

**WOMEN'S STRUGGLE AGAINST THE PATRIARCHAL
CHINESE FAMILY IN PEARL S. BUCK'S
*PAVILION OF WOMEN***

THESIS

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THE STATE ISLAMIC UNIVERSITY OF MALANG**

2007

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THESIS

Presented to
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DEDICATION

This thesis is dedicated to:

My beloved mother and father (Masrul and Anis Faizah), thanks for your affection, prayer and support in each time. Without you, I can not get my success and only you who have the biggest love for me than any one in this world.

I love you Mom.

I Love you Dad.

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Thanks for accompanying me when I studied. It is a big support for me when I am hopeless. Although you always mistreat me, but I know that you love me. I'm proud of you.

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MOTTO

“Be predestined as women,
do not make us stay at restrain.
Always flap our wings and fly
as far as we can,
although the high walls
surround us
prevent our way”

(Pearl S. Buck)

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ABSTRACT

Ika Kurniawati, 2007. *Women's Struggle against the Patriarchal Chinese Family in Pearl S. Buck's Pavilion of Women*. Thesis, English Letters and Language Department, Faculty of Humanity and Culture, The State Islamic University of Malang

Advisors : Isti'adah, Dra. M. A
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Patriarchy is the system where men dominated all of aspects of life. So, there is an inequality and unfair treatment between men and women and men have more power to dominate, exploit, determine and control females. We often find this gender discrimination in literary works because literature is a product of culture and becomes a media of transferring values to the society which includes feminism.

Based on the background of study above, the problems of this thesis are: what are the aspects of patriarchal Chinese family faced by female characters in Pearl S. Buck's *Pavilion of Women* and what are the struggles of female characters against the patriarchal Chinese family in Pearl S. Buck's *Pavilion of Women*.

In this research, the writer used literary criticism as her research design to conduct the study because literary criticism is the only research design that is directly related to the literary works.

From analyzing the novel, the writer found many aspects of patriarchal Chinese family in Pearl S. Buck's *Pavilion of Women*. Those are: (1) Foot Binding, (2) Marriage Matching, (3) Physical Violence, (4) Women's Subordination in Sexuality, (5) Exploiting the Wife to Be Responsible for Household, (6) Female's dependency vs. Male's Independency, (7) Female Infant Discrimination, (8) Husband relationships with Prostitute, (9) Polygamy, (10) Discrimination against Women in Education, (11) Women as a Reproductive Machine

The writer also found the struggles that are done by some female characters against patriarchal Chinese family in this novel. Those are: (1) Demonstration against Polygamy, (2) Abandoning from Serving Husband and Doing Household, (3) Demanding to Choose the Marriage Partner Freely, (4) Struggle for freedom in Family, (5) Struggle against Women's Oppression, (6) Struggle for accessing Education.

This research is aimed at enriching the theoretical basis of literary studies, especially those are related to the feminist literary criticism and expected to be the alternative information for other researcher in conducting the similar research.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is simply another way we can experience the world around us through our imagination (Jones, 1968: 1). Literary work is an author's thinking. The author writes the literary works based on what he feels, sees, and experience in the real life. Literature represents life. And life is, in a large meaning, social reality, even though the natural world and subjective world of the individual have also been the objects of the literary 'imitation' (Wellek and Warren. 1956: 94). In other word, we can say literature is one of the subject which deals with internal and external factors of human life which are described through author's imagination.

Because literature represents life which deals with internal and external factors of human life, it will be interested to criticize it, because we will get much knowledge by this criticism. To criticize literary works, we need some understandings about literary criticism. Peck and Coyle (1986:150) defined that "Literary criticism is the analysis, interpretation and evaluation of literary works". It does not mean that literary criticism is to find the fault in literary works. Analyzing literature means analyzing human life as experiences, ideas, motivations, emotions or expectations which are expressed in the words. Literature also pays attention to the society life reflected at that time. Therefore, if we read literature deeply we will not only be entertained but also may be

influenced by author's idea about something the author wants to say in his work, and the idea will enlarge our point of view.

Talking about literary criticism, we also remember the issue of gender discrimination. We often find this issue in literary works because literature is a product of culture and becomes a media of transferring values to the society. There are many kinds of topic which can be analyzed through the life of society. One of them is feminism, or it is well known as the movement to get equality between men and women.

Many feminists believe that patriarchy system is the cause of inequality and unfair treatment between men and women in the society as Mies (1987: 37) said that patriarchy means the rule of father which includes the rule of husbands, of bosses and the rule of every man in all of aspects such as politics and economics. It can be said that patriarchy is the system where men dominated all of aspects of life. So, there is an inequality and unfair treatment between men and women and men have more power to dominate exploit, determine and control females. It makes women oppressed in patriarchal society because these gender discriminations.

The concept of gender is the characteristic of men and women that is formed by social or cultural factors. So, there is an assumption about the role of women and men in our society. Women are assumed as calm, beautiful, weak, motherhood and emotional. Men are assumed as strong, rational, masculine and brave figure (Handayani and Sugiarti, 2006: 5). This condition builds an assumption that men are more capable to be a leader in all aspects of life. Some

literary works described those gender discriminations. As K.M Newton (1988: 266) said that much of our literature in fact depends upon a series of fixed images of women stereotypes. It is also supported by the statement of Endraswara (2003: 143) that literary work has been culture regime and has big interest to gender case. In almost all of the literary works, either written by men or women, the domination of men is stronger. The lack of contribution of women happened because of unequal opportunity. The assumption that women are irrational and emotional makes them impossible to be a leader and place them in unimportant position.

In patriarchal society, there are almost always different treatments given to women that cut them off from access to opportunities, facilities and resources. Such discriminatory treatment may be part of social custom. Therefore, men, either unconsciously or consciously, have oppressed women, allowing them little or no voice in the political, social or economic issues of their society (Bressler: 1998: 160). In majority of households, men are the central figures who financially support their family while women stay at home and take care of their children.

Feminist criticism tries to destroy this image. Initially feminist criticism reflected the political goals of feminism in that the authors and text are judged in accordance with how far they could be reconciled with feminist ideology. These 'images of women' school of feminist critics adopt this point of view and is particularly concerned with how women's characters are represented in literature (Newton, 1988: 263).

Newton (1988: 267) also added that feminist literary criticism becomes political when it asserts that literature, academic curricula and the standards of critical judgment should be changed, so that literature will no longer function as propaganda furthering sexist ideology. The feminist critic recognizes that literature is an important contributing element to moral atmosphere in which women are derogated.

Feminist literary criticism can be divided into two distinct varieties. The first type is concerned with women as a reader – with women as the consumer of male produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes. And the second type of feminist criticism concerned with woman as a writer- with woman as the producer of textual meaning, with the history, themes, genres and structures of literature by women (Sholwater in Newton; 1988: 268).

Considering all the reasons above, the writer would like to relate the topic to Pearl S. Buck's novel, *Pavilion of Women*. There are some reasons why the writer chooses *Pavilion of Women* novel as the research object. The first reason is from the novel itself. Pearl S. Buck's novel, *Pavilion of Women* tells the oppressions of women in traditional Chinese society and it is influenced by patriarchal family ideology. In the condition where the women are oppressed and most of women characters receive it as the women nature, there are some female characters that struggle for their right and their freedom; for example Madame Wu, as the main female character in this novel gives big influences and

contributions to the other female characters to get the freedom from their problems and oppressions.

It is also supported by another reason. *Pavilion of Women* was a fairly radical approach to the subject of men and women in the decade of the 40s. It is because this novel tells about the struggle of women who live in oppression because of the patriarchal culture and this women oppression portrayed the condition of Chinese women at that time. Women's liberation was still catching its breath before the next big battle; the sexual revolution was twenty years in the future. *Pavilion of Women* was published in 1946. Yet Buck tackles these issues head on through the story of Madame Wu with a frankness that was probably shocking at that time (Sedges in <http://www.bookreporter.com>).

The last reason is from the author of this novel. Pearl S. Buck, as the author of *Pavilion of Women* was the first American woman who won the Nobel Prize for fiction in 1938. She used her work to bring attention to the inferior status of women in traditional China. Pearl S. Buck was born in Hillsboro, West Virginia, but she spent her youth in China. She grew up surrounded by the customs and traditions of China. That is why she knew many things about the Chinese culture, including the inferior status of Chinese women and as a writer, she wanted to teach the Western world about Chinese culture. She was awarded the Pulitzer Prize for Fiction in 1932 and The William Dean Howells Medal for the Most Distinguished Work of American Fiction in 1935. Her work won numerous other prizes as well and Buck herself was the recipient of numerous honorary degrees. Pearl S. Buck was more than just an author, even a great one,

though. In her lifetime, she was recognized as a noted humanitarian, particularly concerned with the rights of women and children (Sedges in <http://www.bookreporter.com>). From the reasons above, it is not strange if the writer is very interested to use *Pavilion of Women* novel as the object of her research which used feminist literary criticism to conduct her study.

The study about feminist literary criticism has been conducted by Moh. Halili (2005), the student of State Islamic University of Malang, in his thesis *Feminis Literary Criticism on Saman by Ayu Utami*. He focused on oppressions faced by female characters and women's rights in social affairs and decision making decision.

Other studies about feminist literary criticism, especially in the same novel that is *Pavilion of Women* have been conducted by some researchers. They are Istighfaroh (2006), the student of Islamic State University of Malang in her thesis *Stereotyped Roles of Women Reflected in Pearl S. Buck's Pavilion of Women* and Siti Maryunani (2004) in her thesis *Feminism in Pearl S. Buck's Pavilion of Women*, the student of Gajayana University of Malang. Istighfaroh focused on the stereotype roles of women by describing the examples forms of stereotype in this novel. While Siti Maryunani focused on the obligations of women as a housewife by describing the oppressions of women as a housewife. All of those analyses are different from this study which focused on the patriarchal Chinese family faced by female characters. So, although the novel *Pavilion of Women* has been conducted by some writers, this analysis is still important to do.

1.2 Statement of the Problem

The general problem of this study is to find out the answers to the following questions:

1. What are the aspects of patriarchal Chinese family faced by female characters in Pearl S. Bucks' *Pavilion of Women*?
2. What are the struggles of female characters against the patriarchal Chinese family in Pearl S Buck's *Pavilion of Women*?

1.3 Objectives of the Study

In this study, the writer would like to analyze the following objectives:

1. The aspects of patriarchal Chinese family faced by female characters in Pearl S Buck's *Pavilion of Women*.
2. The struggle of female characters against the patriarchal Chinese family in Pearl S. Buck's *Pavilion of Women*.

1.4 Scope and Limitation

In accordance with the research topic, the writer wants to conduct an analysis on the patriarchal family aspects faced by female characters living in a traditional Chinese family and the struggling of the female characters against the patriarchal Chinese family. Almost all of female characters faced the oppressions. However, in this research the female characters who struggle against patriarchal Chinese family is limited into four characters. They are Madame Wu, Rulan, Chiuming and Linyi. The struggles are done in the form of action. These struggles

are demonstration against polygamy, abandoning from serving husband and doing household, demanding to choose marriage partner freely, struggle for the freedom in family, struggle against women's oppression and struggle for accessing education. The novel *Pavilion of Women* by Pearl S. Buck took the setting in China and was published by Pocket Books, Inc. in 1961.

1.5 Significance of the Study

This study is significant to be conducted due to its theoretical and practical reasons. Theoretically, this research is aimed at enriching the theoretical basis of literary studies, especially those which are related to the feminist literary criticism.

And practically, the result of this study is expected to be a reference and alternative information for other researchers in conducting similar research and needs to be followed and completed through other research with the same subject or object of the study.

1.6 Definition of Key Terms

Feminism: Feminism refers to the generating system ideas that define women's place in society and culture (Borgatta, 1922: 695).

Feminist Literary Criticism: Feminist literary criticism is all the ways we deal with literature so as to do justice to female points of view, concerns, and values (M. H. Abrams, 1985: 235).

Patriarchy: Patriarchy means rule by the male head of a social unit in a family or tribe, for example (Pilcher and Whelehan, 2004: 93).

Patriarchal Family: The law of patriarchy where family is the crucial site of women's oppression, the space where, unheeded by the world outside, women were at the mercy of fathers or husbands (Pilcher and Whelehan, 2004: 44).

1.7 Research Method

Research method is needed to achieve the purpose of the research and to give a clear description of what the researcher has done in this research. This chapter presents the research design, data sources, data collection and data analysis as follow:

1.7.1 Research Design

The writer used literary criticism as her research design to conduct the study, because literary criticism is the only research design that is directly related to the literary works. Peck and Coyle (1984:149) states that literary criticism is usually regarded as the analysis, interpretation and evaluation the literary works. When we use the term literature, we will be talking about written material that deals with thoughts and feelings.

The literary criticism which is used in this research is feminist literary criticism. Newton (1988: 263) said that initially feminist criticism reflected the political goals of feminism in that the authors and texts were judged in accordance with how far they could be reconciled with feminist ideology. The researcher finds that there is a feminism aspect that can be analyzed in this novel.

1.7.2 Data Sources

The primary data of this research is the literary work itself, that is the novel of *Pavilion of Women* written by Pearl S. Buck (1961) published by Pocket Books, Inc. The data might present in form of word, phrases sentences and the dialogues throughout the novel that indicate the patriarchal Chinese family and the struggles that are done by some female characters.

1.7.3 Data Collection

The researcher used some steps to collect the data. The first step is reading the novel *Pavilion of Women* in order to get understanding the content of the novel. The writer read this novel more than once in order to get more understanding. This step is followed by selecting the content of the novel that reflects to the objectives of the study that are about patriarchal family aspects faced by female characters and the struggle of some female characters against it by underlying the sentences that reflect to the analysis. The next step is classifying the required data to answer the statements of the problems correctly. The last step is evaluating the appropriateness of the data to get a complete data.

1.7.4 Data Analysis

After the data have been collected, the researcher analyzed it in some steps. The first step is organizing and separating the data, thus only the required ones are quoted and analyzed based on the objectives of the study that is the aspects of patriarchal Chinese family and the ways of women against that. The

next step is understanding the data dealing with the problems of this study and then reviewing and determining them of each event that support the study. The last step is drawing the conclusion and rechecking if the conclusion is appropriate enough to answer the stated problems.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents a review of theoretical backgrounds that support this research. The important sources concerning with the topic to discuss are feminism, the concept of patriarchy and its forms, women in patriarchal China, feminist literary criticism and previous studies.

2.1 Feminism

According to Jaggar in Pilcher and Whelehan (2004: 44), the word 'feminism' itself originated from the French word "feminisme" in the nineteenth century, either as a medical term to describe the feminization of a male body, or to describe women with masculine traits. When it was used in the United States in the early part of the twentieth century it was only used to refer to one group of women namely the group which asserted the uniqueness of women, the mystical experience of motherhood and women's special purity. It soon becomes understood to denote a political stance of some one committed to changing the social position of women. Since then the term has taken on the sense of one who believes that women deserve at least formal equality in the trait the law.

It means that there was the changing meaning of feminist that was followed by the development of the goal of feminism itself. Starting from just to describe the development of the goal of feminism by referring to one group of women that asserted and developed the life of women which was assumed as a

motherhood figure and development to the political stance to change the social position of women and to get the equality for women which got the unfair treatment in law before.

It is not quite different with the goal of feminism that is explained by Bressler (1998: 180) that feminism's goal is to change the degrading view of women so that all women will realize that they are not a "nonsignificant other," but that each woman is a valuable person possessing the same privileges and rights as every man. Non significant other here means that women are assumed as a figure who have no important role as men. They are often discriminated in all aspects of life, and their rights are limited. That is why Bressler (1998: 180) also added that feminist declared that women must define themselves and assert their own voices in the arenas of politics, society, education, and the arts in order to create a society voices are equally valued. It can be said that all of those opinions argued that feminism voiced the equal rights between men and women.

The historical development of feminism is commonly divided into several key periods. Some of them are characterized by a relative absence of feminist thought and mobilization, and others by the sustained growth both of feminist criticism and of activism with a high public profile. Those are first wave feminism, second wave feminism and third wave feminism (Pilcher and Whelehan, 2004: 48).

The earlier period (dating from at least the mid to late nineteenth century up until about the 1920), became first wave feminism. This early feminism was concerned with the education and employment rights of women and with

improving the legal rights of married women (2004: 48). It was because the role of marriage women is limited by their rules as a mother and as a wife which women must serve them after getting marriage.

Whereas the first wave of feminism concerned with education and the rights of married women, the second wave feminists talked in terms of liberation from the oppressiveness of a patriarchal defined society. Equality had not been achieved by enfranchisement and so it was time to reflect on life beyond the public sphere (2004: 105).

Third wave feminism has numerous definitions, but perhaps is best described in the most general terms as the feminism of a younger generation of women who acknowledge the legacy of second wave feminism, but also identify what they see as its limitations. These perceived limitations would include their sense that it remained too exclusively white and middle class, that it became a perspective movement which alienated ordinary women by making them feel guilty about enjoying aspects of individual self-expression such as cosmetic and fashion, but also sexuality and pornography (2004: 120).

From all of the waves of feminism, we can see that they have the same goal that is struggle to hold high the position of women to be equal as men. Although feminism has the same goal, as long as the historical development of feminism there were some varieties thinking. Pilcher and Whelehan (2004: 45) stated that:

Since the late 1980 feminism become common to use the plural form when talking about feminism in order to signify that although feminist may share basic commitment to ending female oppression, they do not always approach this problem from the same philosophical or political base. It is

also an acceptance that part of the richness of feminism's legacy is this diversity and heterogeneity of positions. We can say that all feminists agree that women suffer social and/ or material inequities simply because of their biological identity and are committed to challenging this, but the means by which such challenges might be made are many and various. Feminists have always emerged from diverse cultural and political perspectives and focused on issues germane to the time and location they inhabit.

From the ideas above, we can conclude that there are many varieties thinking of feminism based on the condition and the time of feminist habitation. Hooks in Philips (1987: 68) stated about those varieties thinking of feminism as liberal feminism, radical feminism, Marxist feminism, postmodern feminism and socialist feminism.

Toward the varieties thinking of feminism, Hooks underlined the definition of feminism from all of those varieties as a movement to end sexist oppression directs our attention to systems of domination and the interrelatedness of sex, race, and class oppression (1987:75).

Hooks in Philips (1978: 68) made the statement above more clearly by the explanation that women are reluctant to advocate feminism because they are uncertain about the term meaning. Other women from exploited and oppressed ethnic groups release the term because they do not wish to be perceived as supporting a racist movement; feminism is often equated with white women's right effort. So it seems that feminism just the struggling for the white women's right and does not care with the black women. Although black women have been also oppressed, either from sex aspect or racist aspect, the feminists forgot it and just doing the struggle for white women's rights.

Even, large numbers of women see feminism as synonymous with lesbianism. This is the kind of feminism which has the radical genre. They felt that they did not need men anymore, even in sexual activity. So, they do the sexual activity with the fellow of women. Some women fear the word feminism because they shun identification with any political movement. Of course there are women who do not wish to be associated with women's rights movement in any form so they oppose feminist movement (1978: 68)

2.2 Patriarchy

This part will explain about the concept of patriarchy and the forms of patriarchy.

2.2.1 The Concept of Patriarchy

Literally, patriarchy means rule by the male head of a social unit, such as in a family or tribe. The elder male has power over others which include younger men, all women and children. However, since the early twentieth century, feminist writers have used the concept to refer to the social system of masculine domination over women. Patriarchy has been a fundamentally important concept in gender studies, leading to the development of a number of theories that aim to identify the bases of women's subordination to men (Pilcher and Whelehan, 2004: 93).

Millet (1972: 25) stated that if one takes patriarchal government to be the institution whereby that half of the populace which is female is controlled by that

half which is male, the principles of patriarchy appear to be two fold: male shall dominate female, elder male shall dominate younger.

Other statement about patriarchy was also delivered by Walby (1986: 22-23). She stated that patriarchy is seen as the primary form of social inequality. It can be in the forms of racism and capitalism. The various forms of oppression suffered by women are seen as sufficiently interrelated to constitute a system in which women as a group are oppressed by men.

From all of the concepts of patriarchy above, we can conclude that patriarchy means the form of social inequality to women which women are subordinated and oppressed by men, and men man is the head of social unit. There are some forms of patriarchy that each form depends on the system where women are oppressed by men.

Patriarchal system is happened in all of social stratum as Millet (1972: 25) stated that all historical civilizations are patriarchy. The fact is evident at once if one recalls that the military, industry, technology, universities, science, political office and finance-in short, every avenue of power within the society, including the coercive force of the police, is entirely in male hands.

Patriarchy can be viewed from temperament, role and status. As to status is the prejudice of male superiority guarantees superior status in the male, and inferior in the female. The first item, temperament, involves the formation of human personality along stereotyped lines of sex category (masculine and feminine). Aggressions, intelligence, force, and efficacy are in the male; passivity, ignorance, docility, virtue, and ineffectuality are in the female. This is

complemented by a second factor, sex role, which decrees of elaborating code of conduct, gesture and attitude for each sex. In terms of activity, sex role assign domestic service and attendance upon infants to the female, the rest of human achievement, interest, and ambition to the male (1972: 26).

2.2.2 Forms of Patriarchy

In this part, the writer is going to explain about the forms of patriarchy. Those are capitalist-patriarchy, black patriarchy and patriarchy family. All of forms of patriarchy will be explained as follow:

2.2.2.1. Capitalist-Patriarchy

Millet (1972: 39) stated in traditional patriarchy, women were not permitted to actual economy existence as they could neither own nor earn in their own right. In modern reformed patriarchal societies, women have certain economic rights, yet the women's work are engaged is work that is not paid for.

In modern capitalist countries women also function as a reserve labor force, enlisted in times of war and expansion and discharged in times of peace and recession. In socialist countries the female labor force is generally in the lower ranks as well, despite a high incidence of women in certain professions such as medicine. The status and reward such professions have declined as women enter them, and they are permitted to enter such areas under a rationale that the society or the state (and socialist countries are also patriarchal) rather than women is served by such activity (1972: 40).

From the ideas above, we know that women are oppressed in economic.

Their labor is not appreciated well which is proved by unpaid for women's labor and the value of women's labor is lower than men's. This unfair treatment is

because of patriarchy system that is hold to support capitalism system or usually called capitalist patriarchy.

In capitalist patriarchy there is an exploitation of women's labor for supporting the economic by using capitalism system. According to Mies (1987: 38), the concept of patriarchy shows the historical depth of women's exploitation and oppression. She stated in her thesis that capitalism can not function without patriarchy, that goal this system, namely the never-ending process of capital accumulation, can not be achieved unless the capitalist patriarchy are maintained or newly created. It means that to realize the goal of capitalism in the form of maximizing the profit and to minimizing the financial loss, exploiting the labor of women is the best choice because women's labor is cheaper than men's labor and even unpaid.

2.2.2.2. Black Patriarchy

Beside capitalist patriarchy which oppressed women in working, there is another kind of oppression related to racial that is faced by black women. This kind is black patriarchy. Pilcher and Whelehan (2004:132) stated that a person's bodily appearance and especially their skin color are often regarded as determining their membership of racial group.

It means that a person is just admitted by another person from the same skin color in determining which one that is their society membership. White skin color just admitted the persons from the same racial. That is why; there is no place

for black skin color in their society membership. Black skin color people are discriminated in white skin color habitation.

It is also supported by Millet's (1972: 38) statement about the discrimination to black women that race is emerging as one of the final variables in sexual politics. Traditionally, the white male has been accustomed to admit the female of his own race that is white female. Yet as white racist ideology is exposed and begins to erode, racism's older protective attitudes toward (white) women also begin to give way. And the priorities of maintaining male supremacy might outweigh even those of white supremacy; sexism may be more endemic in society than racism.

From the ideas above we can conclude that there is another oppression for black women beside sex aspects as a female, that is in the form of racial aspect as a black woman. They are discriminated because white men are prefer to choose the women from their own race as their couple. Another discrimination that was faced by black women was the protection. The protection attitudes were only given to white women. It makes a social gap between black and white women. Because of a big attention to the protection of white women, it seems that feminism was just the struggle to get the white women's right. That was why sexism was more endemic than racism.

2.2.2.3. Patriarchal Family

The last kind of patriarchy that will be explained is patriarchal family because family is the crucial institution where women are often oppressed. As

Millet (1972: 33) stated that patriarchy's chief institution is the family. Patriarchal family is the unit that is as the mirror of the larger society. It means that the rules that are applied to women in a family, portrays the condition of the society in an area. How the family oppresses women portrays the condition of women in society. It can be said that family is also an agent of the larger society.

In patriarchal family women are kept at home and have little or no formal relation to the state as Pilcher and Whelehan (2004: 44) stated that as feminist knowledge developed and became more sophisticated throughout the 1970s; the family came to be an important object of analysis. In many cases, it was the crucial site of women's oppression, the space where, unheeded by the world outside, women were at the mercy of fathers or husbands; where the law of patriarchy held its most primitive form. From the quotation above we can see that women are much oppressed in patriarchal family. Women are discriminated by placing them in unimportant role as limitation to have role greater public and as the mercy of father and husband.

Engels in Millet (1972: 123) explained that the ideal type of the patriarchal family and the ancestor is the Roman family, whence come both the term and the legal forms and precedents in the west. Engels informed the word *familia* as follow:

...signify the composite ideal of sentimentality and domestic strife in the present day philistine mind. Among the Romans it did not even apply in the beginning to the leading couple and its children, but to the slave alone. *Famulus* means domestic slave, and *familia* is the aggregate number of slaves belonging to one man...the expression [*familia*] was invented by the Romans in order to designate a new social organism the head of which had a wife, children and a number of slaves under his paternal authority

and according to Roman law, the right of life and death over all of them (1972: 124).

The ideas above inform us that the word *familia* means the unit which women are oppressed by treating them as a slave to the men authority. So, it is suitable to the other theories that explained family as the crucial site of women's oppression. The meaning of the word family has a big relationship to the practice of discriminating of women in family unit.

In family, men and women cooperate through a division of labor based on gender. Child care, household tasks and crafts closely connected with the household, tend to be done by women; war, hunting, and government by men. Beside that, men in general have higher status and authority over the women of their families, although older women may have influence, even some authority, over junior men (Gough in Jo, 1984: 84).

Millet (1972: 33) also stated that in most of patriarchy, the father is head of the family. Traditionally, patriarchy admitted the father as the total ownership over wives and children, including the powers of physical abuse often even those murder and sale. It seems that women are in the lowest position and status. They have no value any more in male's view that makes men can do everything to oppress them in family. Classically, as head of the family the father is both begetter and owner in a system in which kinship is property. Yet in strict patriarchy, kinship is only admitted for male line. This case, of course makes the descendents of female line do not have the property right and the recognition. This trait is commonly happened in every family that is influenced by patriarchal culture.

Another aspect of patriarchal family is the authority of the eldest male as Maine's argumentation in Millet (1972: 34) who made the first formulation of patriarchal family that in patriarchal family the eldest male parent is absolutely supreme in his household. It means that the eldest male has the highest position over all of the member of family includes his children and their houses as over his slaves. In the old-fashioned patriarchal family the group consists of animate and inanimate property, of wife, children, slaves, land and goods, all held by subjection to the autocratic authority of the eldest male. From this, we can see that in patriarchal family, the power of the eldest male includes all of the aspects of household in which every one in his household does not have.

Millet (1972: 34) explained another forms of oppression of women in family as followed:

In contemporary patriarchies the male's de jure priority has recently been modified through the granting of divorce protection, citizenship, and property to women. Their chattel status continues in their loss of name, their obligation to adopt the husband's domicile, and the general legal assumption that marriage involves an exchange of the female's domestic service and (sexual) consortium in return for financial support. Even, women are generally not permitted to eat with men.

The quotation above gives us more information about women's oppression in patriarchal family. There are many various oppression to women in patriarchal family because of the authority of male's power. All of those oppressions proved that family is the crucial site of women's oppression.

Patriarchal culture supports masculine authority in all areas of life which does not give permits the female at all outside of the home. No child should be

brought into the world without a man. Patriarchy decrees that the status of both child and mother is absolutely dependent upon the male (1972: 35).

From the whole of the quotations above, it can be concluded that in patriarchal family, women get the great oppressions. Women are often kept at home and are not permitted to have role outside of home. Women are also at the mercy of fathers or husbands and became the slaver at the paternal authority. In patriarchal family, the head of household is hold by the husband or the eldest male and no chance for women to do it.

2.3 Women in Patriarchal China

An example of cultural differences in men's and women's sexualities comes from patriarchal China. UNESCO principal regional office for ASIA and the Pacific Bangkok (1987: 1) stated that China has preserved its patriarchal cultural traditions for more than 2.000 years that was lead from one dynasty to another dynasty. In this long period, the emperors and their followers adopted a policy that women had three types of obedience. Those are obedience to their father before marriage, their husband after marriage, and to their son after the death of their husband. From this quotation, we can see that in patriarchal China, the lifetimes of women in China were very miserable because of those oppressions. Moreover, when they have been marriage and had the son. After their obedience to their husband which full of oppression, they still have the obedience to their son. It seems that it is the irrational thing. A woman must obedience to her sons. It means that, in patriarchal China, men were superior to women.

In patriarchal China, the rulers and public opinion also advocated that women without talents were virtuous women. Under this social condition women had no right to involve themselves in social activities and had to live at home to be the appendages of their husbands (1987: 1). From this statement that the limitation role of women to stay at home and the advocating to women to be the virtuous women without talents seems that there was an effort to make women were always subordinated. Through this way, to make the women always obey the rules is easier.

The subordination of women in China was not enough as what explained before. Women in China were also discriminated in education as UNESCO principal regional office for ASIA and the Pacific Bangkok (1987: 1) stated that Chinese women had no right to education at all. It was not important for women to have high knowledge. It was enough for women to obedience their father, their husband and their son.

There were other oppressions of women in patriarchal China. Rowbotham (1992: 209) stated that after the revolution of 1911 a constitution was introduced and women began to press for the vote. The Chinese Suffragette Society was modeled on the Pankhurst's Women's Social and Political Union. It demanded education, the abolition of foot binding, prohibition concubinage, child marriages, prostitution, the provision of social services for women in industry, improved status and the rights in marriage and the family, along with political rights. It means that before the revolution, the various kinds of oppressions were faced by Chinese women as what the Pankhurst's Women's Social and Political Union

demanding. Those were foot binding to the young women, concubinage, child marriages, prostitution, discriminating for women in industry and the low status and the restraint of the rights of women in marriage and family which all of those oppressed the Chinese women.

Marriage for many women in patriarchal China was an oppressive institution. Sankar in <http://www.findarticles.com> stated that arranging marriages were the norm in Chinese patriarchy. Here, the marriage of the young couple was matched by their parents. The parents of the young girl and the young boy met and they decided to match marriage of their children. Even, the young couple often did not meet before they got marriage. After marriage, the new wife went to live in the household of her husband and was at first considered little more than a servant under the strict supervision of her mother in law. It means that the life of the new daughter in law was under control of mother in law. The new daughter in law did not have the freedom to decide her own way of life. Everything that has been said by her mother in law must be done. So, in her husband's house, she was just like a servant.

Jordan (1894) in <http://weber.ucsd.edu/~dkjordan/chin/hbfamily-u.html#top> also added that traditional Chinese marriage was not the free union of two young adults to establish a new household. It was the movement of a woman from her natal family to her married family and her assimilation into the new family as an economically productive member of the family corporation and the mother of her husband's children.

From this idea, we can conclude that a woman, who has got marriage, had a big obligation in her marriage family. Beside she was as a wife and a mother, she was also burdened as the supporting one of the economy production of her new family. It was of course the difficult thing for her to do those roles in one time.

Jordan also stated that no two members of a Chinese family were equal in authority. Senior generations were superior to junior generations, older people were superior to younger ones, and men were superior to women. It can be said that, however, women were inferior to men, either to younger or older men.

There was unfair treatment to women in patriarchal Chinese family related to the widow and widower in remarriage after the death of their couple. Jordan (1894) in <http://weber.ucsd.edu/~dkjordan/chin/hbfamily-u.html#top> explained that:

Traditional China always honored "chaste widows" or guǎfù literally "lonely women," who, on the death of a husband (or fiancé), did not remarry, but remained attached to the same household and continued to serve the husband's family. An important consideration was such a woman's economic security, since she was legally entitled to continuing support from his family just as she was bound in continuing to service to it. Such a convention was not always comfortable for all parties concerned. Some law cases turned on efforts by other family members to eject or marry off younger widows, or to sell them as prostitutes or servants. Others turned on the "escape" of widows with lovers. Contrast with widower, most of younger widows, especially without children, probably did eventually remarry in most periods, while most of older widows probably did not. Not surprisingly, men were expected to remarry after a decent interval following the death of a wife if she had not born a son. If he already had a son, remarriage was regarded as a matter of his comfort and was left to his discretion.

From the quotation above, we can conclude that there were big discrimination treatments to the Chinese widow. Chinese men can still remarry

after the death of his wife, either in young or old age, whereas the Chinese women could not do it after the death of their husband. After the death of their husband, they still continue to serve her husband's family. Even she was treated cruelly by selling her as a prostitute or servant.

The domination of men to women includes in sexual activity as Sankar in <http://www.findarticles.com> said that in patriarchal China, men's desires were constructed broadly, whereas women's sexual experiences were strictly limited to their roles as wives or concubines to men. That is why, the patriarchal Chinese institutions created women's sexuality as subordinate to men's desires.

The other unfair treatment to women was also in the form discrimination of the female childbearing and a big wishes to the born of male child as Jordan in <http://weber.ucsd.edu/~dkjordan/chin/hbfamily-u.html#top> stated that since boys could carry on the family descent line and girls could not, boys were considered more valuable children. That was why, they sometimes killed newborn infants when it was discovered that they were female. They legalize to do the abortion because did not want have female child. When she was not killed, she might be redistributed as a serving girl, in order to avoiding the cost of engagement and wedding presents.

We can see here that the female child for the Chinese people were as the unfortunate thing that must be removed. For them, it will be best if they birth the male baby which could carry on the family descent line. Those unfair treatments to Chinese women were the realization of patriarchal culture.

2.4 Feminist Literary Criticism

Endraswara (2003: 147) stated that feminist literary criticism has the goal to criticize the literary works that present the women as the object of male domination and subordinated in all of aspects of life and usually called as patriarchal culture. The gender discriminations are often described in literary works. The inauguration of feminist literary criticism had long historical development. Abrams (1985: 234) stated that as a self – aware and connected approach to literature, feminist literary criticism was not inaugurated until late in the 1960s. Behind it, however, lie two centuries of struggle for women’s right, marked by such books as Mary Wollstonecraft’s *A Vindication of the Rights of Women* (1792), John Stuart Mill’s *The Subjection of Women* (1869), and the American Margaret Fuller’s *Women in the Nineteenth Century* (1845). Feminist literary criticism continues to be closely interrelated with the movement by political feminist for social, economic, and cultural freedom and equality.

It means that there was the development of feminist literary criticism. Beginning from not inaugurated and then to be the movement to support the cultural freedom and equality that was started by the publishing some books that draw attention to women’s oppression. And the last is feminist literary criticism has the goal to criticize the women’s oppression and subordination in literary works.

An important precursor in feminist criticism was Virginia Woolf who wrote a fiction *A Room of One’s Own* (1929) and numerous other essays on women authors and on the cultural, economic and educational disabilities within

what she called a patriarchal society that have hindered or prevented women from realizing their creative possibilities. A much more radical critical mode was launched in France by Simone de Beauvoir's *The Second Sex* (1949), as the critique of the cultural identification of women that just become the negative object, or "Other," to man as defining and dominating "Subject" who is assumed to represent humanity in general. The book dealt also with "the great collective myths" of women in the works of many male writers. Even in the following year was published Kate Millet's polemical and had-hitting *Sexual Politics* that was more influential (1985: 234).

It is also supported by Leitch's (1944: 307) statement that the inception and later success of American feminist literary criticism were neatly symbolized by the publications in 1970 of Kate Millet's *Sexual Politics* and in 1985 of Sandra Gillbert's and Susan Gubar's monumental *Norton Anthology of Literature by Women*. In her book, *Sexual Politics*, Millet refers to the mechanisms that express and enforce the relations of power in society by politics. She represents Western social arrangements and institutions as covert ways of manipulating power that establish and perpetuate the dominance of men and the subordination of women. In her books she attacked the male bias in Freud's psychoanalytic theory.

From the quotation above, we can conclude that all of the writers who wrote those books had the same goal of writing, that is the struggling against patriarchal culture which discriminated women in all of aspects of life. They draw attention to this case by using their books.

Another idea about feminist literary criticism comes from Abrams (1985: 235) who described that the further claim is that patriarchal (or “masculinist”, or “androcentric”) ideology pervades those writings which have been considered great literature and which until recently have been written almost entirely by men for men. It means that the writers wrote their literary work seems only for men readers. Although there are many women readers, but when they read those literary works, it makes their position is reading as men. For example when the literary works described about the sexy body of women by describing the naked girl, it makes them unaware that the story bring them up to be the men reader. It is because the story is aimed to be read by men. The literary works are infused with masculine assumptions, interest, reasoning and objective.

It is of course in contrast with the goal of feminist criticism. That is why feminist literary criticism is used to reject this issue. In addition, Newton (1988:266) stated that much of our literature in fact depends upon a series of fixed images of women stereotypes. For example describing women as a beautiful creature, as motherhood, as a childbearing, as a housewife, as a mercy of husband and father. These forms are repeated over and over again through much of Western literature.

Typically, the most highly regarded literary works focus on male protagonist who embodies masculine fields of action (Abrams, 1985: 235). That is why, the female characters play any role are marginalized and subordinated. They are often represented either as a complementary to or in opposition to masculine desires and enterprises

A major interest of feminist criticism is all the ways we deal with literature so as to do justice to female points of view, concerns, and values. It can be said feminist literary criticism emphasizes to change the way of women to read the literature in the past to be not acquiescent (1985: 235).

2.5 Previous Studies

The study about feminist literary criticism has been conducted by Moh. Halili (2005), the student of State Islamic University of Malang, in his thesis *Feminis Literary Criticism on Saman by Ayu Utami*. He focused on oppressions faced by female characters and women's rights in social affairs and making decision. Halili described women's oppressions that he found in this novel in general. There is something that makes the writer interested to use Halili's thesis as a reference. The writer found important things to analyze a literary work by feminist literary criticism in his thesis. In Moh. Halili's thesis, the writer can find that Moh. Halili can read the literary work by female point of view that is the primary term to analyze by feminist literary criticism. It is proved by the result of his analysis as like he disagrees with all of oppressions of women in *Saman* novel. He proved that woman is no always underestimated by explaining about the women's right that can be accepted by female characters in *Saman* novel. Abrams (1985: 235) said that a major interest of feminist critics has been to reconstitute all the ways we deal with literature so as to do justice to female points of view, concerns, and values.

Other studies about women perspective as reflected in literary work, especially in the same novel have been conducted by Istighfaroh (2006), the student of Islamic State University of Malang in her thesis *Stereotyped Roles of Women Reflected in Pearl S. Buck's Pavilion of Women* and Siti Maryunani (2004), in her thesis *Feminism in Pearl S. Buck's Pavilion of Women*, the student of Gajayana University of Malang. The objects of analysis and the research method of the writer are the same with the previous studies. Those are used Pearl S. Buck's *Pavilion of Women* as the object analysis by Feminist critical study. But the focus of the research is different. Istighfaroh analyzed the stereotype roles of women by describing the kinds of stereotype which were found in the novel, such as women as a beautiful creature, women as a means of reproduction, women as a stupid creature, women as a motherly figure and as a servant of their husband. Now, the writer reanalyzes the same novel with the different focus. The writer tries to analyze this novel by focusing to the patriarchal family faced by female characters in the novel *Pavilion of Women*. Patriarchy and stereotype are different. Patriarchy is a system where male has more power to dominate, exploit, determine and control females. The society accepts this male's domination because the society itself assumes that men have bigger power in many aspects. Stereotype is a group shared image of another group or category of people and generally the effect of the stereotype is inequality. In the previous study, (*Feminism in Pearl S. Buck's Pavilion of Women*), Istighfaroh described the negative image of women. It can be said that the negative stereotype of women is because of the patriarchal hegemony and gender discrimination.

Maryunani's described the obligations of women as a housewife, especially faced by Madame Wu and Madame Kang. In other side, there are many oppressions of women in this novel that are not analyzed. Almost all of the female characters faced different forms of oppressions, but Maryunani described the oppression faced by two characters. She also analyzed the novel *Pavilion of Women* by feminist literary criticism in general. In this study the writer focused in the women's struggle against the oppressions of women, especially in the form of patriarchal Chinese family.

In the previous studies, they described the oppressions faced by women without describing the struggle of women against it. In this study the writer did not only analyze the oppressions faced by female characters in novel *Pavilion of Women* but also explained the ways the female characters get free from those oppressions and the ways against that. A researcher who wanted to analyze by feminist literary criticism should place her/his self on the feminist position (reading as women). As Endraswara's stated (2003: 147) that in feminist criticism the view that is used by the researcher is reading as women. So, based on the previous studies and Endraswara's statement, the writer wanted to analyze this novel in more complete way by using different focus. Those are the kinds of oppressions in patriarchal Chinese family.

CHAPTER III

ANALYSIS

The analyses are focused on the aspects of patriarchal Chinese family faced by female characters and the struggles of female characters against that. The writer found many aspects of patriarchal Chinese family in this novel. Those are foot binding, marriage matching, physical violence, women's subordination in sexuality, exploiting the labor of wife to be responsible for household, female's dependence versus male's independence, female infant discrimination, husband relationship with prostitute, polygamy, women as a reproductive machine, and discrimination against women in education.

4.1 The Aspects of Patriarchal Chinese Family

4.1.1 Foot Binding

In traditional China, the process of foot binding started for young girls anywhere from the age of four to six. It happened to Madame Wu. When Madame Wu was a child of five her mother had begun to bind her. Foot binding is done to make a good form of foot, but in other side it is the tormentor to young girls as happened to Madame Wu when she was child that is described in the text bellow:

When the mother called the child to her one day and the child saw the ling white bandages of cotton cloth she began to cry. She had seen all this happen to her older sister, that sister who had once run and played so joyfully and now sat all day silent over her embroidery, unwilling even to stand upon the sore bound feet. The mother had stopped to stare her second daughter severely. 'What would your father say if he came home and found your feet splayed like a farmer's wife's feet?' she had demand. The little girl's sobs had sunk into a whimper, and she had let feet be bound (*Pavilion of Women*, page 124).

Fortunately, in a month of binding of her foot, her father came. Her father had modern perspective that he got from the foreign countries he visited. Since Madame Wu was a child, she had been different from the other children in her age. Her father prepared Madame Wu become different women in traditional China. Her father disagreed with foot binding. Although her mother and her grandmother disagreed but her father did not care about it. Madame Wu could run again in few months. It did not happen to her sister whose bones were broken.

“Take these bands from off the child’s feet!” He commanded. There had been hubbub and outcry. She could never remember a single word of that battle between her elders, but she never forgot the storm. Her mother had cried and her grandmother had screamed with anger and even her grandfather had kept shouting. But her father had sat down and kept her on his knees, and with his own hands he had taken off the bandages and made her feet free (*Pavilion of Women*, page 124).

Although foot binding has the goal to make a good form of foot, but this case can make the young girls painful. They can not walk, run, play and even stand. It limits the freedom of girls as children which in this time they can play freely. So, foot binding should not be done to the young girls. Allow them to enjoy their happiness in youth without being burdened by the rules that make them suffered.

4.1.2 Marriage Matching

In accordance with the Chinese tradition, almost all of women in this novel are married with men that are chosen by their parents. Madame Wu, Meng, and Linyi are the female characters who are controlled their marriage by their parents. They have no choice except receive this rule, although they do not love

their husband. Even, some of them never met with the candidate of their husband as Sankar said in <http://www.findarticles.com> that the importance of reproducing the patrilineage and maintaining ancestor worship, arranged marriages were the norm; oftentimes the young couple did not meet before they were married. It is supported when Madame Wu ask Madame Kang to marry her daughter, Linyi, with Fengmo, the son of Madame Wu.

“Come,” Madame Wu said frankly, “why do I not speak the truth to you? I had thought of pouring our blood into the same stream again. Fengmo and Linyi, what do you say? Madame Kang clapped her hands twice together. “Good!” she cried (*Pavilion of Women, page 131*).

From those dialogues, we also know that they have ever arranged other marriage before. They are Liangmo and Meng. Liangmo is the eldest son of Madame Wu, whether Meng is the daughter of Madame Kang. But they are happy in their life because they are an old-fashioned couple. Liangmo and Meng have been married according to old-fashioned ways. They can receive their couple and reach their happiness although their marriage process depends on their parent. Even when Madame Wu asked Liangmo to marry Meng, he can receive it as the wisdom of his mother. He believed everything what her mother done is right.

He trusted her wisdom far more than he did his own, and because of this when she had asked him to marry in order that there would not be confusion in the family because of the marriage of his younger brother ahead of him, he had said at once, “Choose some one for me, Mother. You know me better than I know my self” (*Pavilion of Women, page 19*).

Meng is very happy has husband like Liangmo. She was too happy in her own life to quarrel with anyone for anything. Liangmo she held to be the handsomest and best of men and she wondered continually that she had been so fortunate as to given him for life. There was nothing in him which was not to her taste (*Pavilion of Women, page 63*).

Some parents view that controlled marriage for their children is important because they think that their children have no experience in life. Love is not important in setting a family. Husband and wife will love each other when they have been married. In fact there are many couples who are not happy because they can not love each other. It happened to Madame Wu. She was engaged to Mr. Wu by her parents when she was young. Madame Wu can not love her husband, although she has been married for long time. She was depressed by that condition. It can be proved by the dialogues between Madame Wu and Andre as follows:

She was angry at this in her fashion. A gust of sharp temper flew like a sudden small whirlwind out of her heart. "Now you can speak like a priest," she said maliciously. "You can have no understanding of what it is to be compelled to yield your body to a man year after year, without your will." She felt in herself a strange desire to make him share her unhappiness, and she went on, sparing him nothing. "To give one's delicate body to indelicate hands, to see lust grow hot and feel one's own flesh grow cold-to feel the heart grow faint and the mind sick, and yet to be compelled, for the sake of peace in the house" (*Pavilion of Women*, page 271).

All of people, either men or women have the equal right to decide who is the person that will be the partner of life. They have the right to love and own someone who they loved. No one has the right to match the marriage partner of another one as what happened in this novel. We can see on the explanation above how much problems that appear in family because of marriage matching. So, Marriage matching should not be applied in life.

4.1.3 Physical Violence

The aspect of patriarchal family that is usually faced by women is male violence. Pilcher and Waleahan (2004: 93) stated that it is men's violence against

women that has been the concern of feminist researchers. Conceptualized as a broad range of harmful behavior toward women, including rape, domestic violence and sexual harassment, violence has been identified as a key mechanism in the subordination of women by men.

There are many women who experience the violence from their husbands because of many reasons such as unsatisfactory serving from wife. In this novel the writer also found woman's oppression in the form of male violence that is faced a female character, Rulan. Rulan is a smart woman but she often gets physical violence from her husband. She suffers because of it. This case is proved by the dialogues between Madame Wu and Ying when Ying tells Madame Wu that she often finds Rulan crying because of beating from Rulan's husband, Tsemo.

“Our eldest young lord is happy enough with the eldest Kang daughter. But our second lord beat his wife last night.”
“Tsemo beat Rulan?” Madame Wu exclaimed.
“I hear her sobbing,” Ying said. “It must be she was beaten” (*Pavilion of Women, page 125-126*).

This case is also known by the old Lady and Meng. The old lady hides this case to Madame Wu because Tsemo forbids every one to tell this case to Madame Wu. Finally Meng informs it to Madame Wu. Meng informs that Rulan acts as if she is right and the others are wrong. In fact, Rulan is a smart woman and Tsemo does not like it. That is why; Tsemo thinks that Rulan acts as if she is the right one. They have quarrel because of it. Often, Tsemo beats her. Of course it is not fair to Rulan. Is it wrong if a wife is smarter than her husband? Woman has the right to feel safe in household and gets the protection from her husband, not the

violence. Madame Wu is very disappointed to hear it. She does not like the violence and she tries to examine this case. It can be seen from the dialogues between Madame Wu and Meng as follows:

“I do not like Rulan because she is always behaving as though she were right and others wrong. And she behaves so to Tsemo, too, Mother, and I wonder you have not seen it. But Old Lady knew-she used to slap Rulan.” “Slap Rulan!” Madame Wu cried. “Why was I never told?” “Tsemo would not let Rulan tell,” Meng said. “Rulan is too learned,” she went on (*Pavilion of Women*, page 195-196).
Madame Wu could never bear oppression of any sort. Since she had been mistress in the Wu house no slaver had been beaten nor any servant offended. She was the more distressed, therefore, when she considered what Ying had told her that Tsemo beaten Rulan. “I will not believe it,” she thought, “until I have inquired for the truth” (*Pavilion of Women*, page 127).

What have been done by Madame Wu is right. She struggles to abolish all forms of violence in her household. Feminist spirit appears to her when physical violence happens to the women fellow. She does not like the violence in every form, especially to women. Women are not the object of violence from men to release their emotion.

4.1.4 Women’s Subordination in Sexuality

Another aspect of patriarchal Chinese family is women’s subordination in sexuality. In this novel, Chinese women are described as subordinate to men’s desire. There are three characters that are related to the male domination in sexuality. They are Madame Wu, Chiuming and Linyi. All of these female characters become the object to satisfy the big sexual desire of their husband.

Chiuming as the concubine that is bought by Madame Wu to her husband must serve the sexual desire of Mr. Wu without love. Mr. Wu wants her to serve

him frequently. As a concubine, Chiuming must satisfy Mr. Wu in sexuality because she is paid for this. It makes her suffer and under pressure because she must serve the sexual desire of some one that she never love. It is proven by the Chiuming's asking to Madame Wu to ask Mr. Wu in order not to having intercourse anymore with Chiuming because Chiuming refuse him. Madame Wu helps her by asking Mr. Wu in order not to have intercourse with Chiuming anymore and even Madame Wu gives the technique to Chiuming to refuse Mr. Wu's asking in having intercourse as reflected in the text below:

Go back, child," she said in kind voice....Fall asleep early and do not wake if he comes in. I know that if he finds you unwilling to wake he will let you sleep. Tomorrow I will tell him (*Pavilion of Women*, page 177). "Listen to me," Madame Wu said when their laughter was over. You must be kind to her." "I'm always kind to every body." He insisted. "Please," she said, "be grave for a moment. It is her first child. Now do not plague her. Stay away from her for as long as she turns her face to the wall" (*Pavilion of Women*, page 185).

Another female character becomes the object to satisfy her husband's sexual desire is Linyi. Although Linyi loves her husband, Fengmo, but their relationship is not in harmonic. They often have quarrel. This case is caused by frequently in having intercourse between them. Fengmo always asks her to serve him in sexual activity but Linyi does not like it. This case is proved by the dialogues between Mamame Wu and Fengmo when Madame Wu asks him to space her sexual activity with Linyi as follows:

He frowned. "I do not know what Linyi wants. She is restless."
"You are with her too much," Madame Wu declared. "It is not well for husband and wife to be continually together. I see that she does not come and sit among the women as Meng does. She stays inside your court. Naturally she grows weary there, idle, restless-"
"Perhaps," he said, as if he did not care (*Pavilion of Women*, page 198).

Madame Wu, as a woman whose marriage is paired by her parents, also never loves her husband. That is why she also feels what Chiuming and Linyi feel. During her marriage with Mr. Wu, she has been under pressure when she must serve her husband's sexual desire without love, although Mr. Wu is a kind husband. We can imagine how painful we are if we must give our body up to the man who we never love. Especially if our husband has a big sexual desire and in other side we do not love him as what happened to Madame Wu. The suffering of Madame Wu is reflected in the dialogues between Madame Wu and Brother Andre when Madame Wu shares to him about her feeling.

She was angry at this in her fashion. A gust of sharp temper flew like a sudden small whirlwind out of her heart. "Now you speak like a priest," she said maliciously. "You can have understanding of what is to be compelled to yield your body to a man year after year, without your will." She felt in herself a strange desire to make him share her unhappiness, and she went on, sparing him nothing. "To give one's delicate body to indelicate hands, to see lust grow hot and feel one's own flesh grow cold-to feel the heart grow faint and the mind sick, and yet to be compelled, for the sake of peace in the house" (*Pavilion of Women*, page 271).

Madame Wu also feels that the nature is unfair to women. Men have the longer cycle in having sexual desire. A woman who is forty years old like Madame Wu, lose the sexual desire as she has in young age and can not balance the sexual desire of her husband which is still high. So, sometimes woman can not satisfy her husband in sexual activity at old age. So, there are many husbands who look for another sexual service from other women with the reason to get more generation. The view of Madame Wu about the unfair nature to women can be seen in the texts follows:

She pondered for a long time. Why had heaven not made women twice as long-lived as men, so that their beauty and fertility might last as long as

man lived and fade only with the generation? Why should a man's need to plant his seed continue too long for fulfillment in one woman? "Women" she thought, "must therefore be more lonely than men. Part of their life must be spent alone, and so heaven has prepared them." Could anyone change what Heaven declared? (*Pavilion of Women*, page 45).

Sexual activity is one of activities of married couple. However, it does not mean that the husband, who has a big desire of sexual activity, exploited his wife to be the object to release his sexual desire as what happened to Madame Wu, Chiuming and Linyi. This condition makes women subordinated in sexual activity because of her husband's ignorance to her in getting the satisfactory in sexual activity. The husband does not care to satisfy his wife and just give the priority to his own satisfaction. Man must appreciate his couple sexually either to his wife or his concubine. Between husband and wife, should be there a communication in sexual activity in order to deny the sexual subordination.

4.1.5 Exploiting the Wife to Be Responsible for Household

Ideally, household chores should be done by the entire member of the family, especially the husband and wife. When the children have been adult, they can do it together. In fact in patriarchal family culture, this responsibility is burdened to wife. Wife does all of the responsibilities that are connected with her household. Her responsibilities include serving her husband, controlling the finance of household, taking care of her child and solving all of the household problem alone. It seems that wife's labor is exploited to be responsible of household alone. It is the cruel action to woman because woman is not the object

to be exploited to do the duties that should be shared by all of the members of family.

There are two female characters that are exploited to be responsible in their household. They are Chiuming and Madame Wu. Both of these women are exploited their labor in a big exploitation, especially Madame Wu who is exploited to solve many problems in her household, whether Chiuming is exploited to serve her husband, Mr. Wu.

When the first time Chiuming arrived at Wu's house and must satisfy the sexuality desire of Mr. Wu, she is worried whether she is received or not by Mr. Wu as his wife. She wants to be his wife just to get place to live. Because Chiuming can satisfy him, Mr. Wu receives her as his wife. Mr. Wu declares it by arranging some roles and duties that must be done by Chiuming to be his wife. What Mr. Wu did to Chiuming seems to be the woman subordination. This case is described by the text follows:

“For me,” he went on, “you have only a few duties. I like to sleep late. Do not wake me if I am here. In the night, I like tea if I am wakeful, but not red tea. I am hot in blood, and cannot have two quilts even in winter. These and other things you will learn, doubtless.”
Then – I am wanted?” She put the question to him out of her longing to find shelter somewhere under Heaven.
“Certainly,” he said. “Have I not been telling you so?” (*Pavilion of Women, page 147-148*).

Different from Chiuming, this novel describes that Madame Wu is exploited her labor to serve her husband, control the economic necessities of household and solving the problems of her household alone. Madame Wu had big responsibilities to solve all of the needs and problems of household while Mr. Wu

is just relax. He does not help Madame Wu anything. It can be seen as the text narrates:

Now she studied one book after another, first the house accounts which the steward kept, then the clothing accounts, repaired and new, then the house repairs and replacements, always heavy in so large a family, and finally the land accounts. It had been many years since Mr. Wu did more than read over the accounts once a year just before the old year passed into the new one. But Madame Wu studied the house accounts twice monthly and the land accounts every month..... Some times she talked this over with Mr. Wu and sometimes she did not. It depended on how tired he was. If he were tired she settled a matter herself (*Pavilion of Women*, page P. 55).

What happened to Madame Wu is in accordance with Dawson in <http://www.catholicculture.org/docs/doc>) that the patriarchal family, on the other hand, makes much greater demands on human nature. It requires chastity and self-sacrifice on the part of the wife and obedience and discipline on the part of the children, while even the father himself has to assume a heavy burden of responsibility.

Madame Wu takes these responsibilities alone. It is of course a big burden for her, because during her marriage with Mr. Wu, she has been burdened by many responsibilities of household. She is very tired because of it. It is a big burden for her.

She had been far wearier than she knew; weariness not so much physical as spiritual. It was hard to define even where in the spirit it lay. Certainly her mind was not weary.She had been given life for twenty-four years, before the children were born, and after they were born, and now they would themselves give birth to other children (*Pavilion of Women*, page P.56).

Above all, Madame Wu has a big responsibility to serve her husband.

Although Madame Wu has tried to free herself from serving her husband, in fact Mr. Wu still needs her. Sometimes, she is too tired to get the freedom, because

she knows that every one in Wu's house needs her. In one side she wants the freedom, but in other side she knows that it is impossible. Madame Wu is a smart woman, so actually she can get everything more than she can get as a housewife whose freedom is limited. It is supported by the text follows:

She knew that as long as she lived she could not be free from him. Through her body he had entered into her soul, too. It was not enough that she had never loved him. Love had nothing to do with responsibility. "Oh, Heaven," Madame Wu cried a sort of strange agony, "am I to be responsible forever for him?" She felt the wings of her soul, poised and widespread, now drop and falter earthward again (*Pavilion of Women*, page 255).

In other side, because of many responsibilities that must be done by Madame Wu, it can be concluded that she is a terrific woman. Madame Wu has a smart mind, a big energy to do all of her works. She does it well that not every woman can do it, even men. Madame Wu is an excellent wife and mother. All of the member of Wu's house, includes her children, her daughter in laws, her husband, her servant, her father and mother in laws admit it. it is supported by the statement of her son, Tsemo and text that proof that her daughter in laws admit it:

Bu indeed in this house even the two son's wives had no evil to speak. Those narrow hands, which Madame Wu held so often lightly clasped on her lap, were firm and kind while they ruled (*Pavilion of Women*, page 4). "You do not know my mother," Tsemo had replied, laughing. "Even when I wish her wrong, I know she is right. She is the wisest woman in the world" (*Pavilion of Women*, page 65).

How great women as housewife, they should not be burdened by all of the household responsibilities. These responsibilities should be shared by all of the member of family. Everyone in a house has different roles and obligations. So, it is the unfair treatment to women if all of these roles and obligations are burdened

to women only. Women have the right as other to enjoy their life without burdening of responsibilities of household.

4.1.6 Female's dependence vs. Male's independence

This novel describes female's dependence vs. male's independence that is caused by love. Woman is described as the figure who depends her self to her husband because of much love that she has. In other side, man is described as a figure who never love woman, so man is described as a independence figure.

A female character who depends herself to her husband because of too much love is Rulan. Rulan is older than her husband. So, it makes her very afraid to loose the love of her husband. Even, when she was young, to get Tsemo's love, she did every ways.

Even while she quarreled with him she loved him well. But quarrel with him she did very often, hating herself for it while she did it. Every quarrel ended in her stormy repentance, and this repentance came from her constant secret fear, hidden even from herself, because she was older than Tsemo and because she knew that she had loved him before he loved her. Yes, this was her secret shame.and anything she could devise to bring him to her (*Pavilion of Women*, page 65).

Because she has too much love to her husband and the pressure of the feeling to be lost the love of her husband, Rulan depends herself to Fengmo and of course it makes her position is lower than her husband. She is prisoned by the love and does not have the freedom.

Alone she raged against his cheerfulness and put herself at the mercy of her own love and longed to be free of it because it made her less than he and dependent on him. But how could she be free of chains she had put upon herself? Her soul was all tempests. The dreams she had once had of her life were dead. She was in prison in the house. And yet who was her jailer except herself? (*Pavilion of Women*, page 66).

In other side, this novel described that man never has love to woman. Man just loves himself. Everything around him is not important except himself. It can be proved by the dialogues between Madame Wu and her father in law about the feeling of man to woman.

“Because,” Old Gentleman said without sign of emotion in his face or voice, “the first love in a man’s heart is love of self (*Pavilion of Women*, page 81).

Love has a big effect to every one. As what has been explained above that the effect of woman who has too much love to her husband is the dependency of her self to her husband. The condition where a person does not have love to another, of course has the effect of an independency as what happened to male character in this novel who never love to woman. It makes him to be independence figure.

It means that there is discrimination of description of women in this novel. Men are described as an independence figure, and in other side women are described as a dependence figure that both of these cases are because of love. It is the unfair description. Man who has no love to woman is impossible. Both of male and female has love and it means that both of these sexes need each other and to be interdependency figure. So, it removed the opinion that only woman who depends herself to man. In fact, man also depends himself to woman.

4.1.7 Female Infant Discrimination

Male is identified as strong, the leader and the keeper, while female is weak and just burdens the family because of her weakness. This assumption

makes some societies, especially the family that is influenced by patriarchal culture, prefers to get male child to female child in order to get the leader and the keeper of the family. Male child is proud of the family. So, it is not strange if in patriarchal society people always wish the bearing of male baby. Jordan in <http://weber.ucsd.edu/~dkjordan/chin/hbfamilism-u.html#top> said that contraception and abortion were both practiced, but both were dangerous and unreliable. Since boys could carry on the family descent line and girls could not, boys were considered more valuable children, and if families simply could not afford additional mouths to feed, they sometimes killed newborn infants when it was discovered that they were female.

In this novel, in which the author described the culture of patriarchal family in Chinese society, it is found the discrimination to the female child bearing. They have a big attention to the male child bearing. So, in every pregnancy they always wish the baby that will be born male. This wish is not only wanted by the parents but also the people around them. It is supported by the text that tells about Meng who is getting pregnant and all of people wish that the baby is male. But Madame Wu, a woman who holds the status of women high, refuses that opinion and tries to make sure all of persons that the level of male and female are same.

“Ai ya,” Lien cried. “She must not look too pretty or the baby will be a girl.

They laughed, and Madame Wu closed the laughter by saying as she rose to depart, “I would welcome a girl. After all, there must be a female in the world as well as male. We forgot it, but it is true, is it right, Meng?” (*Pavilion of Women*, page 126).

“Another son would be best,” an elderly cousin was saying when Madame Wu entered the court. “Then if something happens to the first one, here is

the second. A house with many sons is always secure.” (*Pavilion of Women*, page 216).

A tragic story comes from Chiuming. When she knew that her baby is female, she has tried to kill herself in order not to burden all of persons around her. She is very afraid if it is true. Even, in her mind, death is better than bearing a female baby that just burdens all of persons in Wu’s house. It is described as the text follows:

“I did not want to trouble you with a girl,” Chiuming said. “Why did you try to die before the destiny day?” Madame Wu asked again. “Because Ying told me she saw from my shape that I would give birth to a girl, and so I said, in my heart, we will both go together and be no trouble to anybody” (*Pavilion of Women*, page 268).

Even, when her baby was born in weak condition and must be treated, Ying, the servant of Wu’s house does not care of her baby just because her baby is female. For Ying it will be better if Chiuming’s baby is dead. Otherwise, it will burdens all of the family. But Madame Wu is angry to Ying and she takes care of Chiuming’s baby well. It is supported by the text below:

“Heat bricks and brig them here,” Madame Wu said. “This child is a bud that must be carefully opened.” “Oh, Mistress,” the woman said, why not let her die? A girl-and what can she grow into but a sickly thing to make trouble in the house?” “Obey me, Madame Wu said (*Pavilion of Women*, page 262-263).

This aspect of patriarchal Chinese family does not influence Madame Wu who has the opinion that female baby is the same with male baby. She likes female baby the same as male baby. She tries to ensure Chiuming that it is no problem to bear a female baby. It is supported by the dialogues between Madame Wu and Chiuming when Chiuming asks Madame to forgive her because of bearing female baby and to tell to Mr. Wu about this case:

“You must forgive me that I did not repay you with a son,” she said humbly. “Do I know that sons and daughters alike come from Heaven?” Madame Wu replied. “Besides, in these days daughters, too, are good.”... “You must not feel that you have a duty to me. You have none” (*Pavilion of Women*, page 267).

What happened to Chiuming also happened to Madame Kang. When she is bearing her child, she is in critical condition and almost dead. She gets difficulties to bear her child because of old age. In this condition, the midwife who helps her to bear her baby does not care to her safety. It is not important about her safety. The important thing is the safety of her baby because her baby is male. She is not treated well and just the midwife gives the priority to the safety of her male baby. But, when Madame Wu arrives, the life of Madame Kang can be saved. Madame Wu tries to help Madame Kang by her own way and ignores the midwife. However, finally Madame Kang’s baby is dead as the text narrates:

“Stop pulling at the child,” she commanded the midwife.
The old woman looked up. “But it is a boy!” she cried.
“Leave us alone,” Madame Wu commanded.
“Go out, all of you!” She straightened her slender figure (*Pavilion of Women*, page 315).

In Madame Wu’s view, male and female are equal. They need each other. Men cannot live without women and so do women. So, to bear a female baby is not shameful. Madame Wu’s view is right. Parents should be proud of both of sex bearing without discriminating one of those both of sexes, especially female sex.

4.1.8 Husband’s Relationship to Prostitute

Another aspect of patriarchal Chinese family that is found in this novel is men relation with prostitute. This case is happened because of unsatisfactory serving from wife. It can be in the form of sexual activity, miscommunication

between husband and wife or unsatisfactory physical appearance of the wife.

Pilcher and Whelehan (2004: 154) stated that prostitution is shown to be more than a simple matter of patriarchal domination. It means that prostitution is one of the aspects of patriarchy.

There are two male characters who make relation with prostitute in this novel. They are Mr. Kang and Mr. Wu. The cause that makes Mr. Kang relates with prostitute is her wife, Madame Kang is not beautiful. She cannot make her husband happy, besides she is a fat woman. Disappointment of the condition of his wife, Mr. Kang tries to satisfy him by looking for another woman in flower house. It is supported by the text bellow:

Madame Kang hesitated, but only for a moment. "The last time I wore them, my son's father said that they looked like dewdrops on a melon." Madame Kang smiled. Then tears come to her eyes...
"Ah, Ailin," she would say, "your son's father is so little trouble to you. So far I never heard of his even entering a house of flowers. But my man-well, he is good, too. Yes, only-"
At this point Madame Kang always paused and sighed.
"Meichen," Madame Wu had once said many years ago, "why not allow him to enjoy himself so long as he always comes home before morning?" she had never forgotten the look of shame that came into her friend's honest eyes. "I am jealous," Madame Kang had declared. "I am so jealous that my blood turns to fire." (*Pavilion of Women, page 11*).

Different from Mr. Kang, Mr. Wu makes the relationship with prostitute because he does not get the sexual service from his wife, Madame Wu. It is because Madame declares the end of sex relation between them. To serve the sexual desire of Mr. Wu, Madame Wu buys a girl, Chiuming to be her second wife or concubine. In fact, Mr. Wu is very disappointed to Chiuming. He can not understand Chiuming as he can understand Madame Wu. It can be said that there is miscommunication between Mr. Wu and Chiuming. Finally, because of the

invitation from Mr. Kang, Mr. Wu goes to prostitution to look for a prostitute who can satisfy him sexually. It is supported by the text below:

But Mr. Wu went direct from Madame Wu to the flower house to which she had objected. He had first followed Mr. Kang there somewhat against his will and certainly against conscience. Then he had dealt with both and had come off the victor. His will had yielded entirely so that now he looked forward to his innocent visits there, and his conscience was reduced to confusion and temporary silence. Chiuming he did not understand. She was not as wise as Madame Wu, whom he steadfastly adored as a priest might adore the Kwanyin whom he daily served... But, since she resolutely refused to return to being a woman, and was apparently to be continually a goddess, he had been reduced to finding a woman else where. This he had found in the person in a small round rollicking girl in the House of Peony Flowers on the Street of the Blind Lute Player (*Pavilion of Women*, page 255-256).

We can see on the explanation above that prostitution is not a good solution to solve the problem of family especially between husband and wife, especially if the problems are just unsatisfactory sexual activity and physical appearance. This action injures wives and the prostitutes who are exploited to serve men's sexual desire. No women in this world allow their husband makes love with other women. It includes Madame Kang and Madame Wu whose husbands often go to prostitution. Madame Kang often cries when she reminds that her husband does not love her anymore and often goes to prostitution.

4.1.9 Polygamy

Frequently, men do not only make relationship with prostitute but also do polygamy. Polygamy is the practice of marriage in which a man has more than one wife. In patriarchal China society, the practice of polygamy often happens as Jordan said in <http://weber.ucsd.edu/~dkjordan/chin/hbfamilism-u.html#top> that

up to the 20th century, Chinese society regarded it as a normal thing for a man to take more than one wife, especially if the first wife did not produce male children, and so long as the family budget could afford the additional person. However there was always a distinction between the first wife and a secondary wife (concubine). In some far western regions under Tibetan influence, a woman could have more than one husband, but for "mainstream" Chinese society that was not possible.

In this novel, polygamy is done by two male characters. They are Mr. Wu and Madame Kang's father. After getting the declaration from Madame Wu about the end sex relation between them, and Madame Wu prepare a girl named Chiuming to be Mr. Wu's wife, Mr. Wu receives Chiuming as his second wife. It is proven by the dialogues between Mr. Wu and Chiuming when Mr. Wu declared to receive Chiuming as his second wife:

“For me,” he went on, “you have only a few duties. I like to sleep late. Do not wake me if I am here. In the night, I like tea if I am wakeful, but not red tea...” The garment dropped from her hand. She looked at him and forget her shyness. “Then- I am wanted?” She put the question to him out of her longing to find shelter somewhere under Heaven. Certainly,” he said. “Have I not been telling you so?” He smiled, and his smooth handsome face lit from a sudden heat from within him (*Pavilion of Women, page 147-148*).

Not only Chiuming, Mr. Wu also gets married with another girl named Yasmin who lived in flower house. Mr. Wu falls in love to Yasmin that he never feels to Chiuming. So, he asks permits to Madame Wu for getting marriage with Yasmin. And it makes Madame Wu is broken heart although she never loves him:

An ice cold pressure crept into her heart. He did not want her. What she had heard was true. He had found some one else for himself. “Tell me

about her,” she said gently.... She was young, she was childish. “I do not want to add your cares under this roof,” he said
But long after they had parted she was amazed at the coldness in the pleasure she had felt. For her to choose a woman to take her place was one thing. To have him choose a woman was quite another. She marveled at the tangle that life could make between a man and a woman. She had thought herself free of him because she did not love him. But she was not free of him when she knew his love had ceased she could feel this wounded pride (*Pavilion of Women, Page 270*).

Another man who does the polygamy is Madame Kang’s father. He has five wives. It can be seen in the dialogues between Madame Kang and Madame Wu when Madame Kang tells Madame Wu about her father’s wives as described follows:

“Why, when my father took a concubine my mother cried and tried to hang herself, and we had to watch her night and day, and when he took a second concubine the first one swallowed her earrings, and so it went until he had the five he ended with. They all hated one another and contended for him” (*Pavilion of Women, page 130*).

Feminism opposes polygamy because it makes women suffered and it is the unfair treatment toward women. Women have the right to have a husband only, but men have the right to have more than a wife. Chiuming, Madame Wu and Madame Kang’s mother are the victims of polygamy practice and they suffer because of it. Therefore, polygamy must be removed.

4.1.10 Discrimination against Women in Education

Women are often discriminated in gaining education. Education is not important to women, because women just rely on their body and not on their mind. That is why, in patriarchal society; most of women are lack of knowledge because they are forbidden in gaining education.

The aspects of patriarchal family in the form of women discrimination in education in this novel can be seen in education discrimination to Madame Wu. Madame Wu is a smart woman. But it does not change the family tradition that women are forbidden to study. When she gets marriage, her father-in-law forbids her to study. Her father-in-law ensures her that knowledge is not important to women. Although Madame Wu is a smart person, in fact she is a woman. So, her mind should be under her husband. It is too bad for women if having much knowledge. It can be proved by the following text:

“These books, my child,” he had said to her in his grave way, “These books are not for you.” Because I am a woman?” she had asked. He had nodded (*Pavilion of Women, page 78*).

“Our Father, do you think my mind will never be beyond that of my lord’s at fifteen?”... “Your mind is an excellent one for a woman,” he had said at last. “I would even say my daughter, that had your brains been inside the skull of a man, you could have sat for the Imperial ... But your brain is not in a man skull. It is in a woman’s skull. A woman’s blood infuses it, a woman’s heart beats through it, and it is circumscribed by what must be a woman’s life. In a woman it is not well for the brain to grow beyond the body,” (*Pavilion of Women, page 78-79*).

“Is this to say, Our father, that a woman’s body is more important than her brain?”... “As life has proved,” he said, “it is true that a woman’s body is more important than her mind. She alone can create new human creatures (*Pavilion of Women, page 79*).

... Yet I know that in my house you denote need so much intelligence—yes, a little is good so that you can keep accounts and watch servants and control your inferiors (*Pavilion of Women, page 80*).

“My child,” Old Gentleman said, “there is no man who can endure woman’s greater wisdom if she lives in his house and sleeps in his bed (*Pavilion of Women, page 81*).

What happened to Madame Wu is unfair. The chance of accessing education between man and woman must be equal. Men’s mind is not always higher than women’s. Women are often smarter than men as what happened to Madame Wu. Madame Wu has more brilliant mind than Mr. Wu that can be

proved Madame Wu is the head of the family who control all of the division of household.

4.2 Women's Struggles against the Patriarchal Chinese Family

From all of the oppressions above, there are some female characters who struggle against the patriarchal Chinese family in some ways. They are Madame Wu, Rulan, Chiuming and Linyi. Not like all the female characters in this novel who are conservative, Rulan, Linyi, Madame Wu and Chiuming are the smart women. They disagree with all kinds of oppressions to women. They want to get freedom and equality between men and women. Although they live in old fashioned family that is influenced by patriarchal system, but they are women with modern thinking who can do everything against those oppressions that are faced by them and all of women around them by their own ways.

Although some of them in the first time hold patriarchal culture, because of the oppressions that they and all of women around them are facing, their hearts as a woman complain about it and struggle against it. It is because they are different with from women. They are smart women and have the wish to progress and get freedom by removing all kinds of women's oppressions.

They are the smart and modern women can be proven by the text below:

“What do you write?” she asked. “I am practicing my English,” he said. “Who teaches you? She asked. He flushed. “Rulan,” he replied. She understood at once that he was ashamed, and so she said something else quickly. “Rulan is tired. She must rest.” “I shall compel her,” she said eagerly. “She is too active. Yesterday she went to a meeting of the National Reconstruction Committee at the City Council House and was chosen its president. When she came home she was exhausted.” “National

Reconstruction again?" Madame Wu's voice was silvery. "Ah, that is very exhausting" (*Pavilion of Women*, page 112).

The quotation above proves that Rulan is a smart woman. Rulan is a woman who teaches her husband English. It means that Rulan is smarter than her husband. The quotation above also proves that Rulan is a modern woman who has the role outside of home. She participates in the National Reconstruction Committee, moreover she is chosen as the president. It is a great thing for her while all of women in Wu's house have limited role.

Linyi is also different woman who has modern thinking like Rulan. Linyi goes to foreign school, so her mind is different from most of girls in China. She does not like the old tradition of China including the rules that are applied in her house. She also refuses when her mother paired her in getting marriage partner which is become the tradition in China. It is supported by the text below:

"Come," Madame Wu said frankly, "why I do not speak the truth to you? I had thought of pouring our blood into stream again. Fengmo and Linyi- what do you say?"
.... "But that Linyi, she said, mournfully. "It is one thing for me to say good. How do I know what she will say?"
"You should never have let her go to a foreign school," mdame Wu said. "I told you at that time."
"You were right," Madame Kang said sadly. "Nothing at home is good enough for her now. She complains about everything (*Pavilion of Women*, page 131).

Madame Wu is more special woman in this novel that is described as the smartest woman. She masters much knowledge as will be explained below:

"There will be war over the whole world in a few years from now. At such a time all my sons must be at home." Fengmo looked at her astounded. "How can you tell such things, Mother?" "I am not a fool, though all the world around me are fools," Madame Wu said quietly. "When certain steps are taken and none prevents them, then more steps are taken" (*Pavilion of Women*, page 142).

Basically, Chiuming is a simple woman who has no modern thinking as Rulan, Linyi or Madame Wu. Chiuming receives all kinds of oppressions to her without expectation to free from those oppressions. But, Chiuming has a good relationship with Rulan. That is why at least Chiuming's mind is much influenced by Rulan. Finally, together with Rulan, Chiuming wishes to get the freedom.

All of these female characters do the different ways to do the struggle against the aspects of patriarchal Chinese family that happened around them. Those are demonstration against polygamy, abandoning from serving husband and doing household, demand to choose marriage partner freely, struggle for the freedom in family, struggle against women's oppression and struggle for accessing education.

4.2.1 Demonstration against Polygamy

As what has been explained above there are two male characters who do the polygamy. This part will describe that there is a female character who does against polygamy. She is Rulan. Rulan is a woman who hates polygamy so much. For her, if women are satisfied with a husband, so are the men.

Rulan is very angry to Madame Wu when she knows that Madame Wu has a plan to look for a second wife for Mr. Wu. She tries to ensure Madame Wu that what she will do is wrong. Even, she tells Madame Wu how the member of her family does the polygamy and in other side she stages demonstration against polygamy. It is supported by the text follows:

“Many of us worked hard to abolish concubinage,” she declared. “We marched in procession in the Shanghai streets in hottest summer, and our sweat poured down our bodies. We carried banners insisting on the one-wife system of marriage as they have it in the West. I myself carried a blue banner that bore in white letters the words, ‘Down the concubines.’ Now when someone in my own family, my own husband’s mother, does a thing so old-fashioned, so- so wicked- for it is wicked, Mother, to return to the old cruel ways-” (*Pavilion of Women, page 60*).

“That is not what we think nowadays,” Rulan said. “If a woman is content with one man, a man should be content with one woman” (*Pavilion of Women, page 61*).

What Rulan has done shows the feeling of most of women in this world.

Polygamy must be abolished because it just makes women suffer. No woman allowed her husband to be shared to another woman. Even, some of them decide to get divorced if their husbands practice polygamy. Polygamy just damages women. Even though a wife does not love her husband, she does not allow if her husband practices polygamy. It also happened to Madame Wu. Madame Wu is broken heart when she knows that her husband does not want her anymore and want to get married with another woman, Yasmin, who is loved so much by Mr. Wu although Madame Wu never love her husband.

It is supported by the quotation below:

But long after they had parted she was amazed at the coldness in the pleasure she had left. For her to choose a woman to take her place was one thing. To have him choose a woman was quite another. She marveled at the tangle that life could make between a man and a woman. She had thought herself free of him because she did not love him. But she was not free of him when she knew his love had ceased she could feel this wounded pride (*Pavilion of Women, page 270*).

What happened to Madame Wu can be happened to another woman. Each woman will be painful if their husband decides to do polygamy. So, what Rulan had done is right because she struggles for women’s right. What Rulan did against

polygamy is appropriate with the feminism goal to get the equal rights between men and women. A woman can have a husband, so can man. Therefore, the equal right between men and women will happen.

4.2.2 Abandoning from Serving Husband and Doing Household

As what has been explained before that Madame Wu is a woman who gets married because of marriage matching that was done by her family. That is why, she never loves her husband. In the situation where she never loves her husband, she must serve the sexual desire of her husband continuously every day. It makes her suffered. How can a woman allow herself to serve the sexual desire of a man who she never loved, especially in regular time? Moreover, in her age; forty years, she can not balance with the sexual desire of her husband which is still high. Facing this problem; she wants to get the freedom of herself from serving sexual activity of her husband. She decides in her forty of to end sex relation with her husband. When she is forty years old, she does not want to serve her husband anymore. She wants to end her obligations as a wife. To serve her husband's sexual desire, she buys a concubine, Chiuming to be the second wife of Mr. Wu.

It is supported by the quotations below:

“I will not make words, Mother,” madame Wu replied. “Yesterday I was forty years old. I had long made up my mind that when that day came I would retire from my duties as a female and find some one for my lord who is young. He is only left him yet.”... “I am selfish enough to want to keep fresh between us the good love we had. This can not be if I am ridden with fear of a belated child, and surely it can not be if my own fires slacken while his burn on” (*Pavilion of Women*, page 51).

In her forty years, Madame Wu just wants to live to serve her self. During her life, she allowed herself just for serving her husband and all of the member of her family. Now, she just wants to satisfy herself without being burdened by all of the obligations as a house wife. It can be seen in the quotation below:

“So heaven in its mercy says when a woman is forty, ‘Now, poor soul and body, the rest of your life you shall have yourself. You have divided yourself again and again, and now take what is left and make yourself whole again, so that life may be good to you for your self, not only for what you give but for you get.’ I will spend the rest of my life assembling my own mind and my own soul. I will take care of my body carefully, not that it may any more please a man, but because it houses me and therefore I am dependent upon it (*Pavilion of Women*, page 61- 62).

It does not take long time for her to find her true love. Finally, Madame Wu is aware that she loves Brother Andre; a man from foreign country whom she chooses to be an English teacher of her son, Fengmo. She learns much knowledge from Brother Andre. It makes her more ambitious to leave her obligations as a house wife. During her marriage with Mr. Wu, although she never love him, she always tries to be a good wife and does all of the obligations as a housewife. But now, in her forty and after finding her true love, she often forgets her duties as a housewife. Her attention to the obligations as a housewife decreases. She often imagines about her freedom to leave all of her freedom to leave all of the obligations as a housewife and leave the burdens as a mother and as a housewife.

It is supported by the text bellow:

Nothing in her life had been as sweet as those moments of whole freedom which her soul had left her body behind. She knew that this freedom could become drink to the soul, a liquor which it could no more resist than a drunkard his wine. For while her soul had been wandering among the stars she had neglected all else, and the burdens of this great house had dropped from her. She had cast them off and left them behind her as a nun escapes

the travail of womanhood, as surely as a priest escapes the burden of manhood (*Pavilion of Women*, page 208).

As Mr. Wu's wife, Madame Wu is prisoned by the rules of Wu's house that she can not be herself because she must obey all of those rules. But, because of her decision to end sex relation with Mr. Wu, now she does not care anymore with all of the roles in Wu's house.

These four walls around this piece of earth were full of human troubles, but she felt herself able to meet them and even to cure them because she was no longer a part of them. By her separation from Mr. Wu, in the flesh, she had cut all cords that had entangled her. She mused on this strong secret bond of body to body, which when it was cut, freed not only body but soul (*Pavilion of Women*, page 232).

From the explanation above we can conclude that Madame Wu is a woman who struggle her right to be a free woman. For her, a free woman should not be exploited her labor to be burdened by all of the responsibilities of household, moreover if a woman becomes the object of satisfying the sexual desire of her husband. Facing this case, Madame Wu demands to get the freedom from all of those oppressions.

4.2.3 Demanding to Choose Marriage Partner Freely

In patriarchal Chinese family culture, there is an old fashioned tradition about marriage matching as has been explained before. Almost all of the female characters in this novel are matched by their parents. It is no problem if they do not love each other.

In the condition where marriage matching becomes the common way to get marriage partner; there is a female character in this novel who struggles

against it. She is Linyi. Linyi is a girl who has a modern thinking. She studies in a foreign school, so it makes her get different thinking from other women surrounding her. She disagrees with marriage matching tradition. For her, a person who will be her husband must be someone who is loved by her. Marriage partner must be chosen freely by herself.

That is why, when her mother, Madame Kang, paired her with Madame Wu's son, Fengmo, Linyi refused it. Linyi wants to know her husband at first and her husband must have equal education with her. That is why she decides to require to Fengmo to be able to speak foreign language as she can speak it. It is supported by the text bellow:

“I feel she will demand foreign learning in Fengmo even if she is willing to marry him. She will think it shameful that he speaks no foreign language.” “But with whom would he speak it?” Madame Wu asked. “Would she and he sit together and talk foreign tongues? It would be silly.” “Certainly it would,” Madame Kang agreed. “But it is a matter for pride, you know, in these young women, nowadays, to chatter in a foreign tongue (*Pavilion of Women*, page 132).

Not only deciding the prerequisite to Fengmo, she also asks her mother, Madame Kang to meet Fengmo in order that she will know whether she loves him or not. Love in marriage is important for her. She also has another aim in meeting Fengmo, that is to make sure whether Fengmo is able to speak English or not.

“I am surprised at my child,” Madame Kang replied. “She says she will marry Fengmo if she likes him after she has talked with him several times, and after he has learned enough English to speak it (*Pavilion of Women*, page 162).

From the explanation above, we know that Linyi is a girl who does not want to be pressured by the rules of family which is influenced by patriarchal Chinese family culture. She demands her right to choose her marriage partner by

herself. She does not want her life is settled like other women, especially about marriage matching. We can see here that Linyi is a woman who has feminist spirit.

4.2.4 Struggle for the Freedom in Family

Wu's house is a house which is full of the rules that keep the entire member of Wu's house, especially women, so they do not have the right to do everything they want. The high walls that surround this house hinder the communications between the members of Wu's house with the society. Wu's house still holds high the old tradition of China which is influenced by patriarchal culture.

Because of the limitations of social interaction that is enforced in Wu's house, everything can happen in this house, for example, loving to person who is forbidden to be loved as what happened to Chiuming. Since the first time she met Fengmo, she falls in love with him, whereas she is invited to Wu's house to be Mr. Wu's wife. Beside that, Fengmo is Linyi's husband.

Finally, in one occasion, she decides to leave Wu's house for getting freedom. She is aware that her suffering is because of the rules that are made in Wu's house which prisons her rights to do what they want. She loves a man who is forbidden to be loved because she never communicates to other men. To get the success in leaving Wu's house, together with Rulan, she arranges a strategy to leave Wu's house. It can be seen by the text below:

“Oh, I wish you and I could get out of this house,” she cried. “Here we are all locked behind these high walls. The family preys upon itself. We love

where should not and we hate where should not. We are all too near to another while we hate and we love... And then they had begun to plot. Chiuming would ask fist to be allowed to live in the ancestral village... (*Pavilion of Women*, page 382).

What happened to Rulan and Chiuming also happen to Linyi. Her husband, Fengmo always accepts all of the rules of Wu's house. For her, Fengmo does not belong to her, but his family. Fengmo gives more priority to his family than to her. Linyi wants the freedom to arrange her own household by her own ways with her husband. Of course to get it, she and her husband must leave Wu's house. Linyi wants Fengmo to earn money by his own way and not depend to his family. It is supported by the quotation below:

“Say what Linyi told you,” Madame Wu commanded. “She says she hates a big house like this one,” Meng said. “She says she wishes she had not married into it. She says Fengmo belongs to the family and not to her, and she belongs to the house against her will, and not to him. She wants to get out and set up a house alone.” ... “She says Fengmo could work and earn a salary if only he knew more English.”... “Well, she means the family ways,” Meng said... “She says Fengmo thinks of the family before he thinks of her” (*Pavilion of Women*, page 194).

Rulan, Chiuming and Linyi are the women who want to get freedom. They are different from Meng who always accepts all of Wu's House's rules. They do not want to be domesticated by the rules of Wu's house anymore. As women with modern thinking, they disagree with all of the oppressions to women in any ways.

In other side, although Madame Wu is a smart and modern woman but often in some cases she still holds high the old tradition of Wu's house. So, she makes all of the member of Wu's house, especially women, must obey those rules. Madame Wu thinks that what she is done is for their goodness. She does not have the purpose to limits their rights. Madame Wu holds high the freedom, but

she does not know about the meaning of freedom exactly. It can be seen with the case when she wants to free her self from serving her husband in sexuality. She decides to end sex relationship with her husband and buys Chiuming to be the concubine of Mr. Wu. In this case, she just thinks about her freedom. She does not think about Chiuming. She does not aware that what she has been done makes another woman suffered. Madame Wu is also not aware that the rules of traditional China that she has applied in Wu's house limits the rights of all of the member of Wu's house as it limits her before.

After allowing herself to be Brother Andre's student she gets a lot of knowledge about the equality between men and women and also the real meaning of the freedom. She often shares with Brother Andre about this case.

"You have been guilty of three sins."

"Guilty?" she repeated.

"You have despised your husband, you have held in contempt a sister woman, and you have considered your self unique and above all woman. These sins have disturbed your house. Without knowing why, your sons have been restless and their wives unhappy and in the spite of your plans no one is happy. What has been your purpose Madame?"

Confronted by his clear cake eyes, she trembled. "Only to be free," she faltered.

"I thought, if to be free," she faltered. "I thought, if I did my duty to every one, I could be free."

"What do you mean by freedom?" he inquired.

"Very little," she said humbly. "Simply to be mistress of my own person and my own time."

"You ask a great deal for yourself," he replied...

"What shall I do?" she asked in small voice.

"Forget your own self," he said

. "But all these years," she urged, "I have so carefully fulfilled my duty."

"Always with the thought of your own freedom in your mind," he said.

"Instead of your own freedom, think how you can free others," he said gently (*Pavilion of Women, page 264-265*).

After getting the knowledge about the real meaning of freedom, Madame Wu knows that every one has the same rights to do everything that they want. She is aware about her fault to every one in Wu's house. Up to that time, she just thinks only her freedom and thinks that everything she has done is right. Now, everything that is done by Madame Wu depends on the Brother Andre's teaching. Brother Andre comes from foreign country where the equality between men and women are hold high and has a big appreciation to the freedom and rights of every one. That is why, looking at the different culture that is applied by Madame Wu in Wu's house, he teaches many things to Madame Wu about the meaning of freedom.

Now, Madame Wu decides to struggle for giving the freedom to all of the member of family and solving all the problems in Wu' house. First she asks Chiuming for forgiveness in every fault that she has done to Chiuming. She also asks Mr. Wu to give the freedom to Chiuming. It is supported by quotation below:

Madame Wu sat down on the edge of the bed. "It has been shown me that I did you great wrong, my sister. It is true that you were brought here as I might have bought a pound of pork. How could I dare so to behave toward a human being? I see now that I had no thought for your soul. What can I do make amends?" (*Pavilion of Women, page 267*).

Madame Wu exclaimed, "I ask only one thing- that Chiuming be allowed to leave" (*Pavilion of Women, page 312*).

The appreciation of Madame Wu to the freedom can also be seen when Rulan comes to Madame Wu to give her the freedom. Madame Wu helps her to understand about the meaning of freedom as the text narrates:

"You are free when you gain back yourself," Madame Wu said. "You can be as free within this these walls as you could be in the whole world. And how could you be free if, however far you wander, you still carry inside your-self the constant thought of him? See where you belong in stream of

life. Let it flow through you, cool and strong. Do not dam it with your two hands, lest break the dam and so escape you. Let him go free, and you will be free” (*Pavilion of Women*, page 243).

Everything that has been done by Madame Wu that she has learned from Brother Andre has changed the old tradition applied in Wu’s house for many years. Now, Wu’s house is the house that appreciates the freedom of every one who lives in it. It is supported b the text narrates:

“I often consider and ponder what it was that tall priest brought into our house. We are a family so old it cannot be said we needed wisdom to live. We have continued as a family for hundreds of years, and our life goes on. He did not change us, and yet we are changed, you and I, and it was who have brought change into the house. But what is this charge?” “We learned from him the right of the self to be,” Fengmo said (*Pavilion of Women*, page 414).

Even, when Chiuming and Rulan ask the freedom and permit to teach the stupid children’s farmers outside of home, Madame permits them happily.

Madame Wu was a grateful for such goodness. When Madame Wu’s permission was given, Chiuming then asked for Rulan also. “Since the family mourning is over, and since her own mourning can never cease, she wishes to ease her sorrow by good works,” Chiuming said. “She wishes to make a school for children of the farmers” (*Pavilion of Women*, page 384).

From the explanation above, we know that Madame Wu can be said as a feminist who appreciates the rights of the fellow of women. She takes the efforts to give all of them the freedom and change the old tradition of family that has a big value of patriarchy to the new tradition that holds high the freedom of every one.

4.2.5 Struggle against Women's Oppression

Struggles against women's oppression are not only done for their own selves but also for other women who face the oppressions. The female characters who have a big role to these struggles are Madame Wu and Rulan. They have a big attention to the fate of women who face women's oppression. As women, we should not allow our women fellow oppressed and suffered.

It has been explained before that Madame Kang is a woman who is pressured by her husband to bear as many children as many as possible. Her husband, Mr. Kang does not give the appreciation to Madame Kang. He does not care about her weak condition and her old age that has a big risk to bear baby. She can not refuse it because of a big love to her husband. That is why, although she is ashamed and has a big risk to bear baby in old age, she does not care. For her, it is just one way to make her husband happy.

Madame Wu does not like if her friend, Madame Kang is oppressed by her husband to bear child every year. Moreover her age is not young anymore, and it makes Madame Kang in dangerous condition. In this case Madame Wu tries to influence Madame Kang refusing her husband for bearing baby every year. Madame wants to change Madame Kang's mind that a woman should not do this to be a good wife. It is supported by the quotation below:

Madame Wu knew that her friend had never so much as learned to read. Indeed, Madame Kang would have thought it a waste of time to read when she could bear a child. "Meichen," Madame Wu said, half smiling, half tender, "you are insatiable. You are not willing to leave children to the young women. You are as good as bearing your own grandchild. Will you never off?" ... "Do you truly never wish for anything else than what your life is?" Madame Wu asked curiously (*Pavilion of Women, page 219*).

Madame Wu is a woman who can solve Madame Kang's problem. When Madame Kang bears her baby and almost dies because of it, her husband who is never absent to visit prostitution, does not care about Madame Kang's critical condition. Looking at this condition, Madame Wu tries to help her best friend, Madame Kang to solve her problem. Madame Wu asks Mr. Kang to accompany his wife in process of bearing in order Madame Kang gets more spirit to give birth her baby. After finishing the process of giving birth, Madame Wu presses Mr. Kang to appreciate and not to exploit her wife to bear baby any more firmly. As a woman, Madame Wu does not allow her friend to suffer from exploitation from her husband. Madame Wu is only a woman who is brave to state it to Mr. Kang. It can be proved by the quotation below:

"Birth for any woman is always near to death," she replied. "Now for her it has become either birth or death. You must take your choice. You can no longer have birth." He put his hand over his eyes. "I choose her life," he muttered, "always- always-" (*Pavilion of Women, page 320-321*).

After this case, Mr. Kang promises to keep her wife well and does not exploit her any more. He will love his wife whom he never appreciates as long as he got married with her.

Influence to other woman against women's oppression is also done by Rulan. Having the same feeling with Chiuming that is the limitation of their freedom in Wu's house, Rulan asks Chiuming to leave Wu's house together. Rulan is smarter than Chiuming, so she influences Chiuming to get their freedom by leaving Wu's house. This case is proved by the quotation below:

"Oh, I wish you and I could get out of this house," she cried. "Here we are all locked behind these high walls."

“Are we not safe behind these walls?” Chiuming asked. She was always a little timid before Rulan, admiring while she feared her boldness. “We are not safe from one another,” Rulan had retorted. “Why should we stay?” Rulan had asked. “How dare we go?” Chiuming had asked (*Pavilion of Women*, page 382).

From the explanation above, we know that Madame Wu and Rulan are the women who have a big attention to the women fellow. They do not allow woman to become the object of exploitation to bear many children, especially in the condition where they do not have ability to do it anymore and suffered because of the house rules that keep their freedom. Madame Wu and Rulan are the symbol of brave women who can oppose patriarchal culture.

Sometimes women receive their destiny to be the victim of male oppression and domination. They do not do anything to be free from those oppressions. As women who are aware of women’s right, we should not allow this happen to the women fellow. That is why, we should help them to get their right by raising the s awareness to fight against the oppression and get the freedom as what has been done by Madame Wu to other women surrounds her. She has a big contribution to the women fellow to get their freedom.

4.2.6 Struggle for Accessing Education

As described before that in this novel, Madame Wu is ever discriminated in education. Knowledge is not important for women. But, Madame Wu proves that knowledge is important for woman. That is why she always studies as long as she feels that it is important for her.

In her forty, she tries to study a book that she was ever forbidden to read by her father in-law when she was young. At that time she obeyed him. But now, she feels that her age is enough to study. She thinks that everything men should know should also be known by women. Even she becomes the first woman in Wu's house who ever read this book. It is supported by the text below:

“What all men know,” Madame Wu now asked herself, “ought not a woman to know?”... Generations of men of the Wu house had read them, doubtless, but perhaps she was the first woman who had ever held them in her hand (*Pavilion of Women, page 83*).

In her old age, Madame Wu still views that knowledge is important for her. When she invited Brother Andre to be Fengmo's teacher, sometime she attends the process of teaching learning. At this time, Madame Wu also learns about what Fengmo learned. It is also continued when Linyi also study with Brother Andre. Often, Madame Wu asks something to Brother Andre anything she does not know. She knows that Brother Andre is a smart man. Finally, she asks Brother Andre to receive her as his student. Although what she has done is opposed by some of the member of Wu's house because often she does not care any more with her obligations as a housewife, she stays in her opinion to study to Brother Andre:

“Dare I ask you to take me, too, as your pupil?” she asked humbly. “I am honored by the wish,” he replied in his grave way. “Then for an hour, perhaps, after you have taught Linyi?” (*Pavilion of Women, page 230*). “I can not please you in what I am about to say,” Ying began. “But while you have been wandering around the earth with this big priest, the household has been at seven and eights with disorder... But I say it is wrong for a lady like you to withdraw herself into books as you do. It is not all evil that our ancestor taught us that women ought not to read and write” (*Pavilion of Women, page 231*).

Madame Wu is a woman who always feels the need of knowledge although she is in old age. She is a smart woman. Her mind is more brilliant than other women who are ever thought by Brother Andre. It is supported by the quotation below:

She sat gazing at Brother Andre's brown rugged face, and he, entranced by her gaze, taught this soul as he had never taught another. It was so pellucid a soul, so wise and yet so young. She had lived in this house and had learned so much through her own living that she was ripe with understanding. Her mind was a crystal cup, the workmanship complete, the cup only waiting to be filled (*Pavilion of Women*, page 247).

Madame Wu is a symbol of educated woman. By looking at her big enthusiasm to study as long as her life, it eliminates the assumption that it is not important for women to get education. The discrimination of knowledge to women is not prevailing to Madame Wu. So, this kind of aspect of patriarchy must be removed because the characteristic of Madame Wu, it proves that women have similar brain with men. Even it is possible that women are smarter than men. Men and women should get equal education as Pilcher and Whelehan (2004: 45) stated that one of the goals of feminism is that men and women are educated equally, and then it follows that they will get equal access to society.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing the data that used feminist literary criticism to conduct this research, it is significant that conclusion and suggestions are given in this chapter as the last chapter of the research. The conclusion deals with the results of the analysis done in chapter four.

5.1 Conclusion

Pearl S. Buck's *Pavilion of Women* tells the subordinations and oppressions of women in family which is caused by patriarchal culture. This novel describes that family is the crucial unit that keeps and limits the role of women by its rules. There are many cases that describe about the oppressions and the unfair treatment towards women that was found by the writer as follow:

1. Foot Binding
2. Marriage Matching
3. Physical Violence
4. Women's Subordination in Sexuality
5. Exploiting the Wife to Be Responsible for Household
6. Female's Dependency vs. Male's Independency
7. Female Infant Discrimination
8. Husband relationships with Prostitute
9. Polygamy

10. Discrimination against Women in Education

11. Women as a Reproductive Machine

Female characters in this novel face all of those kinds of oppressions above. Because there is an assumption that those aspects of patriarchy are the culture that must be obeyed, most of women on this novel receive it as women nature.

In other side, there are some female characters who are different from most of women in their society who always receive their nature as women who are always oppressed and discriminated in all of aspects of life. They are Madame Wu, Rulan, Linyi and Chiuming. These female characters are smarter than all of women surrounding them. That is why, it is not strange when they have a modern thinking and do not receive those unfair treatments to them. They want to get the freedom from all of the oppressions that they faced. The struggles are:

1. Demonstration against Polygamy
2. Abandoning form Serving Husband and Doing Household
3. Demanding to Choose the Marriage Partner Freely
4. Struggle for the Freedom in family
5. Struggle against Women's Oppression
6. Struggle for Accessing Education

Their struggles are not useless. All of them can get their freedom to do everything that they want freely without limited by the rules that are applied in their house, something that is they never get. They can abolish patriarchal China that they faced in their family. The old family tradition that is applied in their

house can be changed by the new tradition that appreciates the freedom of each one in their family.

Four female characters in *Pavilion of Women* novel that are Madame Wu, Rulan, Linyi and Chiuming have proven that they are great women. The family's rules cannot make them stay at restrain. They always struggle to fight the oppressions that they face. Men domination in all of aspects of life does not make them give up.

From the result of analysis of this novel as has been explained above, we can conclude that women are not always the weak figure who can not do everything to get their freedom and the equal right between men and women. This novel described the power of women to get their freedom by the struggles against patriarchal Chinese family. Automatically, this case also removed the opinion that women are always subordinated and their position is lower than men.

The feminist spirit can be seen in this novel which is described by the struggles of some female characters against patriarchal Chinese family, and finally they get their goal from their struggle that are the freedom and the equal rights between men and women as the feminism's goal.

5.2 Suggestion

This research explains about women's oppressions that are caused by patriarchal family and also women's struggle against it that are done by female characters by feminist spirit.

After reading this research, the writer hopes to the readers to apply everything that have been struggled by some female characters in this novel in their life. Every one in order they can remove all of kinds women's oppression they faced should have feminist spirit, because every one who has feminist spirit always has the wish to progress and does not want to be discriminated.

Some female characters in this novel are described as great women who can get their freedom from the restrain of family, remove patriarchal culture in family and change the old tradition of family which discriminated women in all of aspects of life to the new tradition that appreciate the freedom of every one.

Therefore, the writer hopes that the readers can get the experiences to struggle their rights to be free women from this research. If we have a big feminist spirit, it is possible for us to get rights and equality between men and women. As what have been done by some female characters in this novel includes struggle for accessing education, against polygamy, abandoning from serving husband and doing household, demand to choose marriage partner freely, struggle for the freedom in family and struggle against women's oppression are everything that we can get if we have a big feminist spirit. It can be said that being as women, do not make us to allow our self be discriminated and oppressed. We have the rights as men. So, struggle our rights as we can!

All of suggestions above are made based on the result of this analysis. The writer analyses *Pavilion of Women* novel by feminist literary criticism focuses on the patriarchal Chinese family purely to the novel it self and do not applied in the real patriarchal family in China. In this research, the writer analyses all of

women's oppressions and their struggles to fight against that by showing all of the data that support it from the novel itself and without connection to the real patriarchal family in China. The writer does not analyze whether patriarchal family is applied in China or not and whether the aspects of patriarchal family that are described in this novel are suitable with the real patriarchal family in China.

The limitation analysis that has been done by the writer is because of the limitation of references about patriarchal culture in China and socio-feminist literary criticism. Therefore, the writer hopes for the next researchers who use the same object to analyze this novel by compare it to the real patriarchal family in China in order can enrich the research about feminist literary criticism that is supported by comparison to the real condition in the setting that is applied in the novel. This novel takes the setting in China on 14th century, so by the next research that compares it to real world, can enrich the knowledge about the China's culture beside feminist criticism from the novel itself.

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