

**PATRIARCHY PORTRAYED IN ALAN DREW'S *GARDENS  
OF WATER***

**THESIS**

By:

**Dinda Sahira Layali**

NIM 16320116



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2022**

**PATRIARCHY PORTRAYED IN ALAN DREW'S *GARDENS  
OF WATER***

**THESIS**

Presented to  
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In Partial Fulfilment of the Requirement for the Degree of *Sarjana Sastra* (S.S)

By:  
**Dinda Sahira Layali**  
NIM 16320116

Advisor:  
**Dr. Hj. Istia'dah. M.A.**  
NIP 196703131992032002



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2022**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “*Patriarchy Portrayed in Alan Drew’s Gardens of Water*” 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, 25 Desember 2020

The researcher



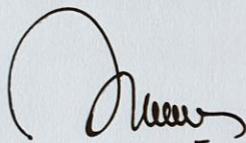
Dinda Sahira Layali  
NIM. 16320116

## APPROVAL SHEET

This to certify that Dinda Sahira Layali's thesis entitled **Patriarchy Portrayed in Alan Drew's *Gardens of Water*** 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.).

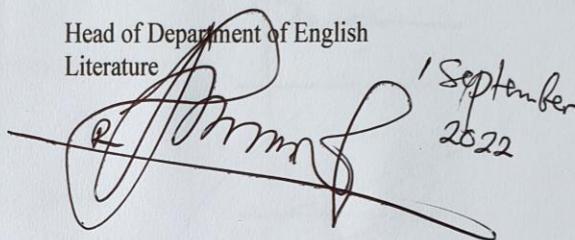
Malang, 25 Desember 2020

Approved by  
Advisor



Dr. Hj. Istia'dah. M.A.  
NIP 196703131992032002

Head of Department of English  
Literature



Ribus Wahyudi, Ph.D.  
NIP 198112052011010007

Acknowledge by



## LEGITIMATION SHEET

This is to certify that Dinda Sahira Layali's thesis entitled **Patriarchy Portrayed in Alan Drew's *Gardens of Water*** has been approved by the Board Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in English Letter Department.

Malang, 25 Desember 2020

The Board of Examiners

Signature

A. Miftahul Huda, S.Hum., M.Pd. (Main Examiner)

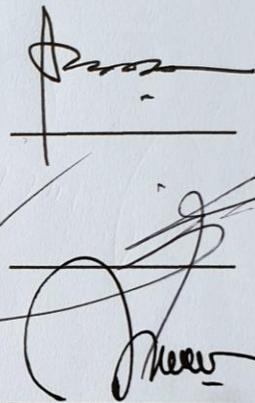
NIP 198403292011011009

B. Dr. Muzakki Afifuddin, S.S., M.Pd. (Chair)

NIP 197610112011011005

C. Dr. Hj. Istia'dah. M.A. (Advisor)

NIP 196703131992032002



Approved by

Dean of the Faculty of Humanities



M. Faisol, M.Ag.

NIP 07411012003121003

## **MOTTO**

*To get a success, your courage must be greater than your fear.*

## **DEDICATION**

This thesis is dedicated to my beloved family; my father Nurcholis, my mother Siti Utinmah, also my sister Nala Tartila and my little brother Ahmad Kibar Alqudsi. Thank you for being my number one supporter and my home.

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All praise due to Allah SWT, the Almighty. There is neither might nor power but with Allah the Great, the Most Merciful, who has given grace and guidance to me, so that the thesis entitled “Patriarchy Portrayed in Alan Drew’s *Gardens of Water*” could be completed. Peace be upon the Prophet Muhammad (saw) who had brought us from darkness into the light, in this life. May we be together with those who believe and receive intercession from Him in the day of Judgement. Aamiin.

With all support, help, and guidance from many people, I can completed my thesis. I would like to express my gratitude to:

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5. To all my friends, who always support me and bring joy all this time
6. To myself for going this far.

I realize that this thesis is not perfect. Therefore, some critics and suggestion are appreciated. The researcher also hope that this will be useful for reader who needs information more about patriarchy and feminism.

## ABSTRACT

Layali, Dinda Sahira. (2020) Patriarchy Portrayed in Alan Drew's *Gardens of Water*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Hj. Istia'dah. M.A.

Keywords: Feminist Literary Criticism, Radical Feminism, Patriarchy

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Patriarchy is still becoming an issue in society that never ends. Men's dominance over women is a problem that still substantial. Therefore, this research was conducted to provide more knowledge and awareness of patriarchal practices that is still occur in society. This study aims to analyze aspects of patriarchal practice portrayed in Alan Drew's *Gardens of Water* and how the struggle of female characters against patriarchal practice contained in the novel.

Feminist literary criticism is applied as the method to analyze literary work. This study uses the radical feminism perspective and the theory of patriarchy by Sylvia Walby. The primary data were taken from the novel *Gardens of Water* by Alan Drew as the object of literary criticism, which consisted of 61 chapters and 354 pages and was published by Random House Publisher Group in 2008. The researcher selected and collected the data, classified it, and then analyzed the data by interpreting the data based on six structures of patriarchy by Sylvia Walby.

The result of this study shows that the novel *Gardens of Water* by Alan Drew portrayed four of six patriarchal structures by Sylvia Walby. These are production relations in the household, patriarchal culture, male violence, and patriarchal relation in sexuality. In addition, the study also found several struggles of female characters against patriarchal practices. One of them is Irem, who realizes that she is trapped in the house and tired of household chores. She wanted a more free and happy life without being confined in the house. Moreover, Nilufer urged her husband to decide to move to a more appropriate refugee camp immediately. Ultimately, she decided by herself without waiting for her husband's approval. In addition, Irem also suffers from trauma and mental stress due to pressure from her parents and society. The oppression causes her to do self-injuries and commit suicide as her last struggle to free herself from patriarchal oppression.

## ABSTRAK

Layali, Dinda Sahira. (2020) Patriarchy Portrayed in Alan Drew's *Gardens of Water*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Istia'dah. M.A.

Kata kunci: Kritik Sastra Feminis, Feminisme Radikal, Patriarki

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Patriarki masih menjadi masalah di masyarakat yang tidak pernah berakhir. Dominasi laki-laki atas perempuan merupakan masalah yang masih substansial. Oleh karena itu, penelitian ini dilakukan untuk lebih memberikan pengetahuan dan kesadaran terhadap praktik patriarki yang masih terjadi di masyarakat. Penelitian ini bertujuan untuk menganalisis aspek-aspek praktik patriarki yang tergambar dalam *Gardens of Water* karya Alan Drew dan bagaimana perjuangan karakter-karakter perempuan dalam novel terhadap praktik patriarki yang terdapat dalam novel tersebut.

Kritik sastra feminis digunakan dalam penelitian ini sebagai metode untuk menganalisis karya sastra. Penelitian ini menggunakan perspektif feminisme radikal dan teori patriarki oleh Sylvia Walby. Data primer diambil dari novel *Gardens of Water* karya Alan Drew sebagai objek kritik sastra yang terdiri dari 61 bab dan 354 halaman dan diterbitkan oleh Random House Publisher Group pada tahun 2008. Peneliti memilih dan mengumpulkan data, mengklasifikasikan, dan kemudian menganalisis data dengan menginterpretasikan data berdasarkan enam struktur patriarki oleh Sylvia Walby.

Hasil penelitian ini menunjukkan bahwa novel *Gardens of Water* karya Alan Drew menggambarkan empat dari enam struktur patriarki oleh Sylvia Walby. Yaitu hubungan patriarki di dalam rumah tangga, budaya patriarki, kekerasan laki-laki, dan hubungan patriarki dalam seksualitas. Selain itu, peneliti ini juga menemukan beberapa perjuangan dari karakter perempuan terhadap praktik patriarki. Salah satunya adalah Irem yang menyadari bahwa dirinya terjebak di dalam rumah dengan banyak pekerjaan rumah tangga yang membuatnya lelah. Dia menginginkan kehidupan yang lebih bebas dan bahagia tanpa selalu berada di dalam rumah. Dan selanjutnya Nilufer yang mendesak suaminya untuk segera memutuskan pindah ke kamp pengungsi yang lebih layak. Dan pada akhirnya, dia bisa memutuskan sendiri tanpa menunggu persetujuan dari suaminya. Selain itu, Irem juga mengalami trauma dan stres akibat tekanan dari orang tua dan masyarakat. Dimana tekanan dan luka batinnya tersebut mengakibatkan dia melukai dirinya sendiri dan pada akhirnya melakukan tindakan bunuh diri yang merupakan bentuk perjuangan terakhirnya untuk bisa bebas dari tekanan patriarki.

## مستخلص البحث

ديندا سهرنا ليالي، 2020، البطريركية تم تصويرها في حدائق آلان درو *Gardens of Water* ، بحث الجامعي، قسم أدب الإنجليزية، كلية الإنسانية، جامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج.  
المشرفة : د. الحاجة استعاجة، الماجستير  
الكلمات المفتاحيان : النقد الأدبي النسوي ، النسوية الراديكالية ، الأبوية

لا تزال الأبوية مشكلة في المجتمع لا تنتهي أبداً. لا تزال هيمنة الرجال على النساء مشكلة كبيرة. تهدف هذه الدراسة إلى تحليل جوانب الممارسة الأبوية التي تم تصويرها في حدائق آلان درو *Gardens of Water* وكيف تستجيب الشخصيات الرئيسية للممارسة الأبوية الواردة في الرواية.

يستخدم النقد الأدبي النسوي كوسيلة لتحليل الأعمال الأدبية. يستخدم هذا البحث منظور النسوية الراديكالية ونظرية الأبوية لسيلفيا والبي. تم الحصول على البيانات الأولية من رواية *Gardens of Water* التي كتبها آلان درو كموضوع للنقد الأدبي يتكون من 61 فصلاً و 354 صفحة ونشرتها مجموعة Random House Publisher Group في عام 2008. اختار الباحث وجمع البيانات ، وصنفها ، ثم حللها. البيانات من خلال تفسير البيانات على أساس ستة هياكل أبوية من قبل سيلفيا والبي.

تشير نتائج هذه الدراسة إلى أن رواية *Gardens of Water* التي كتبها آلان درو تصف أربعة من الهياكل الأبوية الستة لسيلفيا والبي. وهي علاقة الإنتاج في الأسرة والثقافة الأبوية وعنف الذكور والعلاقات الأبوية في الحياة الجنسية. بالإضافة إلى ذلك ، وجد هذا البحث أيضاً بعض صراعات الشخصيات النسائية ضد الممارسات الأبوية. يدرك إيريم أنه عالق في المنزل مع الكثير من الأعمال المنزلية التي تجعله يشعر بالتعب. أراد حياة أكثر حرية وسعادة دون أن يكون دائماً في المنزل. حثت نيلوفر زوجها على اتخاذ قرار فوري بالانتقال إلى مخيم أكثر ملاءمة للاجئين. وفي النهاية ، يمكنها أن تقرر بنفسها دون انتظار موافقة زوجها. بالإضافة إلى ذلك ، عانت إيريم أيضاً من الصدمة والتوتر بسبب الضغط من الوالدين والمجتمع. أدى الضغط إلى جرح نفسه والانتحار في نهاية المطاف وهو آخر شكل من أشكال نضاله للتخلص من الضغط الأبوي.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter discusses the background of the study and it followed by the problem of the study, objective of the study, the significance of the study, scope and limitation, definition of key terms, and research method. Besides, it also provides some of the previous studies.

#### **A. Background of the Study**

Nowadays, patriarchy is still becoming a massive issue in society. The relationship between women and men is a problem that never ends. It happens because the patriarchal cultures consider women's position below men, which places women under men's shadow. Thus, it causes gender inequality and makes women oppressed. In a patriarchal culture, women's values as a person who is gentle and need protection from men are only to make them weaker and easier to be dominated by men, and not to make them strong and able to survive and be creative in the face of life's uncertainties. Moreover, women are number two, and they are always discriminated against according to their role in society. Men are the world's standard, and women can only be explained as far as they are concerned with men.

The values of society often determine the roles of men and women. Sometimes men are identified with work in the public sphere. Man is the head of the family as well as the leader of the family. Men are seen by society as the ones

who should earn a living outside the home, while women are constructed as weak figures who are supposed to do household chores, take care of their husbands and care for children, cook, and do other household chores (Omara, 2004).

Gender inequality between men and women in society is rooted in a series of experiences of sexuality from childhood to adulthood, which results in different perspectives; not only do men see themselves as masculine, and women see themselves as feminine, but also the way society views that masculinity is better than femininity. Biological differences between men and women are considered as the beginning of the formation of a patriarchal culture. Society views the biological differences between the two as unequal status. Women who do not have muscles are believed to be the reason why society places women in a weak position (inferior). (Wardani, 2009).

Patriarchy is a system that positions men as power-holders and dominates leadership roles over women. Murniati (2004) states that patriarchal culture is a culture that does not accommodate equality and balance so that the existence of women is not important. In general, patriarchy can be defined as a system characterized by men (fathers). In this system, it is men who have the power to decide (Karkono et al., 2020).

According to Walby, she defines patriarchy as a 'system of social structures and practices in which men dominate, oppress, and exploit women.' Also, Walby argues that patriarchy works across six distinct mechanisms in a more dynamic manner. They are patriarchal in production relation in the

household, patriarchal relation between the paid worker, patriarchal state, male violence, patriarchal relations in sexuality, patriarchal cultural institution.

Besides the six structures of patriarchy, Walby distinguishes two main forms of patriarchy; private patriarchy and public patriarchy. Private patriarchy is based upon household production as the main site of women's oppression. Public patriarchy is based principally on public sites such as employment and the state. In private patriarchy, the expropriation of women's labor takes place primarily by individual patriarchs within the household, while in the public form, it is a more collective appropriation.

The patriarchy system is recognized as a system that has become a system of society in general. Erich Fromm states that the patriarchal system, in which men are destined to regulate women, prevails throughout the world. Only in small primitive communities can be found remains of older matriarchy forms (Fromm, 2002: 177). In patriarchy, men have the superiority of power, and women as the inferior. The superior power uses its power to control the inferior. The patriarchal culture places the social position of men higher than women so that it teaches men's attitudes and behaviors that humiliate and suppress women.

According to Beauvoir (1974), education, law, customs, norms, and values in a patriarchal culture show how it means to be a woman, the second individual. Women are not born but made. Before the law, women cannot represent themselves. She always had to be under guardianship by her father, husband, uncle, or brother. The virtue of women is devotion to men, as essential (Pranowo, 2013). Women must seize the opportunity to achieve equality in economic and

social matters to become equal subjects with men. The liberation of women from the patriarchal culture and the women themselves can only do the existing social system's shackles. Women must start with their personalities.

Moreover, this research takes Alan Drew's *Gardens of Water* as the object of literary criticism, which consist of 61 chapters and 354 pages and was published by Random House Publisher Group in 2008. *Gardens of Water* is a great debut novel by Alan Drew in 2008. This novel has received critical acclaimed, has been translated into ten languages and published in over two-dozen countries. This novel is interesting to be analyzed because there are two different families in Turkey who has different culture. The Turkish family who still deal with patriarchal culture and the American who are not. The novel represents women's life dominant by men. The society that men are more respectable than women.

The novel has a setting in Turkey when a family suffers from an earthquake disaster. A family consists of four members: a father named Sinan, a mother named Nilufer, a daughter named Irem, and a son named Ismail. The women in the family have to do all the household chores and are not allowed to leave the house by themselves. Nevertheless, the earthquake make Irem was freer to leave the refugee tents set up by volunteers who arrived from America with the survivors. In addition, it make her was freer to meet the American boy she liked who live in the same apartment building before the disaster.

Irem wanted the freedom that could possibly be obtained by marrying a young American. She wanted space without being confined at home all the time.

But her family did not like the young American. And also people gossiping about him for continuing to see Dylan. They consider it inappropriate for a woman to meet a man who is not her family or husband. It causes conflicts in the family, society, and Irem herself.

The novel consists of some patriarchy where the men always dominant to the women. The point is that women feel exploited by men in the biological matters of women, like in the role of pregnancy and motherhood. The woman character played by the daughter fight for the equality and freedom among her family, although his parents does not like with it. This research will explain more the patriarchy described in *Gardens of Water*.

The researcher analyzes the patriarchal system in the novel Alan Drew's *Gardens of Water* using radical feminist perspective and patriarchal structure by Sylvia Walby. The novel Alan Drew's *Gardens of Water* has previously been researched but with different research and theorist. This novel has been researched by Yana Maliyana with the title *Edward Said's Orientalism and the Representation of the East in Gardens of Water by Alan Drew*. This research is using the Orientalism theory by Edward Said. The study using the same novel but in different theories.

Moreover, the researcher analyzes patriarchal practice in the novel Alan Drew's *Gardens of Water* because it portrayed patriarchal practices and has never been studied using radical feminist perspective and patriarchal theory before. Therefore, this research can provide awareness and an overview of the patriarchal practice around society.

Hence, the researcher choose the novel *Gardens of Water* because it's interesting to be analyzed. This novel can give more representation about patriarchy and also can open people's mind about bad patriarchal culture. Thus, people know that women should have the same rights as men because they also deserve to be happy and freedom.

### **B. Problems of the Study**

1. What aspects of patriarchal practices portrayed in the novel Alan Drew's *Garden of Water*?
2. How do the female characters struggle against the patriarchal practice in the novel Alan Drew's *Gardens of Water*?

### **C. Objective of the study**

According to the research question, the objective of the study is formulated as,

1. To analyze the aspects of the patriarchal practice portrayed in the novel Alan Drew's *Gardens of Water*
2. To analyze how the female characters struggle to patriarchal practice in the novel Alan Drew's *Gardens of Water*

### **D. Significance of the study**

This study is expected to give some contributions to the development of the literary studies, theoretical and practically. Theoretically, this research may

develop theoretical knowledge of literature about patriarchy, radical feminist perspective and feminist literary criticism in the novel of Alan Drew's *Gardens of Water*. This study is also expected to be useful for the reader who will understand more about the novel. Practically, this research can be used as a reference for the readers who are interested in learning about patriarchy and for the reader who are interested about feminism. They may use this analysis as the review of related literature.

#### **E. Scope and Limitation**

The researcher focuses on the patriarchy aspect that portrayed in Alan Drew's *Gardens of Water* and how the men characters have domination to the women characters. Meanwhile, the women character present by the daughter in the family want a different and freer life than just being stuck at home doing household chores like her mother. This study focus to analyze the novel using radical feminist perspective and patriarchy theory of Sylvia Walby. Moreover, this study only focuses on four of six structure of patriarchy, they are patriarchal relation in household, patriarchal culture, male violence and patriarchal relation in sexuality. Because two other structure of patriarchy; patriarchal relation in paid work and patriarchal relation in state cannot be found in the novel.

#### **F. Definition of Key terms**

1. Feminist literary criticism is a literary criticism using feminist theory, which focuses on women's perspective in all aspects.

2. Radical Feminism is a branch of feminist literary criticism which states that the oppression of women is due to the patriarchal structure.
3. Patriarchy is a social system where males possess primary power and predominate in political leadership positions, moral authority, social privilege, and property ownership.

### **G. Previous studies**

The researchers looked at some previous studies both the object of Alan Drew's *Gardens of Water* and the topics of patriarchy to be used as reference to conducting the research.

The first research is Ghalih Ragasatiwi (2018) the student of Universitas Islam Negeri Maulana Malik Ibrahim Malang, who did the research entitled *The Portrait of Patriarchy in The Novel The Girl on The Train by Paula Hawkin*. This research aims at investigate the patriarchy in Paula Hawkins's novel *The Girl on the Train*. The method applied using radical feminism perspective which focuses on patriarchy by Sylvia Walby to identify the patriarchy in the novel *The Girl on the Train*. The researcher found the three model structure of patriarchy that used to identify the patriarchy in the novel *The Girl on the Train* according to the statement problem of the study, they are paid employment, relation in state and male's violence.

The next previous study was conducted by Alifatul Qolbi Mu'arof (2016). She is a student of Universitas Islam Negeri Maulana Malik Ibrahim Malang. The

title of her study is *The Struggle Against Patriarchy Described in Mukhtar Mai's In the Name of Honor*. This study aims to investigate patriarchy described in Mukhtar Mai's *In the Name of Honor*. This research method used literary criticism radical feminism as an approach and patriarchy theory from Sylvia Walby. As a result, The researcher found four aspects of patriarchal system based on four models structure of patriarchy, they are patriarchal production relations in household, patriarchal state, male violence and patriarchal culture. In addition, the researcher also found the struggle against patriarchy, such as the struggle for education, justice in the court and for sisterhood.

The next research was conducted by M. A. Adam Ramadhan (2019) with the title *The Main Characters' Efforts Against Patriarchy Practices in Arundhati Roy's The God of Small Things*. This study aims to describe the practice of patriarchy that exist in the novel *The God of Small Things* by Arundhati Roy and to analyze how the main characters struggle against patriarchy. This research using radical feminist perspective as research design. The result is the novel *The God of Small Things* has described all of the six structure of patriarchy by Sylvia Walby. The patriarchal structure that is mostly found is patriarchy in the household. Moreover, the research also found how the effort of the main characters against patriarchy.

The fourth researcher is Difa Nur Musalliyah (2018) with the research title *Patriarchal System of Dothraki Society in a Clash of Kings by George R.R. Martin*. This study aims to analyze patriarchal system in Dothraki society in the novel *A Clash of Kings* by George R. R. Martin. The study uses the theory of

patriarchy by Sylvia Walby Perspective. The result is that the researcher found four structure of patriarchy; patriarchal culture, patriarchal relation in sexuality, male violence and patriarchal relation in state. Also the main character struggle against patriarchy in Dothraki Society.

The last previous study was conducted by Maria Angelia (2017) with the title *Sisterhood Stands Against Patriarchy in Anita Diamat's The Red Tent*. This study aims to analyze the form of sisterhood before challenges of the patriarchal mode of production and male violence. This study uses the patriarchal structure by Sylvia Walby to analyze the form of patriarchy in society. The result is that researcher found patriarchal culture, patriarchal mode of production and male violence. Moreover, this study shows that sisterhood fight against patriarchal culture in the form of polygamy and birthright. Also, the patriarchal culture leads to women's oppression in the patriarchal mode of production and male violence.

Those previous studies has the same object with different topics and different object with the same issues about feminism and patriarchy concept. The previous studies are really helpful and give contribution to the research. However, this research takes the focus on feminism patriarchal. Hence, the researcher decide to analyze the object Alan Drew's *Gardens of Water* using the patriarchy theory by Sylvia Walby

## **H. Research method**

### **1. Research Design**

This study uses feminist literary criticism to criticize the novel by Alan Drew's *Gardens of Water*. According to the goal of analysis to enrich the reader's understanding of literary work, the researcher tries to analyze and explore the novel using feminist perspective and Walby's theory of patriarchy.

### **2. Data Sources**

The data is taken from the novel *Gardens of Water* by Alan Drew. This novel was published in 2008 by Random House Publisher Group. *Gardens of Water* consist of 61 chapters and 354 pages.

### **3. Data Collection**

The researcher read the novel repeatedly to collect the data and get a deep understanding. Then, the researcher selected the content of data related and showed patriarchy that experience by the main characters. Afterwards, the researcher is classifying the required data to answer the problem of the study.

### **4. Data Analysis**

The researcher takes some steps to analyze the data. After classifying the data, the researcher analyzes the data by interpreting the data using theory of patriarchy by Sylvia Walby. The analysis includes six structure of patriarchy which was found in the novel Alan Drew's *Gardens of Water*. Afterwards, the researcher verified the findings with the data analysis. The last step was writing the conclusion as the final result of the analysis.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, the researcher reviews some theories related to the study. They are feminism literary criticism, radical feminism, and the theory of patriarchy. The researcher also provides the explanation of six structures of patriarchy by Sylvia Walby.

#### **A. Feminist Literary Criticism**

Feminism is the belief that women are treated inequitably within a society structured to give priority to male views and interests, purely and simply because they are women. (Gamble, 2004). Feminism is an issue about gender inequality between men and woman. It happens because men's interests are always prioritized over women's interests. It is correlated with activities to fight for women's right and equality. The goal of feminism is to improve the women's condition, to end male domination and women's oppression. Therefore, women can have their rights in education, politics, social, economy and others. Thus, feminism can formulated as a belief, movement and effort to fight for equality in the position of women and men in a patriarchal society (Suwastini, 2013).

Historically, according to Hodgson-Wright in *The Routledge Companion to Feminism and Postfeminism* by Sarah Gamble (2004), the early feminism can be described as any attempt in its many forms between 1550-1700 to contend with patriarchy. The focus of the early feminist movement was to fight against people's

thoughts about the position of women who were seen as weaker, more emotional and irrational. However, the 1550–1700 era saw no legislative change in women's position. At the end of the century, women had no formal rights, including the right to vote, in local or national government. Despite the fact that conditions for women's education significantly improved from 1550–1700, women were barred from pursuing university education and the related benefits (Hodgson-Wright, 2004).

Feminist movement was divided into three waves. The first wave of feminist movement was started with Mary Wollstonecraft's publication of *Vindication of the Rights of Woman* in 1792. Mary Wollstonecraft was the first person to speak out loud to middle-class women, especially mothers, as most influences in society. Her emphasis was to make women more educated. Instead of the opportunity to fascinate future husbands, they have the chance of economic independence to give them equality and integrity. She says that women in the future might train as doctors, pursue business, or study politics. She also suggests that 'women should have representatives, instead of being arbitrarily governed without any direct share in government deliberations.' Still, this gesture remains undeveloped towards participation in the legislature of the nation (Gamble. 2004).

The second wave feminism began in the 1960s with the publication of *The Feminine Mystique* by Betty Freidan. Moreover, according to Thornham (2006), Simone de Beauvoir's book *The Second Sex* became one of the main references to feminism of the 1970s. Both Betty Freidan and Simon de Beauvoir believed that the only way to free women from oppression was to change women themselves.

(Suwastini, 2013). One of the best ways to change the women's condition is to make women themselves aware that they are being confined and oppressed in a patriarchal society. Hence, they could try to break out of the social structure of the patriarchy.

The third wave feminism began in 1980. Only some classes of females, such as middle-class white women, are considered to represent second-wave feminism. In addition, it does not cover class and race issue. It has contributed to the growth of a feminism that needs diversity, with so many voices that are not reflected in the second wave of feminism. Therefore, the third wave feminism is a movement of liberation from the feminist ideology that is outdated and tends to be more universal.

According to the theory, feminism has some kinds of concepts. Generally, three types of feminism are Liberal feminism, Radical feminism, and Marxist feminism. Each other has development from different interests and perspective of feminism. These kinds of feminism can help in analyzing literary works by understanding each different concept, perspective and approach.

Liberal feminist demand equality of men and women. Liberal feminism was born when the social and economic position of women was decreasing. Women spend more time caring for their husbands and kids at home. It makes women unable to pursue their abilities because women's room is small (Adji et al., 2009). Taylor claimed a married woman cannot be her husband's true equal unless she has the confidence and sense of entitlement that come from contributing "materially to the support of the family" (Tong, 2009). Therefore women should

have the same opportunities and rights as men because some of them also do whatever man can do

Radical feminists state that the sex/gender system is the main cause of oppression against women. Oppression of women can occur because of the patriarchal system (Kurnianto, 2017). They insisted that the domination of men over both the sexual and reproductive lives of women and the self-identity, self-respect, and self-esteem of women is the most basic of all the oppressions visited on each other by human beings (Tong, 2009). Radical feminism argues that the cause of oppression of the people women are rooted in gender men themselves and ideology patriarchy. According to radical feminism, physical control of women by men, such as sexual intercourse, is the basis of oppression of the people women (Fakih, 2013). The point of radical feminists is to fight against the oppression of women by men and make women realize that they have full rights and control over their bodies, so that they have the freedom to do anything about themselves.

Marxist feminism is the relation between feminism and capitalism. Marxist feminism believes that feminist movement cannot be separated from economic side. They believe capitalism reinforces patriarchy, identifies women as consumers, and therefore perpetuates female oppression as the 'domestic slave' (Politics, 2011). In classical Marxist feminists, affirming the theories of Marx and Engels, tended to use a class analysis rather than a gender analysis to describe the oppression of women. In addition, Evelyn Reed thinks that oppression of women is not only done by men, although she also agrees that it is dominated by men. But

bourgeois women are also capable of oppressing the proletariat, both men and women because in a capitalist system, money is the greatest power (Tong, 2009).

Literary criticism itself is the study of concrete work or the study of literary works (Wellek & Warren, 1995). Literary criticism is an activity that aims to research, examine, interpret and assess a literary work using literary theory. Hence, literary criticism that using feminist literary theory or focus on feminist aspect and perspective is called feminist literary criticism. Feminist literary criticism focused on the analysis about the position of women in many aspects and how women are portrayed in literary works.

The feminist literary criticism of today is the direct product of the 'women's movement' of the 1960s. This movement was, in important ways, literary from the start, in the sense that it realised the significance of the images of women promulgated by literature, and saw it as vital to combat them and question their authority and their coherence. In this sense the women's movement has always been crucially concerned with books and literature, so that feminist criticism should not be seen as an off-shoot or a spin-off from feminism which is remote from the ultimate aims of the movement, but as one of its most practical ways of influencing everyday conduct and attitudes (Barry, 1990).

## **B. Radical Feminism Perspective and Theory of Patriarchy**

Radical feminism developed rapidly in the 1960s and 1970s. Radical feminism argues that gender inequality is caused by biological differences between men and women. The biological structure of women makes women

always in an inferior position in various contexts of daily life. This involves the roles of women's pregnancy and motherhood (Rokhmansyah, 2016). Besides, the biological structure of men makes them have a higher position than women. Thus, radical feminism often refers to the domination of men over women in the family and the patriarchal system which is considered as the cause of the oppression.

Radical feminists argue that women's oppression is the result of the system of patriarchy, a system of domination in which men as a group have power over women as a group (Storey, 2009). Radical feminist theory in particular, identifies male violence against women as a form of social control. This perspective highlights that when they do happen, these widespread and targeted acts of violence affect all women, whether we personally are lucky enough to have avoided them or not. They affect all women by restricting women's freedom, liberty and personhood. All women, in all our diversity, know what it is to live with the fear or reality of male violence (Mackay, 2015).

Abdul Karim (2014) argues that radical feminism is a feminist movement that calls for more specific and completely independent women to exist, so that gender subordination, which has traditionally taught, could be avoided in turn. This movement relies on the belief that women's oppression is due to a male-centred patriarchal culture. It aims to destroy the patriarchal system that focused on the biological roles of the bodies of women and also aims to free men and women from society's patriarchal gender roles (Syarifuddin, 2020).

Radical feminists, inspired by the knowledge that women's fates were fundamentally connected, declared that "the personal is political" and that all

women are "sisters." They insisted that the most fundamental of all the oppressions that human beings on each other are men's domination of women's sexual and reproductive lives and women's self-identity, self-respect, and self-esteem (Tong, 2009).

According to Thornham (2006) second wave of feminism in America can be categorized into two groups, liberal and radical. Siegel (2007) state that radical feminism is rooted in the reactions of feminists who feel unsettled in now liberal feminism because of differences in race, class and protests against American atrocities in the Vietnam war. According to radical feminism, women have been forced by the patriarchy to be apolitical, succumbing, and soft. They oppose beauty pageants because they see them as a means of feeding women with beauty standards that undermine women's position (Suwastini, 2013).

Radical feminist theory similarly asserts that the biological differences between women and men are the basis of women's subordination, a relation existing prior to class or racial oppression. This perspective holds that patriarchy, as a transhistorical structure of domination, constitutes the family as the fundamental source of women's oppression and as the key site for the colonization and control of women's bodies (Feldman, 2001).

Radical feminism is defined by its study of gender inequality, in which women as a community are oppressed by men as a group and are the primary beneficiaries of women's subordination. The system domination called patriarchy (Walby, 1990). According to Chris Weedon's definition in *Feminist Practice and Poststructuralist Theory* (1987) the term 'patriarchal' points to relations of power

in which the interests of women are subordinated to men's interests. These relationships of power take on many forms, from the sexual division of labor and the social organisation of procreation to the internalized standards of femininity that we live through. Patriarchal dominance is based on the social sense of the biological sexual differentiation (Gamble, 2004).

The term 'patriarchy' originally comes from the Greek language, and strictly speaking, it means the rule of the father. It is used mainly to describe a male head of household or a father or grandfather who headed up a family. But the word is now used more widely and generally to mean male rule or male dominance; in a whole culture, a whole society or a whole nation, for instance, male dominance or male superiority. The term patriarchy is used by feminists to refer to male dominance, to societies in which men as a group control conventional positions of influence, such as societies like ours, in culture, politics, industry, law, military and policing (Mackay, 2015).

According to Rubin (1975), Engel (1977), the term "patriarchy" has a double meaning: "rule of men" and "rule of the father." Its literal meaning is "rule of the father," and its original use was to describe a specific type of male-dominated family- the large household of the *patriarch*, which included women, junior men, children, slaves, and domestic servants all under the rule of this dominant male (Omvedt, 1986). For these reasons, some theorists object to the extension of the term to describe all forms of male domination in the world outside the family as well as in it. Yet this extension seems to be helpful because

it pinpoints the fact that the family is indeed a-or the- crucial social institution mediating women's position in the entire production system.

Sylvia Walby (1990) describes patriarchy as a system of structures and practices of society where men regulate, oppress, and abuse women. She classified patriarchy into six structures. These six structure are related each other. They are patriarchal relation in the household, patriarchal relation in paid employment, patriarchal relation in state, patriarchal relation in sexuality, male violence and patriarchal culture.

#### 1. Patriarchal Relation in the Household

Firestone in *Theorizing Patriarchy* by Sylvia Walby (1990) argues that the central role of women's subordination is reproduction and the household as a central to women's subordination. Women are vulnerable and dependent on men because of the biological risks surrounding reproduction, such as pregnancy, menstruation, childbirth, breast-feeding, and child rearing (Walby, 1990). At home, a woman or wife has to do household chores for free under the demands of the husband. It is through these that the domestic work of women is expropriated by their husbands. In exchange for her work, women may receive her maintenance, particularly when she is also not engaged in wage labor. Housewives are the class of production, while the husband is the class of expropriation.

Rich (1997) finds children to be a significant source of joy to women and motherhood to be a potentially blissful experience. Motherhood as an institution under patriarchy does cause women a lot of issues, but this is due to patriarchy,

not to motherhood itself. Therefore, being motherhood is not a problem because a mother can also have power, but because of a patriarchal system that causes men or fathers have a higher position so they can have power over women and all the member of the family.

## 2. Patriarchal Relation in Paid Work

This Paid Employment structure defines the difference between men and women include the pay, types and extent in a working world. As a result of decisions on the division of time for men and women in families, women are paid less than men because they have less skill and labor market experience and less credentials than men. Human capital theorist argues that women's role within the family, who work to care for their children, husband or even elderly parents makes them have less human capital than men (Walby, 1990).

Therefore, the position of women in the family or household influences to their paid work. Women earn lower wages than men because they find it difficult to get better job. They get jobs with low wages because they are considered to have lower skills than men. Hartmann (1981) states that the significant sites of women's oppression by men are both house work and wage labor. In the field of paid employment, organized men use occupational segregation to retain access to the best paid jobs for themselves, at the expense of women. Women do more work inside the household than men, even though they also have paying jobs (Sultana, 2012).

### 3. Patriarchal Relation in State

According to Hanmer and Saunder (1984), they see men's violence is crucial in preserving women's oppression, and the lack of state action to prevent it is analyzed as the collusion of the state (Walby, 1990). The state is considered unable to provide justice for women victims of male violence. It makes women dependent on asking for protection from their closest people or men they know who is most likely to be the source of violence against them. Hence, the violence of men against women is seen as an essential basis for the control of men over women, which is essentially based on the patriarchal system.

The state is patriarchal as well as capitalist and racist. However, while many changes make it easier for women to enter the public domain, there are not so many that strengthen women's role in it. While the law on equal opportunities may have been thought to improve women's status in this regard, it is generally considered to have had only a small impact (Walby, 1990).

### 4. Male's violence

Male violence against women includes rape, sexual assault, wife-beating, workplace sexual harassment, and child sexual abuse. Male violence is widely regarded as individually motivated and with little social consequences, although a few women are traumatized. Brownmiller (1976) states that male violence is based on men's control over women (Walby, 1990). Male violence happens to keep women under men's power; according to O'Brien that men tend to use violence in a marriage if they do not have a stable economic and educational

superiority over their wives. The violence is a superiority that they show to maintain their wives' control if the usual forms of power, such as their higher wage, are missing.

Male violence, despite its seemingly individualistic and diverse form, constitutes a different structure. It is behavior that women regularly experience from men, with legal consequences on most women's behavior. Male violence against women is systematically forgiven by the state's refusal to intervene against it, except in exceptional cases. At the same time, the practices of rape, wife-beating, sexual assault, etc., are too decentralized in their existence to be part of the state itself (Walby, 1990). Therefore, the state's refusal to intervene effectively to support women is part of the problem in reducing male violence over women.

##### 5. Patriarchal Relation in Sexuality

Sexuality is a place or medium where men can dominate women. Men simultaneously sexualize women and dominate them. Heterosexuality is a central institution in the domination of men over women. Sexuality, specifically the institution of heterosexuality, is a central institution of patriarchy. In heterosexual relationships, women represent men emotionally and materially, as well as sexually. Women support men more than men support women. Women are more emotionally sensitive than otherwise; because of their male upbringing, men are unprepared and unable to reciprocate entirely due to their dominant position. Men often benefit from material service in the context of the immense housework burden that falls on women (Walby, 1990).

Through rape, prostitution, pornography and other cultural practices, male sexuality is enforced upon females. Females are controlled by forced and physically bound by such practices as footbinding,. In marriage, women's labor is expropriated, their fertility is regulated, their imagination is cramped by persecution and knowledge is withheld from them (Walby, 1990).

Radical feminist theory sees intimate relations between women as expected, given what women share under male patriarchy. Women's closest mates appear to be women rather than men. If sexual partners of women are selected on the basis of sharing, liking, and love, as generally supposed then one would expect women to have sexual relations with women rather than men. Faderman (1981) argues these romantic friendships were accepted as long as they were not disrupting patriarchal ties (Walby 1990).

## 6. Patriarchal Culture

Social relations are part of the activities that form the patriarchal structure. The representation of gender is part of the process that makes up cultural notions of femininities and masculinities found in all areas of social relations. The most traditional approach to sexual difference is to see masculine and feminine identities as reflecting biological structure, bodies, hormones, muscles, and genes.

Socialization is thought to occur mainly during adolescence, during which boys and girls learn the correct behavior for their gender. They understand the social stereotype, which states that masculinity includes assertiveness, being active, energetic, quick to take the initiative, and femininity with cooperativeness,

passivity, gentleness, and emotionality. The male image and the masculine view of the world at the expense of women make it more difficult for women to think outside of a patriarchal world view.

The six described are actual, deep structures and required to capture the Westernized societies' differences in gender relations. The six structures, both reinforcing and blocking, have causal effects on each other but are distinctly independent. Besides the six structure of patriarchy, Walby argues that there are two distinctive forms of patriarchy; private patriarchy and public patriarchy.

As the primary site of women's oppression, private patriarchy is focused on household development. The appropriation of women's labor takes place mainly in private patriarchy by individual patriarchs within households. In the comparatively personal domain of the home, the patriarchy governs women individually and directly. In private patriarchy, a man is a direct oppressor and receiver, individually and directly, of women's subordination, in his role as a husband or father.

Public patriarchy is focused mainly on public areas, such as jobs and the state. Public patriarchy is a form in which both public and private rooms are accessible to women. They are not barred from the public areas but are subordinated within them nevertheless. Women's expropriation is carried out more collectively than by individual patriarchs. The household may continue to be a patriarchal oppression site, but it is no longer the primary place where women are present. Women's abuse occurs at all levels of the public form of patriarchy, but

women are not officially excluded from all. Women are oppressed in any institution.

## **CHAPTER III**

### **FINDING AND DISCUSSION**

In this chapter, the researcher discusses the result of the analysis according to the research question in chapter one. In the first part, the researcher analyzes the aspect of patriarchy faced by the major female character in the novel *Gardens of Water* by Alan Drew. The second part discusses about how the female characters struggle to patriarchal practice. There are six model of patriarchy by Sylvia Walby, but the researcher only found four model of patriarchy; production relations in the household, patriarchal culture, male violence, patriarchal relation in sexuality.

#### **A. Patriarchy Portrayed in the Novel *Gardens of Water***

This part analyzes the aspect of patriarchy faced by the major female character in Alan Drew's *Garden of Water* based on patriarchy structure by Sylvia Walby. The researcher discuss four of six patriarchal structures. Those are patriarchal relation in the household, patriarchal culture male violence and patriarchal relations in sexuality.

##### **1. Production Relations in the Household**

Patriarchal relation in the household is positioning women as the production class and men as the expropriation class. Men have the duty to focus on external jobs, and women take care of the family members' internal needs

(Walby, 1990). It means that women in a family have the responsibility for doing household chores. They should do domestic chores such as cooking, washing, cleaning, caring for children, and others. Women should be doing household chores for free and under the demand of the husband. Often, women's effort is not highly appreciated because it is considered a normal thing that should be done. Men are only responsible for earning money and the rest they can exploit women labor to do housework because of their superior position. They can control women who are in inferior position.

*“You should be helping your mother,” Sinan said to his daughter, sticking his head around the corner into the living room.*

*“Baba, I’ve been working all day.” She didn’t look at him when she spoke. He didn’t know what it was about fifteen-year-old girls, but he had never known a child so rude to her parents. (Drew, 10)*

When Irem’s father going home, he is looking Irem watching television so he told Irem to help her mother prepare for her younger brother’s circumcision. Then, Irem said that she has been working all day to help her mother and she just break. According to Bressler (2007) cited by Susanto (2015) in a family, a father has authority toward women, children, and property. Implicitly this system institutionalizes men's governance and privileges and demands the subordination of women. In patriarchal system, Irem as a woman should obey her father words to help her mother in doing household chores.

*“You could say hello to her first,” Nilüfer said, popping her head around the corner of the kitchen.*

*“So she could ignore me and stare at this stupid box?”*

*“Sinan, it’s only a television show.” He heard the oven door squeak open. “She’s been working hard since this morning. Be nice.” (Drew, 10)*

Rather than appreciating girls who have worked all day long, Sinan thinks more about his daughter's abusive behavior. It shows that Sinan considers a woman should do housework and they should be good at doing it even without appreciation. An additional evidence also seen in the following quotation;

*He almost never said please, and she came to him silently and took the cup, expecting something else, some retribution. (Drew, 97)*

Irem’s father almost never say please and thank you to her daughter for every household work she has done and for the service to him. Although sometimes Irem hopes his father does it to him. The superiority of a man or a husband was also seen in this quotation;

*“Nilüfer, do you want to go to work sixteen hours a day?” Sinan said, raising his voice. Ismail cowered on the bag, hiding as best he could from all of them. “Do you want to worry about taking care of all of us? Do you want the burden of trying to make you all happy? Do you know what that’s like? Don’t tell me what to do, unless you want all that.”*

*“Yes, you’re the only one who works,” she said under her breath. “Of course.”*

Sinan does not want Nilufer to tell him what to do because he has been doing his job sixteen hours per day to earn money. He feels he has a greater responsibility to make his family happy and work harder than his wife. He felt he was the only one who is working hard in the family. Whereas it could be that his wife spends more time doing household chores. In this case, the work of women

in the household is indirectly exchanged for protection and maintenance of daily life by the husband. And often, the role of a housewife who may demand greater sacrifice is not properly appreciated (Omara, 2004).

Moreover, Irem also feels tired of being at home all the time doing the same work and she feels a little happy when she has free time.

*Outside into the sun, and not to buy vegetables or to pick up shirts at the tailors! Outside without her mother dragging her by the hand and without eyes watching to make sure she didn't look at the boys smoking on the corner. She couldn't deny that she was happier since the earthquake—she felt a little guilty for it, but she couldn't help it; for a few hours a day, between meals at the soup kitchen, she was free in a way she hadn't been since she was a child. (Drew, 111)*

After the earthquake, Irem could leave the house freely without buying vegetables or picking up shirts at the tailor. Even though Irem felt a little guilty, she couldn't ignore the fact that she was happier after the earthquake. After the earthquake, she could do fewer household chores and have more free time. She could be free in a way she never had since she was a child. She can also be more freely outside the house than being cooped up in a building.

*The landscape had been lost to her, replaced by square windows and walls and doors and triangled rooftops eclipsing the sky, and she found herself hoping that they would never move back into an apartment in some concrete neighborhood. She would live in a tent forever if she could have this. (Drew, 114)*

When Irem walks around in her spare time looking for Dylan, Irem walks towards the beach when she cannot find Dylan. She realized that the small beach that she had never really paid attention to was beautiful. Irem felt that such a

beautiful sight had been taken away from her because she was never really allowed out of the house again. All this time, she had only really paid attention to her house's walls and roof, which made her bored. Irem hopes that she can always see this sight even though she has to stay in the tent forever. It is related to the statement that the family is a center of women's lives and to the determination of gender inequality (Walby, 1990).

Hartmann (1981), in *Theorizing Patriarchy* by Sylvia Walby, analyzes that husbands were a net drain on the time of the woman. The result is that women are caught by the patriarchal exploitation of husbands in the home (Walby, 1990). Irem's mother said that a good woman is a woman who mostly stays at home and does household chores well and can also watch her mouth. In that way a woman can be considered a good woman and can maintain the good name and dignity of her family. She describes herself who always stuck at home doing household chores. It state at the quotation below;

*"I've spent too many years sweating at hard work, too many years stuck in a hot kitchen. I've kept my mouth shut too many times so I could be called a good woman, and for this girl—for you—to ruin my name!" (Drew, 188)*

Irem's mother gets angry when she finds out about Irem's music player and when people start gossiping about Irem. She finds out from people that Irem is taking a ferry with Dylan, which she thinks is inappropriate and defames her family because she cannot taking care her daughter properly.

One day, when Irem was with Ismail in the tent. Ismail asked why their mother was so cruel to her.

*"Why is mother so mean to you?" Ismail asked.*

*She knew exactly why. She was jealous, jealous Irem might have freedoms she did not. (Drew, 211)*

Irem said that their mother was jealous to her because of the freedom she might have obtained because she dared to rebel and did things her mother never dared to do. Implicitly, Irem said that Nilufer was tired of being stuck at home doing household chores in order to be considered a good woman and she was jealous with her daughter who might have a freer life.

*"Your father probably wants you to be some kind of slave," Berna said to her now. "Washing, cleaning, cooking."*

....

*"I get it, of course, meet an American guy, go to America, get your freedom." (Drew, 265)*

Even, Dylan's friends thought that Irem might have been born into a slave. It shows that indeed Turks are used to considering Turkish women doing more household chores at home. She also thinks that Irem accidentally met Dylan, an American man, to get his freedom.

From the data above, it shows the evidence of patriarchal relation in household. A woman should be always at home to do household chores. A woman should be serving a man although they never get enough appreciation from a man because it is considered as a responsibility which is normal to do. In a family, a man is the superior who can control his wife or daughter. Family is the root of women's subordination in a patriarchal system. Moreover, patriarchy in

the household was also said as private patriarchy because domestic patriarchy focuses more on household work as a form of stereotypes inherent in women. In this case, work in the household is considered common that must be carried out by women who are non-negotiable (Omara, 2004).

## 2. Male Violence

Male violence against women includes rape, sexual assault, wife-beating, sexual harassment and child sexual abuse. This structure is considered as a structure which harms women. The actions lead women to get a standard effect on the behavior of most women such as trauma and also can occur in public area or domestic area (Ramadhan, 2019). If the victim is without consent, unwelcomed and unsolicited, this conduct may be said to be sexual assault. Sexual assault is an activity such as touching, poking, offensive remarks, leering, and rape. The novel *Gardens of Water* shows male violence experienced by the female character. It is seen in the quotation below;

*“Of course he doesn't. But don't worry, I won't say anything.”*

*He pulled her toward him and then he was kissing her, his tongue slashing away inside her mouth like a sharpened knife. She tried to pull away, tried to grab the shard of glass in her pocket, but his arms locked around her. She tried to kick him in the groin, but he was too close. His tongue grazed her teeth, and, without thinking, she bit down as hard as she could. He groaned and his arms went weak. (Drew, 136-137)*

The quotation above indicates that woman experienced sexual harassment by man. Irem has a routine of meeting Dilan on the hill that rises from the beach, and returning to the tent by a different route. But that day he met Kemal Bey, his

father's friend while going down the hill. He saw everything that Irem did with Dylan in the hill. He said that he would not tell Irem's dad if she met Dylan but suddenly Kemal holds Irem and kisses her. But Irem fought him, and she tried to get away from Kemal. She tried to pick up the shard of glass in her pocket, but her arm couldn't reach it, and she tried to kick it even though it didn't work because she was too close. In the end, she managed to bite Kemal and make him in pain so she could run away from Kemal *Bey*.

In patriarchal culture, men have a big role in shaping the identity of women as second class being. Male violence is thus a form of power over women in its own right (Walby, 1990) At that time, Irem felt the abuse of men, and she experienced sexual harassment from Kemal *Bey*. Kemal takes advantage of Irem's weakness and then he sexually harasses Irem. When Irem returned to the tent, she accidentally kicked her father in the leg. Still, her father just moved his leg and curled up in his sleeping bag even though Irem wants her father to scold her for coming home too late so that she can admit all that has happened so she can hug his father and feel protected.

Women's position as inferior makes women feel they need protection from violence to the men closest to them. But even then, her father was unreliable because she was afraid. Irem did not dare to say anything to her father before her father started the conversation so that Irem kept the sexual harassment she experienced herself without doing anything.

### 3. Patriarchal Culture

The point of patriarchal culture is the representation of gender. It means the difference about the notion of masculinities and femininities. It represents how men and women should behave and the difference. Men and women behave and think differently because of the stereotype that men should be brave, strength, fearless, etc and women are considered to have affective, emphatic, and nurturant characteristics. Stereotypes embedded in women are not natural but constructs formed by the patriarchy (Kurnianto, 2017).

*“You’re a man now,” Sinan said, “and men have to control their feelings.” He didn’t really believe this—or he was unable to do it himself—but it seemed like the right thing to say. “You have to think of your mother. You have to be strong.” (Drew, 319)*

After, Sinan took his child to the mosque to teach ablution and prayer. He said that Ismail had become a real man now, and a man should be able to withstand his emotions and be strong. He must also think about his mother and be responsible to his mother. It states that men should control their emotions. It is different from women who can more freely express their emotions.

*Sinan’s wife and daughter, both dressed in their only silk scarves, served plates of food to the people who were not dancing. Sinan tried to help, once he escaped the dancing, but Nilüfer refused him, telling him it would not be proper. She was right, but he was nervous and he needed to do something to keep calm. (Drew, 24)*

When Sinan wanted to help his wife serve plates of food to reduce his anxiety, Nilüfer said that it was not appropriate. This shows their culture that women should take care of the internal household and men take care of the

external household by socializing and welcoming guests. In society, especially patriarchal culture, women and men have been treated differently since childhood. Since childhood, boys know that domestic work, which is a form of service to all male family members, is only appropriate for girls and is only girls' responsibility (Pranowo, 2013).

*And she realized now—as she scraped the gooey cake crumbs of “ladies’ navels” into the trash—that she had spent more time since that day in the gray light of this kitchen than she had outside in the sun. (Drew, 30)*

Irem realized that when she was starting to be a teenager and had her period, she spent more time at home and kitchen than outside. She is no longer free to go outside the house. Because she is considered an adult, a woman should be more at home than outside. Society considers women who are more outside the home as bad women, while good women are more likely to stay indoors to do household chores and serve their husbands. Women are brought up to mother as a result of early childhood experiences in a way that men are not. Mothering is a rich experience, but simultaneously traps women into a different adult role from that of men, one which is not as well rewarded in contemporary society (Walby, 1990).

*He would find them. She couldn't imagine what he would do to Dylan, but he would take her back to the camp, lock her up inside that horrible tent all day, and she would sit there sweating, listening to the people outside in the sun, lie there as the laughter of children echoed from the soccer field. They would move somewhere else and she'd be locked up inside another gray apartment. Eventually, he'd find her a husband, some kind traditionalist that would treat her like a jewel box, like some prized possession that cooked and cleaned and gave birth and changed diapers and did it all again whenever he wanted, and she would wake up one morning and realize she had become her mother.*

*And that every day from that day forward would be like the day before it and the one before that until day and night didn't matter anymore and life would feel like one long hour of work with death at the end. (Drew, 259)*

Irem runs off with Dylan. The night before that day, Irem felt her father was ignoring her even though she had met Dylan and it made her think that she was no longer being cared for and that there was no reason to stay in the tent. Initially, Irem felt free to be able to do anything beyond the supervision of his parents, but she was felt worried about the possibility that her father would find her. Irem think when her father find her and Dylan, he will take her back to the shelter tent and lock her up there all day. Her father would not let her out of the tent, so she would only be silent while listening to the people outside the tent. Irem will waiting until her family move to somewhere and she would be locked up in another place until her father found her a husband.

Those quotation shows the culture for woman that they should guard themselves by staying indoors and learning to be good housewives. A woman's place is in the house. They don't have to do anything for their future except wait for a future husband. They are also not allowed to find their future husbands on their own, but their parents will match them up with the chosen man.

According to Bressler (2007) Patriarchy also means the distribution of power between men and women. Men have the advantage in one or more aspects, such as lineage determination (exclusive patrilineal descent and carrying the last name), the firstborn's rights, and personal autonomy in relationships. Social participation in public and political or religious status or the attribution of men

and women's various jobs is determining by the sexual division of labor (Susanto, 2015)

In a patriarchal culture, men are considered more profitable and can uphold the honor of their family. Therefore, most boys are loved and cared for than girls who are more required to be good at household chores. It is shown in the quotation below;

*“Get yourself ready for tonight,” he said. “It’s your brother’s special night.”*

*Irem ran down the hallway. “Ismail, Ismail, Ismail,” she said, “always Ismail.” She slammed the door to the room she shared with her brother and the music upstairs stopped. (Drew, 10)*

Irem is annoyed when her father stops her from watching television to prepare for his younger brother's circumcision party. She was jealous and resented that Ismail was always more privileged and cared for than herself.

*“He gets treated like a sultan,” she said, biting her thumbnail now and looking at the floor. “Money, clothes, this dinner.” (Drew, 15)*

*For her there had been no big party, no money or fancy clothes. (Drew, 29)*

Irem feels that everything about Ismail is always special. Ismail was always pampered and treated like a golden child while her parents educated her hard. In patriarchal culture, a boy is more proud than a girl because a boy is considered more able to uphold the good image and honor of his family.

*Irem briefly imagined being buried herself beneath the rubble, and the faces of her father and mother glowing with happiness and*

*relief as they pulled her back into the world. They hugged her. They kissed her. They wouldn't let her go. (Drew, 81)*

The quotation above implicitly shows that Irem wants affection from her parents, even though she must first be buried under the rubble. At that time, her parents took care of her younger brother, and Irem, who had just come back from the tent, was ignored. Even when she talked about the dog chasing her or spraining her leg, her parents did not respond at all.

*She should have been excited about Dylan, but all she could think was that she wanted that touch from her father, that public display of affection. (Drew, 226)*

At that time, before Irem met Dylan, Irem saw her father playing with her younger brother, Ismail, on the soccer field. She tries to remember what it was like to play with her father back then. She felt happy at that time. Irem loved her younger brother, but when she saw her father embrace her younger brother, she felt like crying. She was no longer excited to meet Dylan, but she thought about her father's attitude. She desperately wanted her father to treat her like that, showing her affection for Irem in front of many people.

*"Eat this," she said, holding a spoonful up to his mouth. "For me." He opened his mouth and she placed the spoonful on his tongue. "If it was me," she said, "they'd let me starve." (Drew, 211)*

The quotation above shown that their parents nurture their daughters more than their sons. When Ismail doesn't want to eat, their parents will keep trying to

feed him and make Ismail want to eat, whereas if Irem does not want to eat, they will let her starve.

The different treatment also occurred when Irem was sick because a woman threw a stone at Irem's head.

*"You leave me alone for four days, praying for him," Irem said, motioning toward Ismail. She spat the words out. "I'm struck with a rock, and you attack me." (Drew, 156)*

When Ismail disappeared after the earthquake, his father left Irem and her mother for four days to look for Ishmael. Whereas when someone threw stones at Irem, they instead attacked Irem with many accusing questions.

The image of masculine men in society's view may make it difficult for a woman to think outside the context of patriarchy (Walby, 1990). Even after they realize that they are not a freer individual than men, they still find it challenging to think that they are not doing things natural to do from a patriarchal point of view. It is seen in the quotation below;

*She wanted him to be a man and stop washing the dishes, but she loved him for the help.*

*He washed and she dried and she wondered if this was what it was like to be married to an American man. She wasn't sure she liked it. What did a woman get in this world if she didn't get the kitchen? (Drew, 31)*

Irem is pleased with the fact that Dylan wants to help her do the kitchen washing the dishes. Although on the other hand, Irem wants Dylan to act like a man who doesn't do household chores. In this case, domestic work is considered a

woman's job and inappropriate for men because of the masculine and feminine stereotypes in society's culture. Moreover, she imagines that this might be how life would be if she married an American. But Irem thinks that she is unsure because she wonders what a woman can get if she can't do a good job in the kitchen. It shows that Irem is still trapped in the shadow of a patriarchal system that considers nothing a woman can do apart from doing household chores.

There is tradition of domination of women by men. At one time, the oppression of women and even murder could be tolerated as one of the things that naturally happened by society with the aim of protecting the good name of the family. The aggression of men against women is also reflected in the abuse of women.

*"It's your name, Sinan. Your son's name. Your father's honor  
as well as yours."*

....

*"Sometimes you need to slice away the cancer to  
preserve the body." Kemal rested his hand on Sinan's shoulder.*

*Irem was the cancer; his own daughter was what needed to be  
cut away and discarded.*

*"These people would understand, Sinan. We would  
understand." (Drew, 247)*

After Sinan left the mosque, he met Kemal. They talked for a while until Kemal suggested Sinan to do something with his daughter. Kemal advised Sinan to fix his daughter's problems immediately and whatever he did to his daughter would make people understand as a way to protect the good name of his family. This made Sinan think of an incident in his old hometown. A girl whom all the

youths had a crush on suddenly disappeared. Previously people gossiped about the girl, saying that the girl and a young married man were having an affair, and in the end, the girl was pregnant with the boy.

*On the third day, the girl's brother and father returned to town without the daughter. No one ever saw her again. When the government police came asking questions, no one told them what they all knew: that the brother and the father had taken her out into the mountains and killed her. They were justified in their actions to protect the family name from shame, but Sinan never looked at them the same again. Even as an adult, he never set foot in their electrical light shop—the only one in town. (Drew, 159)*

It shows that men have the power to be able to do anything to women for their sake. And even society is silent about the men's actions and is considered normal as a form of protecting their good name and their family.

Restrictions on women's movement accompany the internalization of the ideals of women as human beings with inferior attributes, followed by punishment if they violate them and are rewarded for obeying them. This restriction on women's movement is driven by the view that their husbands and culture belong to women's bodies (Pranowo, 2013).

*"You're a good man, Sinan," Kemal said. "It's not your fault. Our women are going bad. It follows that our daughters would, too." (Drew, 245)*

Kemal suggested that Sinan immediately take care of his daughter. He said that Sinan is a good man. Therefore, what the daughter does is not her fault, but it is the women who are becoming more immoral and therefore the daughter will be the same.

*They're afraid if you let loose of your daughter, theirs will try to follow. And when our women go bad, the men will be next. Believe me, I hear this every day from people." (Drew, 246)*

Kemal said that if women were immoral, then men would also follow them. He said as id women were the source of the problem, not men or both. Society considers that women belong to men. So whatever a women does that causes harm to a men, men are free to do anything to them. Women are the ones who are always blamed for losses in the household.

*"Turkish men see a woman's body and they think they own it." (Drew, 115)*

*"That's what used to piss my mom off the most about being here," Dylan said. "The way some men think they own women." (Drew, 116)*

The quotation above shows the culture in Turkey that considers women's bodies to be theirs. Activities outside the home, working like men, are deemed inappropriate for women because their primary duties are inside the house, namely serving husbands and looking after children. Thus, women are subtly marginalized. Marginalizing women from domestic work means cutting women's access to other sources of production.

*She tried to catch up to him, but he purposely skipped two steps ahead of her. The men watched them again, this time, she thought, with approving eyes: a woman should always walk behind her man. (Drew, 181)*

The quotation above shows that when Dylan and Irem went to the Kadikoy district. The men there watched Irem and Dylan walking together. But

when finally Dylan walked faster and Irem couldn't catch up with him, Irem just thought that it was supposed to be a woman standing behind a man.

*“A shame to her mother,” she heard one woman say, while the others clicked their tongues in agreement.*

*“She can’t even do a simple chore,” she heard one woman say.*

The women said that Irem humiliates his mother because she incapable of doing simple jobs. The behavior of the women shows the culture that women should be good at doing housework or they will embarrass their families.

Patriarchal oppression that shows in the novel including private patriarchy and public patriarchy, because it happen inside and outside home. Private patriarchy happens at home, when Sinan and Nilufer treats Irem and Ismail differently. They spoiled their son more. The public patriarchy happens when the society participate in judging how a woman should behave. Therefore, the movement of women is restricted in the house because of their weaker position than men. Likewise when outside the home, their movements are always monitored by the community and when something is not suitable they will be gossiped about by the public.

#### **4. Patriarchal Relations in Sexuality**

In order to illustrate the depths of the violent sexual domination and humiliation of women involved, Dworkin (1981) explains the contents of pornography. Pornography is a part of the dominance of men over women. It is

used to terrorize and dominate them. Dworkin argues not only that a narrowly defined pornography is pernicious, but that, more generally, women are pornography to men in the sense that men cannot see women outside a pornographic frame of reference (Walby, 1990).

*Last night, Irem had tried to use a washcloth to clean herself, exposing her arms for a few moments, revealing the calves of her legs, and the man with the beer had stared at her skin—sleepy, drunken eyes enjoying the opportunity. (Drew, 58)*

One night Irem tries to clean up. She opened her legs for a moment, but a drunken man took the opportunity to stare at Irem's feet. Then Sinan lost control and knocked the beer out of the man's hand.

*... Ahmet would be drinking with them were he here, and sometimes he found himself closing his eyes and listening to their conversation— their Nasreddin Hoja jokes, their rude gossip about the women (their breast size, their hip size, which wife did this and which wife did that in bed)—and tried to imagine Ahmet's voice among them.... (Drew, 130)*

The quotation above show that men's gender behaviour. Men sexually objectify women in the context of pornography. They have a habit of talking about a woman's body in a sexual context.

*In a sleeper car, a beautiful woman dressed in jeans and a white T-shirt reached to place her luggage above her seat. Usually he would have looked away, but now, here in this station where no one knew him, he watched her. Her thin exposed arms poked out of a shirt that clung to her torso. He admired the shape of her body—the curve of her breasts, the arc of each individual rib. He imagined kissing her in the compartment, pulling her tightly to him while the wheels of the train clicked beneath them. He imagined traveling with her to Sofia, Bucharest, maybe even Vienna, holding her tight in the middle of the European streets, caressing the knuckles of her thin fingers in smoke-*

*filled cafés without anyone paying attention. He imagined sharing a room, watching her undress before bed. But in his imagination he didn't see her body; he simply saw the blurry impression of nakedness, a light in her brown eyes, and her hair brushing against her neck. (Drew, 178)*

Although Sinan was angry when someone noticed his daughter, he instead treats the same thing to other women at the station when he feels that no one knows him there. He watched a woman at the station imagine the nasty thing he wanted to do with her.

*“What are we supposed to do? Husbands want us to be good at it, but we can't get near any boys. A lot of the girls do it.” (Drew, 134)*

The quotation above shows that in the end, women are required to serve their husbands well. After Dylan and Irem kiss, Dylan said that Irem is a good kisser even though she never did. But Irem said he had done it with his girlfriend because their husbands would want them to do well, but women were never allowed to be close to men before marriage. And many other women do the same.

## **B. Female Characters Struggle to Patriarchal Practice**

In this part, the researcher analyzes the female character's struggle to patriarchal practice in the novel *Garden of Water* by Alan Drew. The researcher found that some female characters struggle to patriarchal practices found in the novel.

## 1. Building Self-Consciousness

The first female character's struggle to patriarchal practice in the novel Alan Drew's *Gardens of Water* is building self-consciousness. Self-consciousness is the first thing that women should doing in order to fight patriarchy practice. The character who has self-consciousness in the novel *Gardens of Water* is Irem. She rejects the patriarchy practice which requires women to always be at home doing household chores and silencing their minds and mouths just to be considered as a good woman.

Irem said what he thought that she didn't want to be stuck at home doing household chores and never using her brain to think about other things.

*"Baba, I can't be unhappy and be moral, too. I cannot be like mother—unhappy, stuck cooking food all day long, cleaning floors that are dirty again by the end of the day. I can't keep my mouth shut like I have no thoughts, like I have no brain." (Drew, 190)*

Irem does not want just to be at home. She does not want to be stuck at home and only does household chores like cooking, cleaning, and washing all the time. Irem does not want to be good and moral people but unhappy. She couldn't keep her mouth shut and kept her opinion just to be considered a good woman.

Irem feels tired with his ordinary life. She is tired of just doing household chores every day. She felt as if she had been born into a slave who only washed her younger brother's clothes, fed him, made tea for her father, and always cleaned the whole house.

*“Do you know how long it’s been since I felt good, Baba? I didn’t know what feeling good was like. Always cleaning Ismail’s clothes, feeding him lunch, stirring sugar into your tea, doing all the jobs mother doesn’t want to do—mopping the floor, scrubbing the toilet, hanging out the windows to wash the grime off the glass. It’s like being born a slave. Is that what daughters are for?” (Drew, 190)*

She never feels happy and even forgets what it feels like to be happy. Irem just wanted something a little different in his life. When she woke up in the morning she hoped to find a little thing that could make her happy.

*“That’s why it’s better to stay in the house and say nothing to the men.”*

*“But that’s wrong, Anne.”*

*“It doesn’t matter. It’s how the world is.”*

*“It’s wrong.”*

*“You’re nothing now,” her mother said. “You understand?” Her mother handed her another shirt. “They don’t care. You make fun of all these women. You make fun of me!”*

*“I don’t,” Irem said. “I just want to be happy.” (Drew, 195)*

When the rumors spread after Irem left both on the ferry with Dylan, Nilufer was angry. It makes her family's reputation bad. She told Irem that women should keep their mouths shut and stay at home. But Irem counters this by saying that it is all wrong if someone has to be silent and wants to be happy doing something she wants. Nilufer says that's how the world works, and they have to follow it. Finally, Irem was not allowed to leave the tent for several days.

Building self-consciousness is important for women to get out of patriarchal practices. Because liberation can only be initiated and carried out by

the woman herself. Women, then, must completely reject patriarchal rationality, or they will be caught up in a world which is not theirs (Walby, 1990).

## 2. Struggle in Decision-Making

The next struggle of the female character to patriarchal practice is to get their rights in decision making. In a family, a man or husband is the head of the family and also the decision-maker. All the family members must follow the decision, which makes by the decision-maker. Men's superiority makes Sinan become the holder of power and decision-maker in the family, making women only wait for men's decisions before taking any action.

*"You are no less a man if you accept help," she said.  
"Especially at a time like this.*

*He knew she was right, but going into that camp felt like  
giving up. A man gives up and anything can happen to him. (Drew,  
100)*

When the aid for earthquake victims arrived from America after a few days, Sinan did not want to accept the assistance and allowed himself and his family to remain in a makeshift tent. He felt himself a man who had to fend for his own family. Until a few days later, Nilufer spoke to her husband again to accept help from volunteers.

*"We have to go to the camp," she said softly when he was  
gone.*

*"I know," he said.*

*"We cannot stay here," she went on, as though she didn't hear  
him.*

*"I know!" he said, kicking the floor with his good foot. He was him. "I know!" he said, kicking the floor with his good foot. He was tired, so tired, and he was sick of fighting a war—a long, old, futile war that was over now anyway. "I know." (Drew, 108)*

The quotation above shows that Nilufer asked again so that Sinan would accept help and go to a more suitable tent set up by the volunteers. Sinan replied irritably. It shows that it is men who dominate the household. He is the decision-maker, and the rest of the family must follow. They cannot do something if the decision-maker hasn't made a decision. Likewise with Nilufer, who for a few days wanted to take her children to a more suitable refugee tent immediately, but because of Sinan's ego, the head of the household, Nilufer had to wait until Sinan finally decided to move to a more suitable tent.

*Sinan slept for eighteen hours, a black sleep free of nightmares ...*

*When he finally woke, he found himself staring at the blank white-ness of the tent's top.*

*....*

*He moved his left leg and a stinging pain shot up his back. His heart throbbed with disappointment. First because pain still existed in Heaven, and then a half moment later—like a collision of realizations—because this was not Heaven at all but the inside of one of the American's tents.*

When Sinan was sick and fell asleep, Nilufer asked the volunteers for help, and they moved Sinan and his family to a more suitable tent. It shows that finally, Nilufer decided to move to a more suitable tent without waiting for her husband to wake up from sleep, even though it made him feel disappointed.

### 3. Struggle to Free from Oppression

In this part, the struggle of the female character to patriarchal practice is free from oppression. Irem's suffer trauma and psychological stress because of pressure from society and even her parents.

*After three days her mother's words were sinking in. She was nothing. Her father didn't love her. Her mother hated her now. She was stained with rumors because of a kiss. But it wasn't a stupid kiss; it was everything; it was what she wanted most, the only thing that made her happy. And the walls of the tent were crowding in and her mother wouldn't shut up and she thought she would explode. (Drew, 196)*

After three days of being locked up in a tent and forced to do housework over and over again. Her mother's words about how a good woman settles into her. She felt that her mother hated her, and her father did not love her. And she felt that only Dylan could make her happy. She thought that her kiss with Dylan was the only thing that could make her happy so far. Irem feels empty. Moreover, she could no longer bear the pressure that was within her.

*And her mother, just as she had for three days, walked with her to the toilets and stood outside and waited. But this time Irem didn't need to go. This time, she pulled the triangle of glass she kept hidden in her skirt pocket. She pulled her blouse sleeves up so that her wrists were exposed. She grasped the glass with her right fist and ran it across her left wrist. She slashed enough to bleed, but not enough to cut the veins there, just enough to feel the pain, to see her blood rise to the surface; just enough to keep her mind from spilling over the edge. (Drew, 197)*

Irem went to the toilet accompanied by her mother like she had been doing since confining Irem in a tent. But this time, she didn't really want to go to the toilet. She took a piece of glass and showed her wrist. She began to slice her

wrists with the glass, not deep enough just to see the blood oozing out, and could feel the pain to slightly let herself escape the pressure inside her.

*She slashed again and she felt the sting and her head started to clear and she felt strong again. (Drew, 197)*

.....

*She dabbed away the blood with toilet paper and buttoned up the cuffs of her blouse. She thought, now, she could endure another three days of her mother's brutality. (Drew, 197)*

Self-injuries Irem hurts herself as a distraction from the real pain. After she hurt herself, she felt strong again as well as less pain and frustration within herself. Self-injurious behavior can result from trauma, depression due to pressure, and neglect from parents. In this case, Irem has been through all of these things. She was traumatized by the abuse she received from Kemal Bey. She is frustrated because she is under pressure from society, which makes rumors about her and even her parents who locked her up to become a woman who should be at home. Moreover, she thought that her parents were no longer a place for her to shelter and more neglected or even pressured her to be a good woman to maintain the family's good name.

*She changed her mind and hung the shirt on the line despite the taint of blood, just three feet away from the women who said nothing now, who closed their stupid mouths when she was so close. In three quick steps, she grabbed her wash tub, spun around, and tossed the dirty water at the women's feet. The mud splashed against their pantaloons, and when she turned to leave she was so satisfied that she didn't even care when she caught one of them, out of the corner of her eye, ripping Irem's freshly cleaned clothes from the line. (Drew, 210)*

The women gossip about Irem because she embarrassed her family by going out with men. Also, the women said openly that Irem was incapable of doing simple household tasks and thought that women should be good at doing even simple household chores such as washing clothes. Initially Irem wanted to let them but Irem was annoyed. Finally Irem said nothing and doused them with dirty washing water.

*"I'm sorry, Baba, but I did. I wanted him to touch me, but I didn't want him to do that. I swear I didn't. I didn't know he would do that!" (Drew, 281)*

Irem tries to get protection from her parents when she regrets having sex with Dylan. She didn't want to do it, but at that time, she was drunk and couldn't stop Dylan. But her father ignored her. The neglect of his parents is shown in the quotation below;

*She tried to grab on to his legs but he kicked her away.*

*"You're not my daughter," he said.*

*She was on her knees, her arms outstretched to him. "Please, Baba! I thought I wanted to leave you. I thought he would make me happier, but I was wrong."*

*You're not my daughter." It was the most horrible thing he could say, so horrible yet he still spat the words at her.*

*She lunged at him, but he slapped her to the sand.*

*"Leave," he said, his voice shaking. "I will not see you again."*

*"I can't," she said, getting to her feet again.*

*He reached into his pocket and held the knife in his hand.*

*"Leave," he said, his voice growing weaker. "You won't go back with me."*

*She glanced at his hand in the pocket.*

*“Baba,” she said, her voice as soft and as distant as though she were falling off to sleep. “Baba. You wouldn’t.”*

*He stared at her, grinding his teeth to stay strong, the handle of the knife gripped firmly in his palm.*

*She looked him up and down, as though he were a stranger just presented to her, and then she turned her back and stumbled through her first step. Recovering her balance, she walked down the beach, past the orange smudges of fire smoke, until very slowly, like a person becoming a ghost, she disappeared. (Drew, 282)*

The data above shows that Irem's parents ignored her, and Irem tried to be accepted back by her father and her family. She was no longer considered a daughter by her father. Even though Irem begged, her father kicked her instead, still ignored her and kicked her out. Even her father had a knife in his pocket and refrained from using it against Irem. Here, Irem's father kicked her so that she would leave and never come back to her family again. It shows that men use violence to maintain control over women (Walby, 1990).

The female character's attempt to break away from the patriarchal culture and think that the Americans could help her and bring her happiness ended in failure. Dylan is like a man who considers Irem a sexual object. She cannot escape patriarchal practices and cannot get protection from anyone. Her parents kicked her out and threw her away. In the end he gave up and considered himself useless and unwanted by anyone. Finally, Irem commits suicide by jumping off the bridge.

*She lifted herself over the short wall and held on to the cable. Beneath her was nothing but blue water, deep and formless. It looked like she might fall forever. She let go and for a few moments she was weightless, tumbling like a bird whose wings had been clipped. The only sound was the wind in her face. (Drew, 290)*

The quotation above show how the female character is suicide. Suicidal ideation has also been predicted to influence self-injurious behavior, so perhaps, the desire to self-harm can also influence the behavior (Hidayati & Muthia, 2016). The previous female character's self-injurious behavior influenced her suicidal thoughts. If, in the end, her distraction by hurting herself could not reduce her suffering, then she would end up committing suicide. This situation shows that oppression in the patriarchal system that occurs in children can cause bad things to happen in depressed conditions.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

After analyzing the data using patriarchy theory by Sylvia Walby and the radical feminism perspective approach, the researcher provides conclusions and suggestions in the last chapter. The conclusion is the result of the analysis about the aspects of patriarchal practice faced by the female characters and the female characters' struggle to patriarchal practice. Furthermore, the researcher also provides a suggestion for the reader and the next researcher who conduct the study related to the novel or the theory.

#### A. CONCLUSION

After doing the analysis above, the researcher concludes that the novel *Gardens of Water* by Alan Drew portrayed patriarchal practices in the Turkish women's lives. This study can be divided into two material of analysis according to the problem of the study. The first problem of the study results in the aspect or structure of patriarchy portrayed in the novel. According to Sylvia Walby, there are six structure of patriarchy, but this study only found four aspects of patriarchy which faced by the major female character in Alan Drew's *Gardens of Water*. The aspects of patriarchy are patriarchal relations in households, male violence, patriarchal culture, and patriarchal relations in sexuality.

The first patriarchal structure is patriarchal relations in households. Based on the data, patriarchal relations in the household happened to the two female characters, they are Irem and her mother, Nilufer. They have to do all household

chores such as cooking, washing, cleaning, caring for the children, and serving men in the family. Irem was not allowed to leave the house unless she did work related to housekeeping like shopping for vegetables. Moreover, Nilufer and his children have to wait for Sinan to lower his ego to get a more decent tent after the earthquake. In addition, the superiority of a man or husband as the head of the household and the decision maker makes women only able to follow the decisions of men.

The second patriarchal structure is male violence. Irem received sexual harassment from his father's friend, Kemal. Kemal watched as Irem and Dylan were on the hill and saw whatever they were doing there. On the pretext that he would not say anything to anyone including her father he harassed Irem by forcing a kiss on Irem's lips.

The third patriarchal structure is patriarchal culture. Gender stereotypes experienced by Irem. Irem felt that the treatment given by his parents was different from his younger brother. His younger brother was always respected, loved and cared for by his parents. While Irem is trapped in a culture that states that a good woman is always at home doing household chores well until her father finds a man to be her husband. Moreover, Turkey's culture that considers women to belong to men makes women an object that can be treated arbitrarily.

The fourth patriarchal structure is patriarchal relation in sexuality. Some men in Turkey see women as sexual objects. They want women to be able to satisfy their sexual desires properly. And some men like to talk about women's

bodies and even how their wives have intercourse. Moreover, some of them enjoy looking at a woman's body as Irem does when she cleans her legs and a drunken man enjoys looking at Irem's legs skin.

The second problem of the study is that the struggle of the female character to patriarchal practice. The result found that the female characters have some struggle to patriarchal practice. The first is building self-consciousness. Irem denied her parents that women don't have to stay at home and cannot use their brains. Irem made an effort to get away from patriarchal practices by dealing with an American boy. She hoped that if she married an American boy, she could be free like women in America. She was looking for happiness by going with American boy but it turned out that she was wrong because the young American used Irem as a sexual object.

The second is a struggle to decision-making between Nilufer and Sinan. Nilufer. She makes decisions that her husband did not want before without waiting for him. The last is that one of the female character namely Irem struggle to free from oppression. Irem suffered trauma and stress. Irem survives from bad gossip among the society and her parents' anger by hurting herself and continues to meet with Dylan, who is considered as her only happiness. But in the end she couldn't accept that her parents had ignored her and had kicked her out. Irem also committed suicide because of the pressure she could no longer accept. This condition shows that patriarchy that is too strict can be a bad thing for children.

## **B. SUGGESTION**

The study of literary works using feminism literary criticism is interesting. We can understand the novel deeply by using feminism literary criticism, especially in the context of patriarchy. We can know women's lives perspective, such as women's position, what they suffer, and their struggle.

The researcher uses the radical feminism perspective and theory of patriarchy by Sylvia Walby in analyzing Alan Drew's *Gardens of Water*. However, the next researcher who interests in analyzing this novel as an object of the study can use other theories or approaches such as psychological approach and so on. The next researcher can analyze the novel deeper with the other aspects. Moreover, the next researcher can use this study as a reference to complete their research.

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## CURRICULUM VITAE



Dinda Sahira Layali was born in Malang, on September 5<sup>th</sup> 1998. She graduated from MAN 1 Malang in 2016. She continued her study at the Department of English Literature UIN Maulana Malik Ibrahim Malang. In 2018, She and her friends wrote two Anthology books published by UIN Press. In 2019, she had been experienced as a Production Assistant in making *99 Nama Cinta* movie produced by MNC Pictures. She loves to read fiction.