent the patriarchy system in other countries, such as Indonesia. Thus by conducting the study, it gives an awareness of patriarchy system that are practiced around the society. It also gives an awareness on how to deal with those patriarchy practices, and especially how to behave to men and women properly in all aspects around society.

Research on patriarchy has been conducted by Anggraeni (2016), who explains how patriarchy ideology is represented in the novel Roald Dahl's *Matilda*, the impact of patriarchy practices on characters and Matilda's resistance against that patriarchy. This study uses library research method and McCallister theory "the characteristics of patriarchy system". This results of this study show that patriarchy ideology lies within Matilda's family. There are male dominance, male identification, male centeredness, and obsession with control. This patriarchy practises have two impact on the characters. There are the characters who oppose the practises and the one who comply. The resistance of Matilda against the patriarchy are to prank her father every time he mistreated her and to choose not to live with her family anymore.

The next researcher is Ragasatiwi (2018) who focuses on describing types of patriarchy towards three women characters in the novel Paula Hawkins' *The Girl on the Train*. This study uses feminist literary criticism and six structures patriarchy theory by Walby as the approaches of study. This study indicates that there are three types of patriarchy in the novel, namely patriarchy relations in paid employment, patriarchy relations in the state, and male violence.

The last researcher is Mu'arrof (2016) who describes the aspect of patriarchy towards women characters in the novel Mukhtar Mai's *In the Name of Honor* and her struggles against those patriarchy. This study uses radical feminist literary criticism and Walby's theory of patriarchy as the approaches to analyse the novel. The study indicates that four patriarchy system occur in the novel, namely patriarchal production in household, patriarchal relation in the state, male violence,

and patriarchal relations in the culture. The struggles found in this novel are struggle for education, justice in the court and sisterhood.

Based on the previous study above, the writer finds some information. All researchers focuses on the representation of patriarchy practices to analyse the novel. However, the second researcher only focuses on representation of patriarchy practices, while the first and third researcher develop the focuses on the struggles of women against the patriarchy, and the third researcher also discover the impact of patriarchy practices to the characters. To find the problem of study, all researchers use patriarchy theory but from different master. The first researcher use McCallister theory's the characteristic of patriarchy system, while the second and the third researcher use Walby's six structures of patriarchy. Those previous studies inspire the writer to conduct the study on novel Arundhati Roy's *The God of Small Things* by using feminist literary criticism and Walby's six structures of patriarchy theory. The focuses on this study are the patriarchy system that are practiced in the novel and how the main characters—whether both women and men—against patriarchy system that are practiced in the novel.

B. Problems of the Study

1. What are patriarchy practices described in the novel *The God of Small Things* according to Walby's six structures of patriarchy theory?
2. How do the main characters fight against patriarchy practices described in the novel *The God of Small Things*?

C. Objectives of the Study

1. To describe the patriarchy practices that occur in the novel *The God of Small Things* according to Walby's six structures of patriarchy theory
2. To discover how the main characters fight against patriarchy practices in the novel *The God of Small Things*

D. Scope and Limitation

This study focuses on the patriarchy practices and the main characters' efforts against those patriarchy practices in the novel Arundhati Roy's *The God of Small Things*. The writer uses radical feminist literary criticism and patriarchy theory by Walby as the approach to analyse the novel.

E. Significant of Study

This study has two significant on both theoretical and practical point. Theoretically, this study is expected to enrich the knowledge of patriarchy especially six patriarchy structures theory by Walby found in this study for the sake of the development of literary studies. Practically, this study is conducted as the material of further information for the next researcher who uses the same object and/or theory.

F. Definition of Key Term

1. Feminist literary criticism: A tool to analyse a literary work by using a feminism theory. It determines how a literary work represents the relationships between women and men in all aspects.
2. Patriarchy: A system of society that men are structured to power and dominate women in all aspects which implies a dominance and submission.

G. Previous Study

There are some previous studies related to this research. The first is Arisa Anggraeni (2016), an English literature student of Diponegoro University Semarang, entitled “Patriarchal Practices and Resistance in Roald Dahl’s *Matilda*”. The second is Ghalih Ragasawiti (2018), an English literature student of Maulana Malik Ibrahim State Islamic University Malang, entitled “The Portrait of Patriarchy in The Novel *The Girl on The Train* by Paula Hawkins”. The third is Alifatul Qolbi Mu’arof (2016), an English literature student of Maulana Malik Ibrahim State Islamic University Malang, entitled “The Struggles Against Patriarchy Described in Mukhtar Mai’s *In The Name of Honor*”.

The first is about Anggraeni (2016). She explains how patriarchy ideology is represented in the novel *Matilda*, the impact of patriarchy practices on characters and Matilda’s resistance against that patriarchy. This study uses library research method and McCallister theory “the characteristics of patriarchy system”. This results of this study show that patriarchy ideology lies within Matilda’s family.

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The last researcher is Mu'arrof (2016) who describes the aspect of patriarchy towards women characters in the novel *In the Name of Honor* and her struggles against those patriarchy. This study uses radical feminist literary criticism and Walby's theory of patriarchy as the approaches to analyse the novel. It indicates that four patriarchy system occur in the novel, namely patriarchal production in household, patriarchal relation in the state, male violence, and patriarchal relations in the culture. The struggles found in this novel are struggle for education, justice in the court and sisterhood.

Based on the previous study above, the writer finds some informations. All researchers focus on the representation of patriarchy practices to analyse the novel. However, the second researcher only focuses on representation of patriarchy

practices, while the first and third researcher develop the focus on the struggles of women against the patriarchy, and the third researcher also discover the impact of patriarchy practices to the characters. To find the problem of study, all researchers use patriarchy theory but from different master. The first researcher use McCallister theory's the characteristic of patriarchy system, while the second and the third researcher use Walby's six structures of patriarchy. Those previous studies inspire the writer to conduct the study on novel Arundhati Roy's *The God of Small Things* by using radical feminist literary criticism and Walby's six structures of patriarchy theory. The focuses on this study are the patriarchy system that are practiced in the novel and how the main characters, whether both women and men, against patriarchy system that are practiced in the novel.

H. Research Method

1. Research Design

The writer uses radical feminist literary criticism as the research design of the study. It is a tool to analyse the literary work by focusing on radical feminism. The theory used to analyse the topic is patriarchy structures theory from Walby. The study analyses patriarchy practices in the novel as used by Walby's six structures of patriarchy and how main characters against those patriarchy practices.

2. Data Source

The data source of this research is taken from Arundhati Roy's novel *The God of Small Things*. The data used in analysing the novel is in form of monologue or dialogue, or even in forms of word, phrases, or sentences.

3. Data Collection

In collecting data, the writer would classify the data related to the research. First, the writer collected the existing data related to the major research problem. Second, the writer classified the existing data based on their form in accordance with the objectives of the research. Third, the writer interpreted the data and took the conclusion of the research.

4. Data Analysis

After classifying data, the writer analysed the novel by interpreting the data based on six structures patriarchy theory by Walby. This analysis included all of the six structures patriarchy since the writer found all those structures occur in the novel. They are patriarchal relations in the household, patriarchal relations within paid work, patriarchal relations in the state, male violence, patriarchal relations in sexuality, and patriarchal relations in culture. Furthermore, the writer also analysed the novel by interpreting the data on how main character against the patriarchy practices.

CHAPTER II

REVIEW ON RELATED LITERATURE

In this second chapter, the writer reviews some theories related to the study. There are patriarchy and feminism. In this chapter, the writer gives an explanation about patriarchy especially six structures of patriarchy by Walby and a brief explanation about feminism and more specifically about radical feminism.

A. Literature

Literature has variety meanings. In general, literature is defined as any writing formed with letters (Kystal, 2014). It may refer to newspaper, magazine, comic strips, and soon. However, Meyer (1997) cited in Bloggs (2012) stated that literature has its own characteristics. They are written text, marked by careful use of language, in literary genre (poetry, prose, or drama), read aesthetically, intended by the author to be read aesthetically.

Literature is considered as an expression media. Human being as an expressive creature may express their ideas, feelings and thoughts into writing forms (Donovan, 2019). The expression may come from author's experience or other's. Furthermore, the authors may present their cultures, values, and ideas. It gives an understanding to the readers about something they have not known yet before. Through those explanation, therefore literature is also considered as one of information media.

Literature is also considered as a reflection of society. What happens in society is reflected in literary work in one form or another (Dubey, 2013). It pictures how human being is living. For instance, authors may reflect their view about various issues that happens around their environment through literary work. Writing them into the text portraying social phenomenon is read by the readers and each of them may have a different interpretation of the literary work.

Prose is one of literary forms. It is divided into two other forms. They are short story and novel. The definition of novel in general is a piece of prose fiction of a reasonable length which means long (What Is, n.d. p. 1). Meanwhile, short story is written in a short form and is like intense experience.

Same as short story, novel is one of literary forms that reflects a society condition. It has a long narrative work of fiction with various possible characters and themes. It means that the authors insert what is real to describe the story elements such as setting, characters, themes, and so on (Literary Devices, n.d.). It could be said that everything written in the novel might reflect human's life that could happen at any time. For instance, the authors may use the real location as the setting in writing the novel; the authors may create the characters in the novel who has possibility to be exist in the real life, and so forth. Novels can portray society condition which happens in real life, and any society condition can be portrayed in the novel.

All in all, literature must have its own characteristics to be called as literature. Besides considered as expression and information media, literature is also

considered as reflection of society. Prose is a great example as one of literary forms that can portray the society condition because of its characteristics.

B. Patriarchy

The Origin of patriarchy is referred to ‘father who rules over a family’ (Peirik, 2018). It is initially used to describe the authority of a father over the household and its member (e.g. mother and children). To reliably know who the father is, controlling women here is inevitable because women may play a significant role in maintaining the social system of patriarchy as well (Beau, 2018).

However, throughout the historical process as feminism appears (it will be explained in the next sub-chapter), the definition of patriarchy becomes wider. Now patriarchy is used more generally to refer to male domination, to the power relationships by which men dominate women, and to characterise a system whereby women are kept subordinate in a number of ways (Bhasin, 2006:3 as cited in Sultana, 2011). In other words, it conveys the existence of a social structure of male supremacy that operates at the expense of women (Higgins, 2018). It is because feminist theories successfully point out that patriarchy relations is not inevitabilities, but it can be changed because it is actually constructed relations (Pierik, 2018). Thus, the term of social structures is very important to define what patriarchy is.

Walby is one of the expert that use the term of social structures to define patriarchy. Johanndottir (2009) and Sultana (2011) cited Walby (1990) defined patriarchy as a system of social structures and practices in which men dominate,

oppress, and exploit women. It can be said that men receive more power and privilege than women on the basis of gender, as male activities are valued more than female's activities in society. The notion is that every individual man is in a dominant position and every woman is in subordinate one.

So far, the concept of patriarchy can be said that it now does not only happen in a domestic sphere, but it manifest in all parts of social life. It implies that men have a privilege in all important institution of society while women do not. Therefore, Johannsdottir (2011), Thompson (2017) and Peirik (2018) cited Walby (1990) mentioned that patriarchy at least has six structures as it is composed that restrict women in society. Those are: patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in state, male violence, patriarchal in sexuality, and patriarchal relations in cultural. There are also private and public patriarchy. Private patriarchy is based upon household production as the main site of women's oppression. Public patriarchy is based principally in public site such as employment and the state.

C. Feminist Literary Criticism

Like other literary criticism, feminist literary criticism is a tool to analyse a literary work, but it arises from feminism point of view. The definition of feminism itself is a movement dedicated to empowering women ever since its raise in 19th century. It obtains the equality rights between men and women aimed at in all aspect whether in political, economic and social. It is one of the fastest growing movement, and is a movement that changes the way the world perceive. Feminism strive to

create a paradigm where women are seen not as a thing or a possession of men, but as an equal human being and as free individual. It wants to bring women out of the second-sex paradigm and bring equality between the sexes. Feminism has been a persistent movement ever since it is devised, and is only growing even wider in range.

Regarding the concept of patriarchy, feminism sees patriarchy as the main matter to be paid attention. Feminists mainly uses the term of patriarchy to describe power relationship between men and women in society and the root cause of women's subordinations (Sultana, 2011). Feminist uses the term of patriarchy like a concept to understand women's realities. It questions whether society has prominently valued male authors and their literary works because it has valued men more than women.

All in all, feminist literary criticism can be defined as a thought and as a knife to analyse and to describe the roles and the position between men and women portrayed in literature by whether exploring the economic, social, political, and psychological aspects. The goal of feminist literary criticism is to raise of women's roles in all aspects of literary productions (as writers, as characters in literature, as readers, etc) and to reveal the extent of male dominance in all of these aspects (Carter, 2006, p.91).

D. Radical Feminist Literary Criticism

Radical feminism begins around 1960-1970s as it is called as the second wave of feminism. They begins with their belief that the whole system of social and

political institutions should be destroyed and rebuilt. While Marxist feminism believes that two main classes in society are the working class and capitalist, radical feminism believes that two main classes in society are men and women (West, 2017). Here, men are the oppressors and women are the oppressed.

Radical feminism believes that the roots of women's oppression lies on patriarchy. In other words, they opposed the system, not men (Lewis, 2018). They opposed the social system that is structured as men domination to women. Thompson (2018) stated that the struggle against the male domination had political priority over other forms of politics, not only because of a pressing need to redress the harms done to women, but because liberation of women would mean the liberation of all. Thus, to make equality between men and women, for radical feminism, is to remove the patriarchy system itself.

Radical feminism also believes that all forms of domination in all social institutions is seen as the result of patriarchy system. Radical feminism views patriarchy as dividing societal rights, privileges, and power primarily along the lines of sex, and as a result oppressing women and privileging men (Higgins, 2018). A belief of men holding all of power is the main matter. That is why most men run the state and institutions, control the media, dominate the workplace, etc.

For radical feminism, patriarchy is the centre of women's subordination that is manifested in variety forms in all social life. Therefore, it is appropriate if radical feminism is used as the approach of the study since this feminism approach can help the writer to reveal patriarchy practices in the novel. In analysing the patriarchy

practices, six structures of patriarchy by Walby is used as a knife for the writer to categorize them. They are: patriarchal in household, patriarchal in paid work, patriarchal relations in state, male violence, patriarchal in sexuality, and patriarchal relations in cultural.

E. Literature and Feminism

Because literature is a reflection of society, it indicates that literature is a reflection of relationship between people and others, included a reflection of men and women. Both reflection is about the roles and equality for women and men. It can be said how novel portrays women and men, and how society rules the relationship between men and women.

The portrayal of women characters in the novel is mostly in disadvantage position. They are the most blamed and without doubt biased (Shukla, 2016). Women tend to be assumed as a creature who has beauty, gentleness, and so forth. In Arundhati Roy's *The God of Small Things*, for example, women still do not get access to get high education; they still often get beating by her husband; they still do domestic labour and do not get access to get a job, and soon.

In contrary, men characters are mostly portrayed in advantage position. They get special privilege to access the right in society. For examples are getting a job, claiming property in household, getting education, etc. In Arundhati Roy's *The God of Small Things*, men can claim all properties and wages in the household, get high education, and soon.

A lot of literary works raise up the gender inequality issue as a theme. For examples are Paula Hawkins's *The Girl on The Train* (2015), Mukhtar Mai's *In the Name of Honor* (2007), Han Kang's *The Vegetarian* (2015), Arundhati Roy's *The God of Small Things* (1997), and soon. The author take gender inequality as a theme because various gender inequality to women appears in society.

As the writer has explained in the previous part, all of this inequality to women is because of male domination which is called as patriarchy. The notion is that there is a stereotype among society that the role of women is not important, leading women not to have a freedom of choice in their lives. They may want to portray the relationship condition between inequality of men and women, whether on purpose or not.

Literary work that also talks about inequality gender is called as feminism. It is a movement in order to transform the system and structure which is inequality between women and men to be equality position. In general, feminism is divided into three waves (Sheber, 2017). They are first wave, second wave, and third wave. The first wave, occurring in the 19th and early 20th century, was mainly concerned with women's right to vote. The second wave, at its height in the 1960s and 1970s, refers to women's liberation movement for equal legal and social rights. The third wave begins in the 1970s, referring to continuation of, and reaction to, second wave feminism (Humanities, 2018).

The first wave of feminism focused on promotion equal contract and property rights for women, opposing to slave marriage and ownership by their

husband. In the end of ninetieth century, feminist activism moved to focus on gaining political power. They focus on the right to vote (Humanities, 2018). It ended with passage of the 19th Amendment to the US Constitution in 1919, granting women voting rights.

The second wave of feminism focused on the issue of equality, such as ending discrimination. They thought that women's cultural and political inequalities is as inextricably linked and encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures. The most famous slogan in this wave is "The Personal is Political" (Drucker, 2018). They argue that problems that seems individual and petty (e.g. sex, relationships, access to abortions, domestic labours, etc) were in fact systematic and political, and fundamental to the fight for women's equality (Grady, 2018). Second wave feminism make a change toward attitudes about the roles of women in society.

Interpretation of gender and sexuality is central to the third wave feminism. Early their activism started to involve fighting against workplace sexual harassment and working to increase the number of women in position of power (Grady, 2018). Furthermore, they believe that effective feminism had to recognize both the dangers and the pleasures of patriarchal structures that create the beauty standard and that it is pointless to punish and censure individual women for doing things that brought them pleasure.

F. Six Structures of Patriarchy by Walby

In this sub-chapter, the writer will examine the six structures patriarchy by Walby. Johannottir (2009) and Sultana (2011) cited Walby (1990) explained the concept of patriarchy as a system of social structures and practices in which men dominate, oppress, and exploit women. The use of the term social structures is importance, since it clearly implies rejection both of biological determinism, and the notion that every individual man is in a dominant position and every women in a subordinate one. Patriarchy needs to be conceptualized at different levels of abstraction (Walby, 1990: 20). At the most abstract level it exist as a system of social relations. At a less abstract level patriarchy is composed of six structures: the patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in the state, male violence, patriarchal relations in sexuality, and patriarchal relations in cultural institutions. In relation to each of the structures, it is possible to identify sets of patriarchal practices which are less deeply sedimented.

1. Patriarchal Relations in Household

In this structures, men control women's live and take the benefit materially from patriarchy. Most property and other productive resources are controlled by men. It is because women still do most of domestic labour (Higgins, 2018). However, their labour are not considered as work at all. Housewives are the producing class, while husbands are the expropriating class. They are seen to be dependent on their husbands.

The writer can see that this structure take place in economic field. Women do domestic labour because of marriage by man. They do cooking, sweeping, taking care of children, washing, and soon. They do those things like a volunteer because the work done by women in the household is not considered as work at all. Because they do not get the wages even after what they have done, they depend their lives to their husband because their husband is the one who claim all the properties in the household.

2. Patriarchal Relations in Paid Work

This structures refers to different treatment experienced by male and female workers in the working world. Women traditionally are granted worse jobs (Johannasdottir, 2009). It is designed to reduce costs by decreasing the need for expensive labour and making it possible to employ cheaper labour on simpler task. The cheaper labour here is female and it leads women engage in less paid work and earn less than men. A legal right to equal pay has not resulted in the eradication of the gender pay gap (Higgins, 2018). It is because women are seen as subordinate and marginal category of worker.

This structures is also considered as the second economic level in patriarchy structure. Women are ruled to get low salary that makes them to be forbidden to enter into a better job. It means they are separated into the worse job. It is because they are assumed as less skilled.

Therefore, there are at least three main focuses in this structure. First one is that women earn less than men. Second one is that women are taken place in less paid work. Third one is that women do different work than men.

3. Patriarchal Relations in State

The state is considered as the instrument of patriarchy. Women are underrepresented nearly everywhere in the world in parliaments, legislatures, the military and other bodies (Higgins, 2018). Even if there has been a little attempt to improve women's position in the public sphere, equal opportunities legislation are rarely enforced (Thompson, 2017). While being a site of struggle and not a monolithic entity, the site has a systematic bias towards patriarchal interest in its policies and action.

This structures see patriarchy system that cause women to be far away to get access to state resources and powers. The laws and regulations are not applied to women whereas it causes to harm women. For example, the state has monopoly over legitimate coercion, when in practice men can utilize a large number of violence toward women without punishment (Ragasatiwi, 2018). It seems this violence is allowed by the state, because the state itself does not take any effective action against itl.

4. Male Violence

Male violence constitutes a further structure, even if it is apparently individualistic and diverse form. Male violence against women routinely experienced includes rape, sexual assault, wife beating, sexual harassment and child

sexual abuse. These are systematically condoned and legitimated by state's refusal to intervene against violence, especially in domestic sphere (Johannasdottir, 2009; Sultana, 2011). Even the state and police have become more active to act against it, in domestic sphere, violence against women are still neglected, crimes against women are still frequent, and punishment to husbands are still infrequent.

This structures therefore is considered as a structure which harms women. The actions lead women to get a standard effect on the behaviour of most women such as trauma. Furthermore, male violence can occur whether in public are or domestic area. For example, wife beating happening in the household belongs to domestic are. Another example, sexual harassment in workplace belongs to public area. Male violence happens in order to intimidate women on purpose. In other words, men use violence to dominate women.

5. Patriarchal Relations in Sexuality

Sexuality is a terrain or medium through which men dominate women. Patriarchal relations in sexuality means heterosexuality has been decided by society as the norm (Johannasdottir, 2019). The purpose is to distinguish from lesbians and homosexual. However, the norm leads women to serve men which ends to marry them. It seems men are needed and the women's life are depended on men. It causes a sexual double standard in society that men blame women who are sexually active as slags and those who are not as drags, which male with many sexual conquests are admired.

6. Patriarchal Relations in Culture.

The keys to the patriarchal relations in culture are the differentiation of the discourse of feminities and masculinities, and the valuation of masculinity above thus femininity. This structure has distinguished between men and women and expected different kinds of behaviour from them. Men and women behave, think, and aspire differently because they have been taught to think of masculinity (e.g. strength, bravery, fearless, etc) and femininity (e.g. caring, nurturing, love, etc) in ways condition difference (Sultana, 2011). Patriarchal gaze is still strong in education, religion, culture, and media (Higgins, 2018). This structures describes the male gaze with various cultural institutions such as media, and how women traditionally have been exhibited via the mass media etc.

CHAPTER III

FINDING AND DISCUSSION

In this chapter, the writer answers the research questions mentioned in the chapter one. This chapter is divided into two parts. First part is about patriarchy practices found in the novel *The God of Small Things* as viewed by six structures patriarchy of Walby. The second part is about on how the main characters, whether man or woman, found in the novel against the patriarchy practices.

A. Patriarchy Practices in Arundhati Roy's *The God of Small Things*

In this part, the researcher analyses patriarchy practices described in the novel which is classified based on six structures of patriarchy by Walby. The writer found that this novel described all of those structures. The novel shows that there are patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in state, male violence, patriarchal relations in sexuality, and patriarchal relations in culture.

1. Patriarchal Relations in Household

Patriarchal relations in household means man control woman by taking benefits materially in household. Women are the producing class, while men are the expropriating class. Women still do most of domestic labour and are not considered as work at all. Women do domestic labour because of marriage by man. They do cooking, sweeping, taking care of children, washing, and so on. They do those things like a volunteer because the work done by women in the household is

not considered as work at all. Because they do not get the wages even after what they have done, they depend their lives to their husband because their husband is the one who claim all the properties in the household.

Thus, men are the contrary. Men claim all property and other productive resources. There are a few reasons why. Men have a privilege to get a job, and get wages, not like women who just do domestic labour even it is not considered as work at all. Men also have a privilege to get high education, not like women who just stay at home.

a. Women Are Not Allowed to Get Education

(p.36) Ammu finished her schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework. Since her father did not have enough money to raise a suitable dowry, no proposals came Ammu's

Even if Ammu has been schooled, she is not allowed to go to college by Papachi. To Papachi, her father, going to college is not necessary for woman. Papachi believes that woman is born to stay at and take care of home. He believes that getting married is more important for woman than getting education. Therefore, it is better for Ammu to prepare how to be wife by learning how to do housework as what her mother, Mammachi, did.

Ammu has a brother named Chacko. Because he is a man, he is treated differently from Ammu. He has more privilege. He is allowed to go to the college, even in Oxford University. For the society, this condition must be like that. Here is the data:

(p.35-36) Everyone was so used to it that they didn't bother to nudge each other or exchange lances. Chacko had been a Rhodes Scholar at Oxford and was permitted excesses and eccentricities nobody else was.

(p. 35) Chacko's room was stacked from floor to ceiling with books. He had read them all and quoted long passages from them for no apparent reason. Or at least none that anyone else could fathom. For instance, that morning, as they drove out through the gate, shouting their good-byes to Mammachi in the verandah, Chacko suddenly said: "*Gatsby turned out all right at the end. It is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men.*"

From the data above, also, men who have get high education and finish their study should be proud of people around like family, friend, or even neighbours. The writer also could see that Chacko himself wanted to prove that he was an Oxford man. He was a man who had read many books and spoken so wisely (because he was an Oxford student) to anyone around him. Therefore, because Chacko was an Oxford student, he should be honored as the sentence "Chacko had been a Rhodes Scholar at Oxford and was permitted excesses and eccentricities nobody else was".

(p. 52) Mammachi often said that Chacko was easily one of the cleverest men in India. "According to whom?" Ammu would say. "On *what* basis?" Mammachi loved to tell the story (Chacko's story) of how one of the dons at Oxford had said that in his opinion, Chacko was brilliant, and made of prime ministerial material.

The data above is also the proof that a man who has a high education should be a proud of family. The writer can see from the data above that Mammachi, proudly and exaggeratedly, said that his son Chacko is the cleverest man in India. By seeing from Ammu's question, the writer can see that Mammachi's statement is still doubted, not based on the fact, that it is just her assumption just because her son was a college student in Oxford University.

In India, women's education is still unnecessary. After getting independence, the government of India provided the basic facilities and rights for

education to all women in India. As the result, women's literacy increases. However, Amy (2018) and Roy (2018) states that in 2011, the census said the literacy rate of women is 64.46 percent while male literacy rate is 82.14 percent. Meanwhile, the world average of women literacy rate is 79.7 percent (Amy, 2018).

The root cause of this case is patriarchy. Most of the families in India, sons are preferred over daughters (Amy, 2018). Meanwhile, daughters face discrimination in getting facilities in order to get a better life, included getting a education. Most families India also prefer to spend their money for their daughter's marriage rather than their education, especially higher or specialized education (Amy, 2018). If the daughter wants to go for higher education, it becomes a problem of discussion for parents, neighbours, and big family (Baruvuri, 2015). However, if the son wants the same, it is seen as achievement and opportunity for the boy to settle well his life and would be lauded among the same set of people.

Regarding the analysis before, because of patriarchy system, the writer sees that Ammu and Chacko are treated differently as daughter and son. Papachi, her father, preferred to send his son to Oxford to study but not for his daughter. Papachi instead prepared Ammu for her marriage rather than her education.

b. Women Do Domestic Labour

(p.45) Ammu finished her schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework. Since her father did not have enough money to raise a suitable dowry, no proposals came Ammu's

Before having marriage, Ammu was required by her father (Pappachi) to do domestic labour. She learned how to do housework by helping her mother doing housework. The purpose is for the preparation of Ammu's marriage to be a wife. Both Ammu and Mamachi therefore do cooking, sweeping, taking care of children, washing, and so on, even if not all of this housework are done by them because they had a maid named Kochu Maria. It seems that if the descendant was a woman, it is a must to do what the oldest woman did that is housework.

Most of India family believed that woman's marriage is the most important thing for parents, so does Papachi. Papachi believed that education is unnecessary for his girl because Indian people mostly believed that women at the end, no matter how high women's education was, was required to stay at home and did domestic labours. Therefore, Papachi thought that it is better for him not to spend money for Ammu's education but for Ammu's marriage.

Meanwhile, Chacko has a job. Again, it is because he is man, a son of his family, so he got a privilege because his family is preferred him than his sister, Ammu. He got a job because he has been settled well before by his family by studying abroad in Oxford University as the writer as explained in previous sub chapter. (p.64) *It was only after Pappachi died that Chacko resigned his job as lecturer at the Madras Christian College, and came to Ayemenem with his Balliol Oar and his Pickle Baron dreams.* If Ammu was only required to do domestic labors, Chacko got a job to be a lecturer after having graduated from college.

On the other hand, to be a lecturer (or something like teacher) is a worth job to be proud of. Bisht (2018) mentioned that a teacher even has been considered as a person who is next to God in India because India people believe that teacher is such kind of a hero. By acknowledging this case, Chacko must be a pride for his family especially his parents.

The status quo about women going to work is giving a cause of concern. Cardwell (2018) stated that only 29 percent of Indian women work compared to 82 percent of Indian men. Press Trust of India (2018) mentioned that according to the Deloitte report titled Empowering Women & Girls in India for the Fourth Industrial Revolution, 95 percent of India women are employed in the unorganized sector or are in unpaid work, which mean in domestic work.

One of the significant causes is the issue of cultural bias against women working. In India, most women (especially after the marriage) are expected to remain in the house, regardless whether they have a high education or not. Cardwell (2018) also stated that women who are working are considered a mark of a lower social status, as what Indian society think in the novel Arundhati Roy's *The God of Small Thing*: (p.45) *To some small degree he did succeed in further corroding Ayemenem's view of working wives*. It leads India to be one of the largest untapped workers populations in the world. It is because most women in India do domestic labors. Even if women worked (housework) just as often as men, their works are not considered as work at all.

c. Women Do Not Have A Right to Own Property

(p.53) Mammachi just ran it like a large kitchen. Chacko had it registered as a partnership and informed Mammachi that she was the Sleeping Partner.

(p.63)...Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as *my* Factory, *my* pineapples, *my* pickles. Legally this was the case, because Ammu, as a daughter, had no claim to the property.

Chacko told Rahel and Estha that Ammu had no Locusts Stand I.

“Thanks to our wonderful male chauvinist society,” Ammu said.

Chacko said, “What’s yours is mine and what’s mine is also mine.”

From the data above, the writer can see that even Mammachi is the one who ran the pickle business, she get nothing. All the property in that family, including the income of that pickle business, is claimed to belong to Chacko, as the only man in that family. If Papachi, her father, is still alive, the property belong to him, but he was already dead.

On the contrary, Chacko assumes her mother as just his sleeping partner in that pickle business. Sleeping partner means that person does not take any active part in job. In other words, Chacko treated her mother as no one in job.

The same case also happen to Ammu. Even if Ammu and Chacko are blood relatives, Ammu have no right to claim the property just because she is a daughter, a woman. Even if Ammu work as much what Chacko did, Ammu still got nothing.

Before The Hindu Succession (Amendment) Act in 2005, in most Indian families, women have no assets in their own names and do not have parental estate share. For years, women in India were discriminated in opposition to and denied the right to ancestral property due to numerous reasons. One of those reasons is that robust patriarchal traditions have translated into worry of violence and threat of violation by means of their male loved one, stopping women from combating for their inheritance rights (Mehta, 2019). In fact, women give up their claim over ancestral property.

Because the setting time of Arundhati Roy's *The God of Small Things* are in 1969 and 1993, the writer conclude that so it is true women have no right to claim property. The law still legalize it that all property belongs to the oldest man in the family, as the narrator says: (p.63)... *Legally this was the case, because Ammu, as a daughter, had no claim to the property.*

2. Patriarchal Relations in Paid Work

As writer has already mentioned in the previous chapter, patriarchal in paid employment refers to different treatment men and women. Women traditionally are granted worse jobs. It is designed to reduce costs by decreasing the need for expensive labour and making it possible to employ cheaper labour on simpler task. The cheaper labour here is female and it leads women engage in less paid work and earn less than men.

a. Women Earn Less Than Man.

(p.65) Their demands were that paddy workers, who were made to work in the fields for eleven and a half hours a day—from seven in the morning to six-thirty in the evening—be permitted to take a one-hour lunch break. That women's wages be increased from one rupee twenty-five paise a day to three rupees, and men's from two rupees fifty paise to four rupees fifty paise a day.

The data above proves the different wages between women and men. Even if women and men do the same work and in the same amount of time, women are remunerated less than men. From the data above, as mentioned as paddy workers, women are paid one rupee twenty-five paise, but men are paid two rupees fifty paise. Men are still preferred than women even in the workplace regarding the salary. However, how about the relation between men and women if they are in same family, working in their family business? Women get nothing, but men take everything. As the writer has explained in the previous sub chapter, it is because

women have no right to claim the property, but man does, as the following data below:

(p.63)...Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as *my* Factory, *my* pineapples, *my* pickles. Legally this was the case, because Ammu, as a daughter, had no claim to the property.

In India, gender gap pay is still high. According to the latest Monster Salary Index (MSI), women in that country earn 19% percent less than men (Bhattacharyya &PTI, 2019). Meanwhile, Waghmare (2018) mentioned that women in India on average are paid 34 percent less than men, a recent report by the International Labour Organization (ILO). This gap in wages is the highest among 73 countries studied in the report.

Wage inequalities in favour of men are present in all the relevant sectors. According to the survey, the gender pay gap spans across key industries (PTI, 2019). In the sectors like healthcare, caring services, and social work, men earn 24 percent more than women. This two sectors registered a 21% difference in wages in favor of men (Online, 2019).

3. Male Violence

This structures refers to women's harm by men. As writer has explained in the previous chapter, rape, sexual assault, wife beating, sexual harassment and child sexual abuse are considered as male violence. Even the state may legitimate these kind of behaviours just because they are men.

This structures therefore is considered as a structure which harms women. The actions lead women to get a standard effect on the behaviour of most women such as trauma. Furthermore, male violence can occur whether in public or

domestic area. For example, wife beating happening in the household belongs to domestic area. Another example, sexual harassment in workplace belongs to public area. Male violence happens in order to intimidate women on purpose. In other words, men use violence to dominate women.

a. Women Got Sexual Harassment by Men

(p.7) “If I were you,” he said, “I’d go home quickly.” Then he tapped her breast with his baton. Gently. Tap tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered. Inspector Thomas Mathew seemed to know whom he could pick on and who he couldn’t. Policemen have the instinct.

(p.8) When they left the police station Ammu was crying, so Estha and Rahel didn’t ask her what *veshya* meant. Or, for that matter, *illegitimate*. It was the first time they’d seen their mother cry. She wasn’t sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks.

Sexual harassment is a violation of a woman’s freedom of her person, her dignity, bodily integrity and sexual autonomy. Any form of physical advance/contact, as well as demanding sexual favours definitely fall within the definition of sexual harassment (Rahman & Vittalachar, 2018). A woman may be sexually harassed virtually anywhere: in the workplace, educational institution, hospitals, marketplace, shops, bars discos, elevators, internet bars, public buses, trains and even in planes. The action can be said as sexual harassment if it is without consent, unwelcomed and unsolicited for the victim. The action such as touching, poking, suggestive comments, leering and rape are considered as sexual harassment

The data above indicates a sexual harassment done to woman by man. This was the sexual harassment done by Inspector Thomas Mathew as the policemen toward Ammu. The novel tells that Ammu and her children came to police office to clarify a case related to her. However, the Inspector reject the clarification and he tapped her breast with his baton in a few times as “Tap tap” there. Because he

knew he was a man and a police as the part of state institution, he intentionally did that kind of behavior to Ammu as a woman. The sentences “Inspector Thomas Mathew seemed to know whom he could pick on and who he couldn’t. Policemen have the instinct” proved it. Ammu did not consent or even solicit with what the Inspector did. She was also crying after the Inspector did that behaviour to her which means she feels not unwell.

The percentage of sexual harassment in India is high enough. The incidence of rapes in India between 2012 and 2013 was 30%, while for assault it was a massive 58% (Kanika & Suharana, 2018). Assaults include cases of sexual harassment, intent to disrobe, voyeurism, stalking and other physical acts which do not involve penetration and thus are, by definition, lower in criminal content than rape.

In India, street harassment is tidily obscured under the sweet-sounding name “eve teasing”. This euphemism sums up everything from catcalling to physical harassment in public spaces. Women going about their business on India’s streets, worshipping in temples, attending class or travelling via metro or bus might be subject to lewd comments or worse. But there’s little the country does to protect them.

b. Wife Beating

(p.39-40) Ammu watched her husband’s mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf—*The Reader’s Digest World Atlas* ,—and hit him with it as hard as she could. On his head. His legs. His back and shoulders. When he regained consciousness, he was puzzled by his bruises. He apologized abjectly for the violence, but immediately began to badger her about helping with his transfer. This fell into a pattern. Drunken violence followed by postdrunken badgering.

Babu as Ammu's husband clearly did violence to her. He lunged at her, grabbed her hair, and punched her. He knew he was wrong so he apologized to her. However, whenever he get drunk, he repeat those kind of violence. The data above is considered as wife beating because it happens in a household done by the husband to the wife. Male violence considered as wife beating was also experienced by Mammachi, as following data below:

(p.45)...Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river.

From the data above, it is clear that Mamachi were also often experienced the beating by her husband. The sentence "The beatings weren't new" explained everything that it means beating was kind of habit for Pappachi to her wife. Pappachi did that kind of behavior because he got jealous the success of her wife's pickle business. He got jealous that her wife got more attention by the society than him which means the society sees his wife was more success than him. Thus, Pappachi did the beating as a punishment because he thought woman should not be more success than man.

In India, as in many other settings, violence against women is pervasive and wife-beating is widely accepted form of behaviour. It is because the family mainly patriarchal and the region is well-known for unequal gender relations. (Cook & Jejeebhoy, 1997). Women are socially defined as inferior; husbands assumed to "own" their wives, and think themselves entitled to dominate them by methods including the use of force. Furthermore, the status quo is reinforced by the lack of government attention to legal obligation to redress inequality and women's

powerlessness, either by protecting victims of domestic violence and prosecuting violent husbands, or by enforcing laws on minimum age at marriage and laws on equal rights to inheritance (Cook & Jejeebhoy, 1997).

4. Patriarchal Relations in State

State is considered as an instrument of patriarchy. It bias towards patriarchal interest in its politic and action. Equal opportunities laws and legislation are rarely enforced. It seems that state has its own power to take control the patriarchy system.

This structures see patriarchy system that cause women to be far away to get access to state resources and powers. The laws and regulations are not applied to women whereas it causes to harm women. For example, the state has monopoly over legitimate coercion, when in practice men can utilize a large number of violence toward women without punishment. It seems this violence is allowed by the state, because the state itself does not take any effective action against it.

a. Women Get No Justice by The State

(p.7) “It’s a little too late for all this, don’t you think?” he said. He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu’s breast as he spoke. He said the police knew all they need to know and that the Kottayam Police didn’t take statement from *veshyas* or their illegitimate children. Ammu said she’d see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton.”

The data above indicates that the police as the instrument of state implement their duties based on the bias patriarchy system. The novel told that Ammu wanted to clarify a case related to her, but since the police knew that Ammu had already divorced, the police think that she must not be listened to. The novel used the word *veshyas* which means slut. It indicates that a woman who divorced is not worthy to

get an opportunities of justice, even just to be listened to. Therefore, she did not get the laws and regulations as it should be.

(p.254)... So after Sophie Mol's funeral, when Ammu went to him with the twins to tell him that a mistake had been made and he tapped her breasts with his baton, it was not a policeman's spontaneous brutishness on his part. He knew exactly what he was doing. It was a premeditated gesture, calculated to humiliate and terrorize her. An attempt to instill order into a world gone wrong.

The state has power among all institution in a country. From the data above, it is clear that a police as one of the state instruments has a power to act arbitrary to women. He, Inspector Thomas Mathew, consciously humiliate and terrorize Ammu by tapping her breasts with his baton. By seeing this evidence, it proves that the state itself in India is still patriarchal.

Government in India has been patriarchal and patronizing. Rather than highlighting women's rights to live in a safe and secure environment without any fear of violence, the government has presented women as defenseless, weak, and in need of protection (Kumari, 2014). A deputy commissioner of police stated that the police in India is a deeply patriarchal organization and accepts the principle of male domination easily (Rajshekhar, Arora, & Bureau, 2013). The patriarchal mindset manifest itself in multiple way: it excludes women from field duties, it is more concerned with masculine crimes like murder and robbery, and it does not take harassment of women (e.g. molestation, street women harassment, etc) seriously.

5. Patriarchal Relations in Culture

The keys to the patriarchal relations in culture are the differentiation of the discourse of feminities and masculinities, and the valuation of masculinity above

thus femininity. This structure has distinguished between men and women and expected different kinds of behaviour from them. Men and women behave, think, and aspire differently because they have been taught to think of masculinity (e.g. strength, bravery, fearless, etc) and femininity (e.g. caring, nurturing, love, etc) in ways condition difference (Sultana, 2011). Patriarchal gaze is still strong in education, religion, culture, and media (Higgins, 2018). This structures describes the male gaze with various cultural institutions such as media, and how women traditionally have been exhibited via the mass media etc.

a. Women in Mass Media

(p.13-14) Past Sophie Mol's yellow church. Past the Ayemenem Youth Rung Fu Club. Past the Tender Buds Nursery School (for Touch-ables), past the ration shop that sold rice, sugar and bananas that hung in yellow bunches from the roof. Cheap soft-porn magazines about fictitious South Indian sex-fiends were clipped with clothes pegs to ropes that hung from the ceiling. They spun lazily in the warm breeze, tempting honest ration-buyers.

This data shows how women are exhibited in media. According to this data, the writer sees that women's body was only as sexual object in order to attract people's attention. The purpose of showing women's bodies is to entertain. Furthermore, the portrayed women's body in media also indicates how women should behave and think to themselves and how men should behave and think to women.

Both India print and electronic media are patriarchal. Dr. Sanjeev Kumar Sharma in Patowary (2014) mentioned that women are not discussed in media, rather women are used as a commodity and object. Newspapers give no place to rape, crime, politics, scandals, serious debates and discussions on issue related women. In the advertisements women are used to show their body. The company

are busy using the faces and bodies of beautiful women to popularise their products. It depicts the picture of woman as vulgar and cheap.

6. Patriarchal Relations in Sexuality

Sexuality is a terrain or medium through which men dominate women. This structures means heterosexuality as the most base of patriarchy. The society constructs the heterosexuality as the norm that women depends their life by marrying men and serving them. It causes a sexual double standard in society that men blame women who are sexually active as slags and those who are not as drags, which male with many sexual conquests are admired.

a. Women's Body Is To Serve Men

(p.61) Chacko was a self-proclaimed Marxist. He would call pretty women who worked in the factory to his room, and on the pretext of lecturing them on labor rights and trade union law, flirt with them outrageously He would call them Comrade, and insist that they call him Comrade back (which made them giggle). Much to their embarrassment and Mammachi's dismay, he forced them to sit at table with him and drink tea.

(p.163) The day that Chacko prevented Pappachi from beating her (and Pappachi had murdered his chair instead), Mammachi packed her wifely luggage and committed it to Chacko's care. From then onwards he became the repository of all her womanly feelings. Her Man. Her only Love. She was aware of his libertine relationships with the women in the factory, but had ceased to be hurt by them. When Baby Kochamma brought up the subject, Mammachi became tense and tight-lipped.

"He can't help having a Man's Needs," she said primly.

Surprisingly, Baby Kochamma accepted this explanation, and the enigmatic, secretly thrilling notion of Men's Needs gained implicit sanction in the Ayemenem House. Neither Mammachi nor Baby Kochamma saw any contradiction between Chacko's Marxist mind and feudal libido.

The data above pictures women to serve men. The novel told that Chacko had women as his employee and he was interested in with them (in this novel, who is beautiful). Therefore, he wanted to have a relationship with them. However, having a relationship here means that Chacko wanted his chosen-women to serve

him to fulfil his sexual need. Surprisingly, her mother Mamachi and Baby Kochama as women even supported what Chacko do, just because Chacko is a man:

(p.163) She was aware of his libertine relationships with the women in the factory, but had ceased to be hurt by them. When Baby Kochamma brought up the subject, Mammachi became tense and tight-lipped.

“He can’t help having a Man’s Needs,” she said primly.

Surprisingly, Baby Kochamma accepted this explanation, and the enigmatic, secretly thrilling notion of Men’s Needs gained implicit sanction in the Ayemenem House...

Mamachi supported Chacko’s behaviour by providing the access for Chacko’s women employee in order to ease them coming to him. She also gives money to those women in silent in order to ensure that they keep their mouth:

(p.163) Mammachi had a separate entrance built for Chacko’s room, which was at the eastern end of the house, so that the objects of his “Needs” wouldn’t have to go traipsing *through* the house. She secretly slipped them money to keep them happy. They took it because they needed it. They had young children and old parents. Or husbands who spent all their earnings in toddy bars. The arrangement suited Mammachi, because in her mind, a fee *clarified* things. Disjuncted sex from love. Needs from Feelings.

This next following data also indicates women is to serve men. In the story, Babu was threatened to be fired by his boss, Hollick. However, the boss gave him a requirement as an exception in order not to get fired. The requirement was to give his wife to sleep with his boss even he knew that they both have got married, while Babu is advised to go away for a while to get a treatment. Ammu was portrayed as a woman who is asked to serve man:

(p.39) “You’re a very lucky man, you know, wonderful family, beautiful children, such an attractive wife ...” He lit a cigarette and allowed the match to burn until he couldn’t hold it anymore. “An *extremely* attractive wife ...”

The weeping stopped. Puzzled brown eyes looked into lurid, red-veined, green ones. Over coffee Mr. Hollick proposed that Baba go away for a while. For a holiday. To a clinic perhaps, for treatment. For as long as it took him to get better. And for the period of time that he was away, Mr. Hollick suggested that Ammu be sent to his bungalow to be “looked after.”

In India, women are still being force to get married, even multiple husbands.

India men sees this situation as a change getting the benefit for themselves. On

August 2019, a women was asked to act as wife for two of her husband's brothers (Elsa, 2019). Officially, women in India can be married to a man (her husband), but are expected to act as wife to several others. When she refused it, she was raped and assaulted.

B. Main Characters' Effort in Fighting against Patriarchy Practices

In this part, the writer analyses how the main characters, whether man or woman, against patriarchy practices that has been shown in the previous part. The writer found that there are some main characters who against some patriarchy practices found above. They are Estha, Ammu, Chacko, and Rahel.

1. Estha

His full name is Esthappen. He was Rahel's twins, son of Ammu. He was described as a very happy child. However, after Orangedrink Lemondrink man molest him, he completely changed. "*(A) Anything can happen to anyone and (b) it's best to be prepared*" (Roy, 2019:189). He became a worried person because he thought anything bad could happen to him anytime.

When Estha is sent to his father and his stepmother (his father is divorced with Ammu and married with another woman) in Calcutta, the writers found that Estha against patriarchy practice that is related to patriarchal in household.

(p.10-11) Estha finished school with mediocre results, but refused to go to college. Instead, much to the initial embarrassment of his father and stepmother, he began to do the housework. As though in his own way he was trying to earn his keep. He did the sweeping, swabbing and all the laundry. He learned to cook and shop for vegetables.

The patriarchy system in India still exist. The fondness for sons remains strong among Indian parents. Son are preferred over women (Amy, 2018). Many of them continue to see boys as an investment and girls a liability. Therefore, the son would often get more or higher quality education than the daughter (Agarwal, 2014). While in India women face discrimination in availing the facilities that facilitate a better life, son get more facilitated to get a better life.

Based on the data above, the writer sees that Estha refused to go to the college. However, who does the person that offer Estha to go to the college? It is Babu, her father, as the writer can see in the previous paragraph: *(p.10) After Sophie Mol's funeral, when Estha was Returned, their father sent him to a boys' school in Calcutta.*

Estha's refusing toward Babu's willing indicates Estha's resistance towards patriarchal system. Since Estha's moving to her father, he has been forced to face the patriarchal system that a boy is seen as an investment for the family, for Babu. One of the ways is by giving Estha a good education. Because he is forced, Estha did not try to be a good a student in his school and did not participate in group activities in his schools (Roy, 1999: 10). Estha could not refuse to go to school because it is the state's obligation, but afterwards he could refuse his father's willing not to go to the college.

The climax of Estha's resistance is he do housework. The reaction of Babu and Estha's step mother is disappointed. They are disappointed because what Estha did is not what they are expected as Indian parents. It is because this behavior in India should belong to women, not men.

As a man, Estha is in benefit position because of the patriarchy system: his father is ready to facilitate him to get a good life, but why does Estha refuse the patriarchal system? Maybe, it is because in his childhood, he has been already harassed, by the older man (Roy, 1999: 2, 99, 294). Therefore, since being child, Estha has worried about being man, or even maybe unconsciously about patriarchy.

2. Ammu

The writer has already described in the previous part that Ammu was experienced a sexual harassment by the police.

(p. 8) When they left the police station Ammu was crying, so Estha and Rahel didn't ask her what *veshya* meant. Or, for that matter, *illegitimate*. It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks.

The data shows that Ammu against patriarchy practice that is related to male violence. She experienced sexual harassment. Indeed, the data shows that Ammu did not oppose that patriarchy practice directly. She just left after the sexual harassment has been done to her.

However, it did not mean she accept that patriarchy practice. Even if a police has subordinated her by doing sexual harassment to her, she tried not to feel subordinated as her unacceptance. She showed her efforts by showing her strong and angry face that is stared at by her twins after leaving the police office. "*Her face was set like a stone, but the tears welled up in her eyes and ran down her rigid cheeks*" (Roy, 1997, p.8). However, she could not hold her tears down. The writer indicates that her crying indicates that she felt unwell because of sexual harassment done to her.

Ammu also actually had a desires to fight against the sexual harassment done to her. However, she might repress it into herself. The words proving it is “*It made twins sick with fear. Ammu’s tears made everything that had so far seemed unreal, real*” (Roy, 1997, p.8). Even Ammu was crying, but Estha and Rahel did not feel sad to her. The twins was somehow fear. It indicates that Ammu’s face shows anger. Maybe the reason why Ammu did not fight against that sexual harassment directly was because the doer was a police, a part of state institution, which meant she knew that she had no power to fight against him.

Ammu is also experienced a violence by her husband as the following data below:

(39-40) Ammu watched her husband’s mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf—*The Reader’s Digest World Atlas* ,—and hit him with it as hard as she could. On his head. His legs. His back and shoulders. When he regained consciousness, he was puzzled by his bruises. He apologized abjectly for the violence, but immediately began to badger her about helping with his transfer. This fell into a pattern. Drunken violence followed by postdrunken badgering.

Ammu was described to against patriarchy practice related to male violence that was wife beating. Her husband did violence to her so she against it by fighting her husband back. She hit him back with the heaviest book that she found in the bookshelf as hard as she could. She hit her husband on his head, his back, and his shoulders until he was fainted. However, her husband did it again even if he had apologized and felt so sorry for what he had done to her. Therefore, she against him not by fighting him back anymore. She against him by leaving him alone from their house, and going back to her hometown, Ayamenen (Roy, 1997: 50).

3. Rahel

Rahel grows up to be quite different from other women in her family like her mother and her grandmother. After her mother's death, she became a lonely life. Nobody cares with her morally in her family. Through her struggle's life, she became patient, daring, and independent.

(p.16) Rahel grew up without a brief. Without anybody to arrange a marriage for her. Without anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon.

The data shows that Rahel against patriarchy practice related to sexuality. She grew up and lived without having an idea that she had to serve and married man. She lived with independent mind, not to be burdened because of patriarchy system especially related to sexuality. Even if at the end she married a man named Larry McCaslin, she married him because of love, her own willing, not an idea to serve man.

(p.16-17) When she finished school, she won admission into a mediocre college of architecture in Delhi.

(p.19) 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.... Then Baby Kochamma wrote to say that Estha had been re-Returned. Rahel gave up her job at the gas station and left America gladly. To return to Ayemenem. To Estha in the rain.

Rahel also against patriarchy practice related to household. She did not just stay at home and do housework, but she took the opportunity to go to college, architecture department in Delhi. She also took the opportunity to get a job. She had ever worked in an Indian restaurant as a waitress, in a bullet-proof cabin as a night clerk, and in a gas station. It seems Rahel was a representation of liberated women who can do anything she wants.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analysing the data using patriarchy by Walby and radical feminism criticism approach, the writer comes into the last chapter of study which consists of conclusion and suggestion. In this part, the writer gives a brief conclusion of the analysis done in the chapter three. Furthermore, the writer also gives suggestion for the next researcher who conduct the study related to the novel or even the same theory.

A. Conclusion

After conducting the analysis, the writer concludes that first, there are six model structures of patriarchy as the answers of the first statement of the problem. They are patriarchal relations in household, patriarchal relations in paid work, patriarchal relations in state, male violence, patriarchal relations in sexuality, and patriarchal relations in culture. Second, the main characters who against the patriarchy practices are four. They are Estha, Ammu, and Rahel.

The first model structure is patriarchal mode of production. There are two women who are aggrieved by the patriarchy system. They are Ammu and Mammachi. Those women must do domestic labour. This patriarchy system prevents them to get their rights as men do. For example is Chacko. Chacko, as a man, have more privilege. He can study abroad and even get a good job as a lecturer. Because of that men's privilege, Chacko also can claims all the properties in household.

The second is patriarchal relations in paid work. The novel tells directly through the narrator that women employee earn less than men employee. Being mentioned as paddy workers, women are paid one rupee twenty-five paise, but men are paid two rupees fifty paise. The novel also tells that Ammu does works as much as Chacko does in factory. However, because it happens in household, Ammu get nothing. All are claimed to Chacko's belongings.

The third is male violence. In this case, Ammu experiences wife's beating and sexual harassment, and Mammachi only experiences wife's beating. Ammu's breast is touched by a police man with a baton. She also experiences the beating by his husband, Babu, so does Mammachi by his husband, Papachi.

The fourth is patriarchal relations in state. Ammu who have divorced by her husband is subordinated by a police man as an instrument of the state. A police man think that a woman who has divorced is a slut, and a slot should not get a justice of law or even be listened to. It indicates that the state is still bias toward patriarchy system.

The fifth is patriarchal relations in culture. The novel portrays that there are still media that shows women's bodies as sexual attractiveness. In other words, media still use women's bodies as an entertainment.

The sixth is patriarchal relations in sexuality. Chacko use his privilege to get benefit from his women's employee. He wants his women's employee to serve him to fulfil his sexual need. In another case, Ammu is portrayed as a woman who

is asked to serve man. His husband, Babu, asks Ammu to serve his boss in order not to be fired from his job.

The second problem is the main characters' efforts against patriarchy practices in the novel. The first is Estha. He against the patriarchy by breaking the stereotypes between men and women depicting in society. For example, Estha refused the system that man should be honoured by getting a high education. He also breaks the stereotypes that woman should just do domestic labour while man should go to work.

The second is Ammu. Even if a police has subordinated her by doing sexual harassment to her, she tried not to feel subordinated. She showed her efforts by showing her strong and angry face that is stared at by her twins after leaving the police office. However, she could not hold her tears down. Her crying indicates that she felt unwell because of sexual harassment done to her.

She also against violence that is beating done by her husband. She fought him back as her efforts for her unacceptance after his husband did beating to her. Her husband actually had apologized and felt sorry for what he had done. However, her husband did beating again. Her effort against it is not fighting him back anymore, but leaving him alone and going back to her hometown in Ayamenen.

The fourth is Rahel. Same as Estha she against the patriarchy by breaking the stereotypes. Rahel as a woman was independent who did not depend her life on man (husband). She did not have to be burdened because of patriarchy system that

says women should serve men. Even if she finally married a name, she married because of love, not because of an idea to sever man.

She did not stay at home or even do domestic labour. On the contrary, she went abroad to get a high education, She also took opportunities to get a job, even in different places, such as in a restaurant, in a bullet-proof cabin, and in a gas station.

B. Suggestion

The writer uses radical feminism and six structures patriarchy from Sylvia Walby to analyse Arundhati Roy's *The God of Small Things*. However, there are still other theories that have possibility to be used to analyse the novel. The writer suggests to the next researcher to dig other aspects. For example are psychology approach, sociology approach, and so on. The next researchers also can use the same theory but the most challenging in this part is finding the gap.

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CURRICULUM VITAE

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APPENDIX

A. Patriarchy Practices in Arundhati Roy's

1. Patriarchal Relations In Household

a. Women Are Not Allowed to Get Education

Corpus	Page
Ammu finished her schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework. Since her father did not have enough money to raise a suitable dowry, no proposals came Ammu's	36
Everyone was so used to it that they didn't bother to nudge each other or exchange lances. Chacko had been a Rhodes Scholar at Oxford and was permitted excesses and eccentricities nobody else was.	35-36
Chacko's room was stacked from floor to ceiling with books. He had read them all and quoted long passages from them for no apparent reason. Or at least none that anyone else could fathom. For instance, that morning, as they drove out through the gate, shouting their good-byes to Mammachi in the verandah, Chacko suddenly said: <i>"Gatsby turned out all right at the end. It is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men."</i>	35

b. Women Do Domestic labour

CORPUS	Page

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c. Women Do Not Have A Right To Own Property

Corpus	Page
Mammachi just ran it like a large kitchen. Chacko had it registered as a partnership and informed Mammachi that she was the Sleeping Partner.	53
<p>...Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as <i>my</i> Factory, <i>my</i> pineapples, <i>my</i> pickles. Legally this was the case, because Ammu, as a daughter, had no claim to the property.</p> <p>Chacko told Rahel and Estha that Ammu had no Locusts Stand I.</p> <p>“Thanks to our wonderful male chauvinist society,” Ammu said.</p> <p>Chacko said, “What’s yours is mine and what’s mine is also mine.”</p>	63

2. Patriarchal Relations in Paid Work

a. Women Earn Less Than Men

Corpus	Page
Their demands were that paddy workers, who were made to work in the fields for eleven and a half hours a day—from seven in the morning to six-thirty in the evening— be permitted to take a one-hour lunch break. That women’s wages be	65

increased from one rupee twenty-five paise a day to three rupees, and men's from two rupees fifty paise to four rupees fifty paise a day.	
...Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as <i>my</i> Factory, <i>my</i> pineapples, <i>my</i> pickles. Legally this was the case, because Ammu, as a daughter, had no claim to the property.	63

3. Male Violence

a. Women Get Sexual Harassment

Corpus	Page
"If I were you," he said, "I'd go home quickly." Then he tapped her breast with his baton. Gently. Tap tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered. Inspector Thomas Mathew seemed to know whom he could pick on and who he couldn't. Policemen have the instinct.	7
When they left the police station Ammu was crying, so Estha and Rahel didn't ask her what <i>veshya</i> meant. Or, for that matter, <i>illegitimate</i> . It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks.	8

b. Wife Beating

Ammu watched her husband's mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf— <i>The Reader's Digest World Atlas</i> ,—and hit him with it as hard as she could. On his head. His legs. His back and shoulders. When he regained consciousness, he was puzzled by his bruises. He apologized abjectly for the violence, but immediately began to badger her about helping with his transfer. This fell into a pattern. Drunken violence followed by postdrunken badgering.	39-40
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...Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river.	45
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4. Patriarchal Relations in State

a. Women Get No Justice From The State

Corpus	Page
"It's a little too late for all this, don't you think?" he said. He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu's breast as he spoke. He said the police knew all they need to know and that the Kottayam Police didn't take statement from <i>veshyas</i> or their illegitimate children. Ammu said she'd see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton."	7

5. Patriarchal Relations in Culture

a. Women in Mass Media

Corpus	Page
Past Sophie Mol's yellow church. Past the Ayemenem Youth Rung Fu Club. Past the Tender Buds Nursery School (for Touch-ables), past the ration shop that sold rice, sugar and bananas that hung in yellow bunches from the roof. Cheap soft-porn magazines about fictitious South Indian sex-fiends were clipped with clothes pegs to ropes that hung from the ceiling. They spun lazily in the warm breeze, tempting honest ration-buyers.	13-14

6. Patriarchal Relations in Sexuality

a. Women's Body Is To Serve Men

Corpus	Page
Chacko was a self-proclaimed Marxist. He would call pretty women who worked in the factory to his room, and on the pretext of lecturing them on labor rights and trade union law, flirt with them outrageously He would call them Comrade, and insist that	61

they call him Comrade back (which made them giggle). Much to their embarrassment and Mammachi’s dismay, he forced them to sit at table with him and drink tea.	
<p>The day that Chacko prevented Pappachi from beating her (and Pappachi had murdered his chair instead), Mammachi packed her wifely luggage and committed it to Chacko’s care. From then onwards he became the repository of all her womanly feelings. Her Man. Her only Love. She was aware of his libertine relationships with the women in the factory, but had ceased to be hurt by them. When Baby Kochamma brought up the subject, Mammachi became tense and tight-lipped.</p> <p>“He can’t help having a Man’s Needs,” she said primly.</p> <p>Surprisingly, Baby Kochamma accepted this explanation, and the enigmatic, secretly thrilling notion of Men’s Needs gained implicit sanction in the Ayemenem House. Neither Mammachi nor Baby Kochamma saw any contradiction between Chacko’s Marxist mind and feudal libido.</p>	163
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<p>Mammachi had a separate entrance built for Chacko’s room, which was at the eastern end of the house, so that the objects of his “Needs” wouldn’t have to go traipsing <i>through</i> the house. She secretly slipped them money to keep them happy. They took it because they needed it. They had young children and old parents. Or husbands who spent all their earnings in toddy bars. The arrangement suited Mammachi, because in her mind, a fee <i>clarified</i> things. Disjuncted sex from love. Needs from Feelings.</p>	163

B. Main Characters’ Efforts Against Patriarchy Practices

1. Estha

Corpus	Page
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Estha finished school with mediocre results, but refused to go to college. Instead, much to the initial embarrassment of his father and stepmother, he began to do the housework. As though in his own way he was trying to earn his keep. He did the sweeping, swabbing and all the laundry. He learned to cook and shop for vegetables.	10-11
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2. Ammu

Corpus	Page
When they left the police station Ammu was crying, so Estha and Rahel didn't ask her what <i>veshya</i> meant. Or, for that matter, <i>illegitimate</i> . It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks.	8
Ammu watched her husband's mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf— <i>The Reader's Digest World Atlas</i> —and hit him with it as hard as she could. On his head. His legs. His back and shoulders. When he regained consciousness, he was puzzled by his bruises. He apologized abjectly for the violence, but immediately began to badger her about helping with his transfer. This fell into a pattern. Drunken violence followed by postdrunken badgering.	39-40

3. Rahel

Corpus	Page
Rahel grew up without a brief. Without anybody to arrange a marriage for her. Without anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon.	16

When she finished school, she won admission into a mediocre college of architecture in Delhi	16-17
<p>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....</p> <p>Then Baby Kochamma wrote to say that Estha had been re-Returned. Rahel gave up her job at the gas station and left America gladly. To return to Ayemenem. To Estha in the rain.</p>	19

