



PSYCHOANALYSIS OF THE DREAM WORKS TO SHOW ROY'S  
DESPAIR TOWARD INDIAN SOCIETY IN ARUNDHATI ROY'S  
*"THE GOD OF SMALL THINGS"*

**A Final Project**

**Submitted in Partial Fulfillment of the Requirements  
for the Degree of *Sarjana Sastra* in English**

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*Motto*

*O ye who believe! Seek help with patient perseverance and prayer : for*

*God is with those who patiently persevere*

*(Baqara or the Heifer : 153)*

## DEDICATION

I dedicate this final project to:

- ❖ My beloved father and mother, *Untung Sulandri, Spd* and *Suharti* for their everlasting love and care.
- ❖ My beloved sister, *Dewiee* with her lovely family *M' Hol* and *Ethu, Abitang* and *Mel* for their endless support in finishing this final project.
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Dwi Utami

## ABSTRACT

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Arundhati Roy was born on 24 November 1961 as a daughter of a widow. Roy is a child of a marriage between a Christian women from Kerala with a Bengali Hindu tea planter. By *The God of Small Things*, she becomes a famous Indian writer who writes in English. She comes out first between the formers who wrote in English. Her novel can against hypocrisy and also the people's majesty through social and culture background of Kerala.

As a native Indian writer, Roy knows the reality happen in India and she supposed to do something dealing with the unideal condition happen in her society. Roy shows her desperation and put her wishes through the dream of the characters. In *The God of Small Things*, Roy portrays the existence of native Indian society and rises up the phenomena of social, cultural, racial, and also religion. Roy puts the dreams as the way to reach her own dream.

In this final project, I take Arundhati Roy's novel entitled *The God of Small Things*. It sets in Kerala, a place seen from socio-cultural or political condition is very interesting. Kerala shows multi cultural condition enriched by Portuguese and English invader. In this final project, I present the problems of how are the application of the dream and what are the realistic values behind the dreams of the characters.

The objectives of this writing are to find out the application of dreams, which can describe Indian's society, and also to find out the realistic values behind the dream of the characters. I hope that by knowing Freudian Dream works, the readers will know the importance of the dreams for the native Indian society.

In doing the analysis, I used descriptive analytic method using qualitative approach, because the data of my analysis are in form of words, sentences, and utterances, not numbers. Descriptive analytic method is conducted by describing facts and then analyzing them.

The dreams found in *The God of Small Things* represent about racialism, social matters, women discrimination, culture and also religion. It is obvious that Roy's novel *The God of Small Things* unconsciously influence Roy's wishes in the case of making a better life in India.

After reading this final project, entitled *Psychoanalysis of the dream works to show Roy's despair toward Indian society in Arundhati Roy's 'The God of Small Things'* it is suggested to the readers to be more optimistic and introspective although we are put under pressure condition. The most important is to be confidence in showing whom we are and where we are from.

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 General Background of the Study**

The use of language cannot be separated from human being's life. Language plays an important role for every single thing we do in life. People use language when they are reading, speaking, listening and writing. If someone wants to read, it means that she or he needs something to be read. The reading material it self can be books, magazine, novel, short stories etc. Short stories and novel is literary works.

Pervine (1988:139) makes two broad category of literature. Those are escape literature and interpretive literature. Escape literature is written purely for entertainment to help us pass the time agreeably, so that it takes us away from the real world. It enables us temporarily to forget our troubles. Escape literature has pleasure as its only object. On the other hand, the interpretive literature is written to broaden and deeper our conscious into the real world. It will enable us to understand our troubles. Interpretive literature has pleasure and understanding as its object.

According to Rees (1973:15), the use of literature is very much the same as the use of history or philosophy for it helps us to understand our fellow human being better. It is because the materials of literature deal with human experience. Literature cannot be separated from our ordinary life. It helps people understand other people's feeling, thought and attitude toward life. Besides knowing the definition of literature, it is also necessary for knowing the reason why people love reading literary works. The main reason is that reading literary works give them pleasure, information, and

knowledge. This due to Francis Connolly as quoted by Koesnosoebroto (1988: 1) who states,

“People read literature because of hunger of information or amusement or solace because of an appetite for truth that seem to grow by what it feeds on. Men read to discover themselves and their worlds to assess their special roles in the universe to learn the meaning of the personal struggle in which they are engaged. In other words, we want to share experience.”

While Rees (1873: 13) says that, the readers study literary works because they want to learn about another country, to appeal well education, to pass the examination and to make themselves better people. It can be said that through literature we also learn another country.

In another case, fiction as a part of literature can be pointed as a fruitful field for exploration in the study of human personality. Freud said that he admired artists, especially writers, for their intuitive access to the unconscious. In psychological insight, they usually know many things between heaven and earth that the academic people cannot touch. It also said that poets and philosophers took the first step to the unconscious long before Freud's time. Moreover, Coleman (1964:13) quotes what Freud said that the recurrent themes of great novels and drama are often the expression of fundamental human conflict that is reflected unconsciously in the author's mind.

Psychoanalysis is one approach in doing literary practice. Felman and Green (1976:143) explain that we normally tend to see psychoanalysis as the active practice performed upon the passive text. He also states that literature is considered

as a body of language\_to be interpreted, while psychoanalysis is considered as a body of knowledge, whose competence is called upon to interpret. Psychoanalysis, in other words, occupies the place of an object. It means that conscious takes part less than subconscious. The power of a work can be seen through the ability of the novelists in expressing their ideas.

## **1.2 The Concept of ‘Dream Works’**

The concept of the works of the dream can be defined as all of the meaning occurs in the dream. Due to the context of dream as an activity during sleep, people must think that the problems only represent trivial matter. On the other hand, according to Freud, dream represents an important theme. It is the main road ushering us to unconscious level.

The application of psychoanalysis to analyze a novel is very complex because researchers have to deal with the psychological conditions of everything that exists in the novel. To analyze the dream is not as easy as we imagine, it is very abstract, on the other hand it relates with logic, fantasy and desires, which does not only reflect rationally but also expressive in the real life.

Freud presented his controversial notion that dreams are disguised attempt at wish fulfillment. It means that the dreams touch on wishes or needs that the individual finds unacceptable and represses from consciousness. These wishes then appear in symbolic form as the latent content of the dream.

The idea of “dream work” is concern with the unconscious level, which takes part in someone’s mind and dream. The concept of the work of the dream can

be defined as all the meaning occurs in the dream and imagination. Due to the context of dream as an activity during sleep or imaging something, people must think that the problems only represent trivial matter.

According to Freud as quoted by Green (1996: 149), the dream work is the transformation of the repressed, forbidden, or taboo thought or desire into the manifest. The manifest elements are what a dreamer remembers, but they are equivalent to what slips off the tongue by mistake, or a hysterical crying fit or a panic attack. The works of dream are dealing with the work of the unconscious mind. The unconscious acts considered as the protective mechanism to prevent the subject's realization of the agonies. It happens because the traumas, forbidden or taboo thoughts or desire are extremely painful and damaging things for the conscious. The conscious relates to phenomena we are aware of at any given moment, and the unconscious relates to phenomena that we are unaware of, and cannot become aware of except under special circumstances.

This matter is concern with the title of my final project that is Psychoanalysis of the 'Dream works' to show Roy's despair toward Indian society. I used Freudian dream theory about 'Dream works' to reveal Roy's despair toward Indian society. As a native Indian writer, who knows the reality in India, she is supposed to do something dealing with the unideal condition happen in her society. As a writer, she shows her desperation over her book, and put her wishes through the dreams of the characters. Roy puts the dreams as the way to reach her dream. For the next explanation about process in dream works, I will explain further in chapter II, review of related literature.

### **1.3 Reason for choosing the Topic**

Novel is a part of literary works. Reading a novel is not only to get fun but also to get a lesson of life. Through novel, we can see what the author feels or thinks about the world. More or less the author involves his or her feeling and emotion in writing the novel

First, I choose Roy's novel entitled "The God of Small Things", since it is the best-seller's book around the world. Moreover, this study is to support Wilhelm Wound (1991:10) statement that it was possible to investigate mental events such as sensations, feelings, and images by using procedure as rigorous as those used in the natural sciences. Further, Wounds believes that the study of language could provide important insights into the nature of mind. These opinions can be written in the usual way, using daily language style, or more often people choose philosophical terms to explain their views in literature. In other words, this study is trying to give more understanding to the reader about the dream world or the imagination world of the author, which are reflected in the novel.

Second, there is a unique relationship between psychoanalysis and literature. As stated by Felman (1982:5), literature is considered to be body of language\_to be interpreted, psychoanalysis\_ is considered to be a body of knowledge, whose competence is called upon to interpret. That is why novel as a part of literary works, can be analyze with the psychoanalysis theory. In this case, the writer chooses the novel from the Indian writer Arundaty Roy's entitled "The God of Small Things" to be analyzing trough the psychoanalysis theory, particularly in the sense of Freudian Dream Theory.

Third, we can find from the story, how the characters try to escape from the reality and run away to the dream world or to the imaginary world in order to save their life. This book has many examples of the Dream Theory, where the writer wants to discuss.

Last, the students of English Department of UNNES rarely discuss this topic so that it is necessary for the writer to explore it. Those reasons encourage me to choose the Freudian Dream Theory of the suppressed characters as reflected in Arundhati Roy's "The God of Small Things".

#### **1.4 Statements of the Problem**

In discussing the novel, I want to limit the discussion of this novel by presenting the following problems:

1. Are there any dreams of the characters found in 'The God of Small Things'?
2. How are the applications of the dream in Arundhati Roy's "The God of Small Things" to describe the Indian's society?
3. What are the realistic values behind the dreams of the character?

#### **1.5 Objectives of the Study**

The objectives of analyzing "The God of Small Things" can be elaborated as follows:

1. To analyze novel through its elements.
2. To know what the application of the dream, which can describe the Indian's society.
3. To find out the realistic values behind the dream of the characters.

## **1.6 Significance of the Study**

By conducting this study, I hope that the result can give the useful contribution especially for those who learn psychoanalysis. It can be considered as supplementary source, to learn psychoanalysis especially about Freudian Dream Theory. For English students, it can facilitate them in improving their sense of psychology. For English teachers, it can support the success of their teaching since it can be used as supplementary material in conducting the introduction to psychoanalysis.

Generally, the society can take the valuable insights from this analysis according to their necessities. At least, they can get pleasure by reading it.

## **1.7 The Outline of the Study**

This study is divided into five chapters. Each chapter will contain different topic. Chapter I is the introduction. This chapter explains the general background of the study, reason for choosing the topic, statement of the problem, the objective of the study, and the outline of the study.

Chapter II is the review of the related literature. This chapter includes the definition of novel, including the elements of novel, the introduction to the psychoanalysis, the relation of the psychoanalysis and literature, interpreting of the dream, including the types of the dream, and the link between the dream and the reality. And for the last subject is introduction to the term of 'dream works' and definition of despair and a brief view of Indian society in twentieth century.

Chapter III is the method of investigation. This chapter will describe the type of the data, technique of collecting data, and technique of analyzing data.



Chapter IV is the data analysis and the discussion. This chapter contains the discussion of the study.

Chapter V contains conclusions.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

A study is said to be valid if it is supported by references. In this chapter the writer presented some references and theories related to the subject matter. The chapter consists of, the definitions of novel and characters, definitions of psychoanalysis, definition of dreams, relationship between dream and reality, types of dreams, relationship between psychoanalysis and literature, terms of desperation and terms of Indian society.

#### **2.1 Definition of Novel**

The term of novel now refers to any extended narrative fiction in prose (Encyclopedia of Knowledge, volume 13. 1993, 401). The word novel is derived from the Italian Novella, a compact prose tale somewhat longer than a short story. Its chief purpose is usually to entertain, but it may also help readers to understand life and the history of mankind. The novel can also help to make a reader a more understanding person, and more tolerate and more sympathetic toward suffering.

As a branch of literature, a novel is useful sources in studying literature. It is broadly accepted, familiar and popular work in our time for most people because it uses simple and denotative language, and has a little complexity. No wonder if many people prefer reading novel to other literary texts. According to Soemardjono (1999 : 1), he states:

“Novel is one branch of literature, which has most reader because a novel besides providing various and interesting themes, it is also, using simple and denotative language so that the readers can understand the story easily.”

The full length novel may consist of over 100.000 words, contain a number of characters-some of them are fully developed, have more incidents, scenes, or episode, have a number of settings, and may take place in long span of time. It may have more than one theme, may have both minor and major crisis (conflicts), and climaxes.

The form of novel has changed as it has developed because novelists have no strict rules to follow. Novel may be simple narratives, or they may be in the form letters, they may also be autobiographies. Most novels tell a story, but the author may organize his material in any way. A novel may be comparatively short or it may be long. A novel is usually about people, but it sometimes about animals or purely imaginary beings. Real people and imaginary people may appear in the same novel. Kennedy (1919:12) says that a novel, as a fiction, is sometimes written based on imagination of the author when his imagination emerges, moves, and works after the author knew, felt and inspected the daily life. All short of events are seen processed, classified and the expressed a story. The author tells a story concerning people with all of its characters and experiences to represent life. In many cases, some of events in a fiction are usually related to the author's life and environment. The main character may be the reflection of the author her/himself. The setting and point of view also be taken from true life in his/her surrounding.

There are some varieties of novel:

1. Epistolary novel

It is a novel told in a series of letter. It can be said that the narrative consist entirely of an exchange of letter.

2. Historical novel

It is a novel told a detailed reconstruction of life in another time, perhaps in another place. More often, history is used as back drop of an exciting story of love and heroic adventure.

3. Mystery or detective novel

Mystery novels are written to involve readers in solving a problem. The problem is represented in the passage and the tension grows gradually until it is solved. In the detective novel, there is usually a detective police agent, special investigator, or remarkable amateur who undertakes to solve the problem.

4. Apprenticeship novel

It is the kind of novel in which a youth struggle toward maturity, seeking some consistent worldview or philosophy of life. Sometimes, this kind of novel is clearly the author recollection of his/hers own early life.

5. Picaresque novel

It tells about the adventures of a rogue who, in the course of his wanderings, is afforded the opportunity of ridiculing society as a whole.

6. Gothic novel

It is a novel in which magic, mystery and chivalries are the chief characteristics. Horrors abound; one may expect a suit of armor, suddenly to come to life among ghosts, clanking chairs, and charnel house.

According to Kennedy about the varieties of novel, Roy's book 'The God of Small Things' can be considered as a fiction works, which is written, based on imagination of the author. Roy tells a story concerning people with all of its characters and experiences to represent life. The God of Small Things also can represent the apprenticeship novel's style, where the story is about a youth struggle toward maturity, seeking some consistent worldview or philosophy of life. This kind of novel is sometimes clearly the author's recollection of his/her own early life. This statement is supported by Reena Janna in [www. Author/roy. Com](http://www.Author/roy.Com), Roy grew up in Kerala, the Marxist Indian state in which 'The God of Small Things' is set. Roy is a daughter of Syrian mother, a divorce who managed a tea plantation (just like the character in Roy's novel, Ammu)

A novel, as a piece of literary work, can be enjoyed and understood in its totality; not each separated from the other. So in order to understand the novel that we read we should know the element of it. According to Kenney, analyzing a literary work is to identify the separate parts that make it up, to determine the relationship among the parts and to discover the relation of the parts to the whole (1966: 5). The end of the analysis is always the understanding of the literary work as a unified and complex whole. That is why, it is very important to understand the elements of novel, in order to get more understanding about the novel. The elements of the novel are:

1. Setting / Background
2. Mood / Atmosphere
3. Character(s)
4. Theme

5. Style / Language
6. Point of View
7. Plot
8. Tone

Here in my final project, I will not discuss all the elements of novel. Even though it is important for readers to understand all the elements of novel totally, not separated one another. I will discuss only one of the elements in novel, which is concerning much with the theme of my final project. Dealing with the theme of my final project about Psychoanalysis of the Dream works found in Roy's novel 'The God of Small Things', I have to pay more attention to the characters in Roy's novel 'The God of Small things'. Due to the theory of dream, where Dream works itself is concern much with dreams of the characters

By analyzing the elements of the novel, there is no intention of the writer to attempt to investigate a novel merely on the basis of its elements each separated from the other. A piece of work of literature each element is used or chosen by the writer only in relation with the other elements, there is always an interdependence of each element in the story (Koesnosubroto, 1988:28).

## **2.2 Definitions of Character**

As one of some elements of fiction, character is the most important. Every incident which happens in the play, is conducted by the character. Therefore, the story is mainly developed through the character with his speech or action. It is through the characters that the author shares his experiences or his idea. Foster as quoted by Rahardjo (1995: 18-19), explains that,

“The sense of causality is in part rooted in characters. Things happen, in most good fiction at least partly because the people have certain personalities or characters and giving their nature, because they respond plausibly to other personalities. As we get to know more about their drives and goals, we enjoy seeing the writers complete the portraits, finally presenting us with a coherent and credible picture of man in action”

Abrams, as quoted by Koesnosoebroto (1988: 65) defines the character as the personal dramatic or narrative work endowed with moral and dispositional quality that are expressed in what they say, i.e. dialogue, and what they do, i.e. the action. The grounds in the character's temperament and moral nature for his speech and action constitute his motivation.

In different words, Kennedy as quoted by Koesnosoebroto (1988: 68) defines characters as imagine persons who inhabit a story. Further he explain that stories may happen not only to people, but also to elements of nature such as the wind, the wave, the grass, the stone or even animals. The story will exist not only because these things will be treated as if they were human rather than as what we know that they are in nature, with the exception of stories with animals as characters.

The inseparable part of character is characterization. Characterization defines the function of characters in the short story. Brockett (1969: 34) states that characterization is the playwright's means of differentiating one dramatic personage from another. Characterization, then, is considered as a means of the playwright in developing his characters. In other words, the playwright uses characterization to motivate his characters; and of course, it involves characters' speech and action.

Further, Koesnosoebroto (1988: 66) states that to make believable characters, at least three principles are considered in characterization:

1. The characters must be consistent in their behavior. A character may remain essentially “stable” or unchanged in his outlook and dispositions from the beginning to the end of the work or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis.
2. The characters must clearly be motivated in whatever they do, especially when there is any change in their behavior. The reason for what they do must be understandable, at least by the end of the story.
3. The characters must be plausible or lifelike, credible, realistic, and probable.

The simple technique of characterization is dividing characters into main or minor character. Main character is the central character of the story while minor character is the supporting character. Another simple technique is developed the distinguishing the characters into protagonist and antagonist. The protagonist is the hero and the antagonist is the anti-hero.

Foster as quoted by Kennedy (1983:46) divides characters into two categories, they are:

1. Flat character

A flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks. Flat character also tends to stay the same throughout the story.

2. Round characters

Round character presents us with more facets-that is, their author portrays them in greater depth and in more generous detail. Round character also tends to stay the same throughout the story.



However, in relation to the technique of the characterization, Kennedy (1983: 34) adapt a scheme by Hubbert Heffner and develops four levels of characterization.

Those levels are:

1. Physical

This level concerns with basic facts such as sex, age, size, and color. It is said as a simplest level of characterization since it reveals external traits only, which may not affect the dramatic action at all.

2. Social

This level includes a character's social status, economic status, profession or trade, religion and family relationship. It is in relation to those factors, which place the character in the environment.

3. Psychological

This level reveals character's habitual responses, attitudes, desires, passion, motivation, like and dislike, all that concern with the inner working of the mind.

4. Moral

This level is not always emphasized since it is related with the moral value of the literary works, which is delivered through the characters. It shows us what things we should or should not do.

According to four levels of characterization by Hubbert Heffner, I can make conclusion that the characters in Roy's novel 'The God of Small Things' are built based on psychological level, where Roy reveals characters habitual responses, attitudes, desires, passion, motivation, like and dislike, and all that concern with the

inner working of the mind. In psychological term, works of mind concern much with the works of dream.

In Roy's novel 'The God of Small Things', Roy puts characters' attitudes and characters' habitual responses toward Indian society. Besides, Roy also enriches characterization of the character with desires, passion, and also dreams. Dealing with the fact that Roy uses psychological approach so; in next chapter I will give you brief explanation about psychoanalysis.

### **2.3 Psychoanalysis**

Psychology touches all aspects of our lives, as society has become more complex, psychology has assumed an increasingly important role in solving human problems.

Psychology has been defined in many different ways. The early psychologist defined psychology as "the study of mental activity". With the development of behaviorism at the beginning of 16th century, its concern for studying only the phenomena that could be objectively measured, psychology was redefined as "the study of behavior". Another definitions of psychology as stated by Jones (1890: 13), psychology is the science of mental life, both of its phenomena and of their conditions. The phenomena are such things as we call feeling, desires, cognitions, reasoning, decisions, and the like...

Next, another definition of psychology cited from Kenneth (1970: 18), psychology is usually defined as the scientific study of behavior. Its subject matter includes behavioral processes that are observable such as gestures, speech, psychological changes, and processes that can only be inferred as thoughts and dreams.

Sigmund Freud is known as a premier explorer of the unconscious mind. He was born in Freiberg, Moravia (now Czechoslovakia) in 1856 and died in London in 1939, but most of his life he lived in Vienna. He received his medical degree from the University of Vienna and soon afterward began to practice psychiatry. In 1900, his interpretation of dream was published and the new technique of psychoanalysis about the structure of dream was introduced to the world. Freud developed psychoanalysis when he handled his patients who had neurosis and other mental problems. Freud underlines psychoanalysis on three basic principles.

- a. Psychoanalysis is one kind of therapies to cure neurosis problems and mental illness.
- b. Psychoanalysis explains how the personality works and grows.
- c. Psychoanalysis provides a theory about how a person interacts with other people and society.

Based on the principles above, psychoanalysis can briefly define as a study of personal self-explorer. It states that the theory of psychoanalysis, then, is basically a theory of thinking. With Freud tripartite division, he envisaged the mental apparatus as embracing three distinct systems and their interaction. The three systems are the unconscious, the preconscious, and the conscious. The basic assumption of Freud's theory is that much of our behavior stem from processes that are unconscious. By unconscious processes, Freud meant thought, fears, and wishes a person is unaware of but which nevertheless influence behavior.

The key concept of psychoanalysis is that there are unconscious processes, operation in the mind that cannot be represented. Repression is the action that

produces the unconscious by rendering experiences, thought, desires and memories irretrievable. Psychoanalysis is the process whereby clues to repression are recognized and represented in the way that can be understood by the unconscious mind.

According to Sigmund Freud's psychoanalytic theory, some memories impulses, and desires are not available to consciousness. Psychoanalytic theory assigns these to the unconscious. Freud believed that emotionally painful memories and wishes are sometimes repressed—that is, diverted to the unconscious, where they continue to influence our actions even though we are not aware of them. Thoughts and impulses repressed to the unconscious are assumed to reach consciousness only in direct or disguised ways, through dreams, irrational behavior, mannerism, and slips of the tongue.

The form in which the unconscious makes itself known are radically modified, and deliberately 'in disguise'. The traumas that have been repressed are extremely painful and damaging the unconscious acts as a protective mechanism to prevent the subject's realization of these agonies. In dreams, the process that the repressed undergoes, before it surfaces in the remembered dream, is called 'dream work', and it is considered to operate in a fashion analogous to the creation of arts or literature. The 'dream work' is the transformation of the repressed, forbidden, or taboo thoughts or desire, into manifest.

According to Pervine (1984: 71), the conscious relates to phenomena we are aware of at any given moment, the preconscious to phenomena we are able to be

aware of if we attend to them, and the unconscious to phenomena that we are unaware of, and cannot become aware of except under special circumstances.

The third definition of psychoanalysis is a theory of individual differences and personality. It is constructed to account for differences in characters that we all observe in people we know. In sum, psychoanalysis approach learns why one person's character differs from other.

The psychoanalytic account of such differences would reach into the nature of early relationship that individuals had with their primary caregivers. People who are diffident and constantly in need of reassurance and praise might have parental figures that were less attentive or simply less perceptive of their early childhood achievements. Psychoanalysis approach has made considerable efforts to draw up a typology of human characters and to provide explanations, in terms of common patterns of childhood experience and reactions to these, for individual differences and personality.

It can be concluded that between one and others individual are different depending on the surrounding and their childhood experience; such a condition can shape such a personality.

The use of psychoanalysis approach is to provide corrective emotion experience, it function to clarity the emotional conflict. The analysis can be done from projection repression and dream symbolism.

## **2.4 The Relation between Psychoanalysis and Literature**

According to Oxford Advanced learner's dictionary of current English (1995:935), Psychoanalysis is a method of treating somebody's mental problems or disorders by

making them aware of experiences of their early life and tracing the connection between these and their present behavior or feeling.

Endraswara (2003: 101) adds the relationship between psychoanalysis and literature. There are two things; first, there is a similarity between the hidden desire and human feeling. Then the literary works can fulfill that, it seems that literary works gives satisfaction for its desire. Secondly, there is a parallel line between dream and literary works. In this case, Milner relates the elaboration of literary works and the process of dream. Freud calls this as the “dream works”. Dream looks like a manuscript in which the sign refers to something different with the sign it self. The state of the dreamer it self, is like an author who hides his/her thought.

Felman and Green (1976:143) explain that we normally tend to see psychoanalysis as the active practice performed upon the passive text. He also states that literature is considered as a body of language\_to be interpreted, while psychoanalysis is considered as a body of knowledge, whose competence is called upon to interpret. Psychoanalysis, in other words, occupies the place of an object. It means that conscious takes part less than subconscious. The power of a work can be seen through the ability of the novelist in expressing their ideas.

The relationship between psychoanalysis and literature can be found in text’s content of a fiction. On the other hand, the novelty of a fiction is obviously related with its author. The creativeness of an author is often influenced by his/her unconsciousness state. Thus, it can be explained simply that the author’s creativity process in creating the work is influenced much by his/her imagination.

Since psychoanalysis concentrates much on unconscious level, a fiction through a novel represents the unconscious state of its author. It can be said that when an author writes a novel in the same time he/she also deals with imagination.

Thus Wellek and Warren (1989), in Endraswara (2003:105), divide two types of the authors' imagination.

a. Plastic type

The author can get sharp vision toward their surrounding. They are able to compose the outside problems through their works. Their works do not come from their life.

b. Diffluent type

The works of an author of this type are based on the emotion and imagination. He/she could shape its works imaginatively and rhythmically.

Meanwhile Rusu in Endraswara (2003:105) has a different opinion with Wallek and Warren, he divides the types of author into three parts:

a. Symphatique type

The text content tells happiness and cheer. The story consists of pleasure and spontaneity.

b. Demonique type

The author of this type is an aggressive person. Due to this, its work tends to attack the situation, which occurred in the real life.

c. Demonique Equilibre type

This type refers to the author who fights against the devil. Usually the story is ended with pride.

According to Wellek and Warren's definition above, I can see that the author of 'The God of Small Things' has similarity with the diffluent type, where the work of the author is based on the emotion and imagination. Roy shapes its work imaginatively and rhythmically. It is supported by Beth Yaph's opinion, the Australian (from US and Australia reviews)" The God of Small Things is a tantalizing mix of Indian exotica, mysticism and history on a domestic and national level...a remarkably assured novel, ambitious in scope, innovative in style, filled with moments of quite beauty,...its wonders and wonderings are for me, unparalleled"

## **2.5 Dream**

Freud presented his controversial notion that dreams are disguised attempt at wish fulfillment. It means that the dreams touch on wishes or needs that the individual finds unacceptable and represses from consciousness. These wishes then appear in symbolic form as the latent content of the dream.

### **2.5.1 Interpreting Dream**

Dreams are completely valid psychological phenomena, specifically the fulfillment wishes. They can be classified in the continuity of comprehensible waking mental states; they are constructed through highly complicated intellectual activity.

Beside that, based on L Atkinson and Richard (1993: 109), dreaming is an alteration in consciousness in which remembered images and fantasies are temporarily confused with external reality. According to psychoanalytic theory, some emotionally painful memories and impulses are not available to consciousness because they have been repressed that is diverted to the unconscious. Unconscious



thoughts and impulses influence our behavior even though they reach consciousness only in indirect ways, through dream, irrational behavior, and slipped of the tongue.

### **2.5.2 Types of the dream**

According to Eeden in [http://psychology.about.com/library/classics/bleeden\\_dm7.htm](http://psychology.about.com/library/classics/bleeden_dm7.htm)., dream has nine types. They are initial dreams, pathological dreams, ordinary dreams, vivid dreams, symbolic or mocking dreams, general dreams, lucid dreams, demon dreams, and the last is the wrong waking up or phantasma.

#### **a. Initial dreams**

It occurs in the beginning of the sleep when the body is normally healthy condition but very tired. The dream consists of complete recollection of day-life. The dreamer realizes that he/she is sleeping but physical body condition cannot be recognized. Other words for this dream are discontinuity of memory.

#### **b. Pathological dreams**

The bodily condition of the sleeper does not influence the character of dreams. Yet the dream consists of terrible nightmares. For example, the dream is about being on board ship in heavy storm.

#### **c. Ordinary dreams**

An ordinary dream is the usual well-known type; with the large majority of dreams conform. It is not particularly pleasant or unpleasant, though it may vary according to its contents. It may occur in any moments. The dreamer's body condition does not influence what being dreamed.

#### d. Vivid dreams

It usually occurs because of the dreamer's abnormal bodily condition. This kind of dream could make the dreamer remember clearly of every detail. However, it is unpleasant one, because vivid dream are generally extremely absurd or minute.

#### e. Symbolic or Mocking dreams

This type can be classified as what 'dream' according to Freud. For Freud, the erotic element or the obscene element plays an important part. Therefore, Eeden calls the characteristic of this type, demonically. It is phenomena, which produce on us the impression of being invented or arranged by intelligent being of a very low moral order.

Briefly, in symbolic dreams the sleeper is teased or puzzled or harassed by various more or less weird, uncanny, obscene, lugubrious or diabolical inventions, the dreamer is drawn into obscene, erotic or horrible scene, in which he/she even takes an active part. After waking up, the effect is unpleasant. He/she will be more or less ashamed and shocked.

#### f. General dreams

Dreams sensations occur during a long time of deep sleep, when the dreamer's mind is continually occupied with one person, one place, one remarkable event, or even one abstract thought. This dream is not unpleasant and not absurd, so long as the body is in good health.

#### g. Lucid dreams

In lucid dream, the reintegration of the physis function is very complete. The dreamer can remember his/her day life and his/her own condition, can reach a state of perfect awareness, and the last is she/he can be able to direct his/her own attention, and to attempt different acts of free volition. The sleep must be undisturbed, deep, refreshing.

#### h. Demon dreams

The principal points in the demon dream is, the dreamer can see the demon and fight them. Thus, the effect is pleasing, refreshing and uplifting.

#### i. Wrong Waking Up dreams

This dream occurs near the awakening. The feeling of the dreamer (although they are sleeping) is rather afraid and nervous to wake up. The example of this dream is when Eeden dreamed about the mouth of the windows in his sleeping room. Although he really knew that the windows were only two, he saw there are three windows. Wishing to make sure, he woke up for a moment voluntarily and realized that his room had only two windows, and these had reigned in the house all night.

Like it is stated in previous chapter, the discussion about Freudian 'dream works' is dealing much with the work of characters' dreams. From Roy's novel *The God of Small Things*, I categorize the characters' dream into symbolic or mocking dreams and general dreams. It is supported in quotations below:

Example of symbolic or mocking dreams,

"She had woken up at night to escape from a familiar, recurrent dream in which policemen approached her with snicking scissors, wanting to

hack off her hair. They did that in Kottayam to prostitutes whom they'd caught in the bazaar\_branded them so that everybody would know them for what they were. Veshays. So that new policemen on the beat would have no trouble identifying whom to harass. Ammu always noticed them in the market, the women with vacant eyes and forcibly shaved head in the land where long, oiled hair was only for the morally upright" (Chapter VII, page 161, paragraph 37).

Example of general dreams,

"That afternoon, Ammu traveled upwards through a dream I which a cheerful man with one arm held her close by the light of an oil lamp. He had no other arm with which to fight the shadows that flickered around him on the floor.

Shadows that only he could see.

Ridges of muscle on his stomach rose under his skin like divisions on a slab of chocolate.

He held her close, by the light of an oil lamp, and he shone as though he had been polished with a high-wax body polish.

*He could do only one thing at a time.*

*If he held her, he couldn't kiss her. If he saw her, he couldn't feel her.*

*She* could have touched his body lightly with her fingers, and felt his smooth skin turn to gooseflesh. She could have let her fingers stray to the base of his flat stomach. Carelessly, over those burnished chocolate ridges. And left patterned trails of bumpy gooseflesh on his body, like flat chalk on a blackboard, like a swathe of breeze in a paddy field, like jet streaks in a blue church-sky. She could so easily have done that, but she didn't. He could have touched her too. But he didn't, because in the gloom beyond the oil lamp, in the shadows, there were metal folding chairs arranged in a ring and on the chairs there were people, whit slanting rhinestone sunglasses, watching. They all held polished violins under their chins, the bows poised at identical angles. They all had their legs crossed, left over right, and all their left legs were shivering" (Chapter 11, page 215, paragraph 1-5).

"Some of them had newspaper. Some didn't. Some of them blew spit-bubbles. Some didn't. But they all had the flickering reflection of an oil lamp on each lens.

Beyond the circle of folding chairs was a beach littered with broken blue glass bottles. The silent waves brought new blue bottles to be broken, and dragged the old ones away in the undertow. There were jagged sounds of glass on glass. On a rock, out a sea, in a shaft of purple light, there was a mahogany and wicker rocking chair. Smashed" (Chapter 11, page 216, paragraph 7).

.....

"She could have touched him with her fingers, but she didn't.

They just stood together.

Still.

Skin to skin.

A powdery, colored breeze lifted her hair and blew it like a rippled shawl around his armless shoulder that ended abruptly, like a cliff” (Chapter 11, page 216, paragraph 9).

### **2.5.3 The link between dream and reality**

Dreams have their own world namely in the unconscious area. It is completely known that the structure and the dream’s content reflect the reality. Yet it is free from the influences of the circumstances. Dreaming, one of the examples of the id’s primary process differs from the actualization of the waking up condition.

Davidoff (1976: 168) point out that everyone dreams but not everyone recalls the dreams. Dreams appear to reflect the dreamer’s every day reality in a particular role, in particular culture. Concurrent events, stresses, and memories all influence dream content.

To understand deeper about the link between dream and reality, we should discuss much about the two principles of mental functioning, they are the pleasure principle and the reality principle. The reality principle is conceived of as characterizing consciousness, while the pleasure principle as characterizing unconsciousness. These principles occur in every normal human behavior.

### **2.5.4 The term of Freudian ‘Dream Works’**

The idea of “dream work” is concern with the unconscious level, which takes part in someone’s mind and dream. The concept of the work of the dream can be defined as all the meaning occurs in the dream and imagination. Due to the context of dream as an activity during sleep or imaging something, people must think that the problems only represent trivial matter.

According to Freud as quoted by Green (1996: 149), the dream work is the transformation of the repressed, forbidden, or taboo thought or desire into the manifest. The manifest elements are what a dreamer remembers, but they are equivalent to what slips off the tongue by mistake, or a hysterical crying fit or a panic attack. The works of dream are dealing with the work of the unconscious mind. The unconscious acts considered as the protective mechanism to prevent the subject's realization of the agonies. It happens because the traumas, forbidden or taboo thoughts or desire are extremely painful and damaging things for the conscious. The conscious relates to phenomena we are aware of at any given moment, and the unconscious relates to phenomena that we are unaware of, and cannot become aware of except under special circumstances.

To know deeply about the dream work, we can explore the dream work through its basic process. Some of the basic process of the dream works, which is the transformation of the latent content into the manifest dreams, is as follows:

### **1. Condensation**

This is the compression of two or more elements into a single form. It is a process of over-determination. Freud argues that condensation has the function of representing a large amount of latent material in a small manifest space.

Condensation is essentially a production of private signifying chains, the whole of which can be involved by one image. In condensation there must always be some connection between the figure that become collapsed into one another and Freud stressed that no matter how unfamiliar the resulting condensed image or narrative might be, it has been made out of something that the dreamer knows.

### **2. Displacement**

This is the process of transference or substitution, whereby elements in the manifest dream come to replace elements in the latent dream as a method of disguise.

### **3. Consideration of representability**

Dream thoughts achieve representation in the dream through images. For example, sounds or scenes can represent abstract thought.

### **4. Secondary revision**

This is most easily explained by references to the retelling of a dream verbally. The dream is reordered and certain parts of it are selected and given emphasis as we turn it into a story that can be recounted when we are awake. The blur that is the dream has to undergo a form of translation, and we know from experience that, as we become conscious, the dream begins to slip away from our memory, at least in its original form.

The dreams of each character are different. They explain different problems too. At least it can be said that the reason for the writer in analyzing the dream is that the writer wants to clarify the struggle between what the characters face in reality with what the characters want in their mind. In this case, the writer uses psychoanalysis to uncover the problems found in the dream.

## **2.6 Indian Society in the Twentieth Century**

India as one of the states in Asia is not strange anymore for us. It consists of some parts or areas. Indian society was divided into many castes from the lowest to the highest one. According to Der Spiegel on [Http:// www.yahoo.com/india](http://www.yahoo.com/india), mentions that the caste system in India was first used by Portuguese travelers who came to

India in the 16<sup>th</sup> century. The caste not only dictates one's occupation, but also dietary habits and interaction with members of other castes as well. Roy in her novel 'The God of Small Things' used the term of *Touchable* and *Untouchable* society to differentiate the caste system in Indian society. The Touchable society refers to members of high caste from Hindus and Christians' caste. The members of high caste enjoy more wealth, more opportunities to get well education get better job and get special treatment by the law.

Lowest caste regarded as the Untouchable society. The Untouchable society refers to Paravan people, which come from lower caste. The Untouchable society or Paravan people were treated in discrimination in their life such as, they were not allowed to touch anything that Touchable touched, Paravan were expected to crawl back wards with a broom to sweep away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint. The Paravan also not allowed walking on public roads, not allowed to cover their upper bodies, not also allowed carrying umbrellas.

In India society, women usually have lower role than man. The society regarded them as a burden. Traditionally, a woman who has had sex with the man from a lower caste would be expelled from her caste. Her family would not regard her from the high caste anymore.

The caste discrimination in India society has been against the law since 1950, but in reality sometimes, we still find discrimination treatments, especially for the untouchable society. Then the government has made programs and tries to raise the living standard of the untouchable by receiving places in the government job, politic,



or legislature and schools. Urbanization, economic development and industrialization benefit the untouchable society by breaking down the caste barriers. In the city of India, members of different castes are constantly in close contact and forced to interact with one another, which help to weaker strict rules of the caste system. The societies problems in India, which will be use to describe the case of the dream theory in The God of Small Things are concerning with.

### **2.6.1 Social problems**

The characterization of the social problem at least has the advantage of calling our attention to the important part played by interest groups (small or large) in defining a discrepancy between standards and actually as sufficiently significant to constitute social problems. According to Manis (1976:25), social problems are those social conditions identified by scientific inquiry and values as determinant to human well being. As exemplified in Manis's definition, the social problems focus on threatening or harmful conditioning the empirical world. From this perspective, the social problems exist independently of public awareness or social concern to this condition. There are two elements of social problems as an aspect of society that people are concerned about and would like to change:

- a. A social problem begins with an objective condition, some aspects of society that can be measured or experienced.
- b. A social problem is subjective concern as a significant number of people have about the condition.

There are different kinds of social problems to be distinguished in terms of the different groups involved in the social process of defining the phenomena as social

problems. They can be problems, which involve popular concern arising from mass experiences like caste system, racism, gender problem, etc, and problem, which involve the interest of small humanitarian groups like divorce as family problem.

### **2.6.2 Discrimination treatment**

In discrimination problem found in the novel, the author thinks most of them are related to gender problem. Manis (1976: 32) states further that gender identifies the relation between women and man. Gender relation varies from place to place and over time, they often change in response to altering circumstances. In other hands gender roles may defined as the kind of activities that society determines to be appropriate for individuals processing their kind of external genital. The society, however tend to assign some classes of social roles to male individual and some classes of social roles to female. If we see Indian society, only male children are cared because they are inheritance of a family. Men are more honored than women, and then I think social discrimination gradually deprives their identities.

### **2.6.3 Caste system**

Caste system is one of mass social problem in Indian society. The caste system, especially in India is an important part of ancient Hindu tradition. According to Der Spiegel on <http://www.yahoo.com/india>, the term caste first used by Portuguese travelers who came to India in the 16<sup>th</sup> century. The caste not only dictates one's occupation, but also dietary habits and interaction with members of other castes as well.

Roy in her novel 'The God of Small Things' used the term of *Touchable* and *Untouchable* society to differentiate the caste system in Indian society. The

***Touchable*** society refers to members of high caste from Hindus and Christians' caste. The members of high caste enjoy more wealth, more opportunities to get well education, get better job and get special treatment by the law.

Lowest caste regarded as the ***Untouchable*** society. The Untouchable society refers to Paravan people, which come from lower caste. The Untouchable society or Paravan people were treated in discrimination in their life such as, they were not allowed to touch anything that Touchable touched, Paravan were expected to crawl back wards with a broom to sweep away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint. The Paravan also not allowed walking on public roads, not allowed to cover their upper bodies, not also allowed carrying umbrellas. They are therefore considered polluted and not to be touched. They are considered to be in permanent state of impurity.

In Roy's novel *The God of Small Things*, the character, Ammu and Velutha, which tell about their love affair where in Indian society it is considered to be a taboo thing, breaks the laws in Indian caste system.

#### **2.6.4 Racism**

Racism is a specific form of discrimination and exclusion faced by minority ethnic groups. The racism can base on the false belief that some races are inherently superior to other because of different skin color, nationality, ethnic, or cultural background. As stated by Hornby (1985:987), racism is the belief that some races are superior to other or unfair treatments or dislike of somebody because they are from different race.

Racism known since 16<sup>th</sup> century when the first Portuguese travelers invader to India. At 16<sup>th</sup> century, there are many people from western come to India for many purposes. However, I will not discuss all races that can be found in India. I will only discuss about racism problem that is concern with the theme of my final project, which can be found in Roy's novel The God of Small Things.

Racism's problem, which can be found in Roy's novel The God of Small Things, is about different treatment between the characters Estha and Rahel as native Indian children with Sophie Mol as their British cousin. In Roy's book The God of Small Things is clearly shown that for someone who has connection with western will be regarded as a better race. It is supported by quotation,

“‘*Kando*, Kochu Mariye?’ Mammachi said. ‘Can you see our Sophie Mol?’  
‘*Kandoo*, Kochamma,’ Kochu Marie said extra loud. ‘I can see her.’  
....she is very beautiful,’ Kochu Maria shouted. ‘*Sundarikutty*. She’s a little angel.’  
Littleangels were beach-colored and wore bellbottoms.  
Littledemons were mudbrown in Airport Fairy frocks with forehead bumps that might turn into horns. With fountains in Love-in-Tokyos. And backward-reading habits. (Chapter VIII, page 179, paragraph 90)

In chapter IV, I will discuss further about different treatment between the characters Estha and Rahel as native Indian children with Sophie Mol as their British cousin. I will also give the supported data to strength my statement.

## **2.7 Term of Desperation**

Before we discuss further about the Psychoanalysis of ‘dream work’ to show Roy’s despair toward Indian society, first we must know the meaning of desperation. Here, I want to give you the brief explanation about desperation, which can help us to understand better about the Roy’s despair toward Indian society.

There is a lot of meaning dealing with this subject, but I want to give the readers the easiest definition in order to make it easy to be understood. According to Dr. Enneagram in [www.wikipedia.com](http://www.wikipedia.com), free encyclopedia, the meaning of desperation means the condition of being desperate, or a state in which everything seems wrong and will turn out badly. In addition, the meaning of despair itself is the state of having lost all hopes. The term of desperation concerning with the human psychological condition. It has close relation with the term hopelessness ([www.Wikipedia.com](http://www.Wikipedia.com)). People need a lot of aspect to support their life. Beside physical needs like housing, clothing, food, etc they also need non-physical aspects such as, safety neighborhood, social interaction, etc to support their life. When people cannot fulfill all those aspect, especially dealing with non-physical aspect, they will start to feel desperate. Because this final project wants to discuss the case of psychoanalysis theory, therefore I want to see the term of desperation through the psychological point of view.

When the state of desperation happens to someone's life, it cannot separate from the state of being depressed. Those two kinds of things have the same meaning. Depression, or, more properly, a depressed mood, refers to a state of non-clinical melancholia that is shorter than two weeks in duration and distinctly differentiated from a diagnosis of clinical depression. A depressed mood is generally situational and reactive, and associated with grief, loss, or a major social transition. A change of residence, marriage, divorce, the break-up of a significant relationship, graduation, or job loss are all examples of instances that might trigger a depressed mood.

In the field of psychiatry, the word depression can also have this meaning but more specifically refers to a mental illness when it has reached a severity and

duration to warrant a diagnosis. The Diagnostic and Statistical Manual of Mental Disorders (DSM) states that a depressed mood is often reported as being: "...depressed, sad, hopeless, discouraged, or 'down in the dumps'."

According to Dr. Enneagram in [www.wikipedia.com](http://www.wikipedia.com), depression can be the result of many factors, individually and acting in concert. Those factors are:

### **1. Environment**

Reactions to events, often a loss in some form, are perhaps the most obvious causes. This loss may be obvious, such as the death of a loved one, or having moved from one house to another (mainly with children), or less obvious, such as disillusionment about one's career prospects. Monotonous environments can be depressing. A lack of control over one's environment can lead to feelings of helplessness. Domestic disputes and financial difficulties are common causes of a depressed mood. Love or lack of being able to express your feelings can lead to a feeling of unexplainable sadness or grief.

### **2. Psychological Factors**

Sometimes the depressed mood may relate more to internal processes or even be triggered by them. Pessimistic views of life or a lack of self-esteem can lead to depression. Illnesses and changes in cognition that occur in psychosis and dementias, to name but two, can lead to depression.

### **3. Physiological Considerations**

The different biological variables seem to elicit similar expressions of depression, it is difficult to precisely pinpoint the condition's root. Some general physiological considerations include Genetics (i.e. an acquired disposition to

depression), neurochemistry (e.g. decreased Serotonin release), hormone imbalance (e.g. PMS in women), illness and seasonal factors.

#### **4. Adaptive benefits of depression**

While a depressed mood is usually seen as deleterious, it may have adaptive benefits. The loss of a loved spouse, child, friend or relation, a physical illness or loss of lifestyle tends to lead to feelings of depression. Freud noted the similarities between mourning and depression (then called melancholia) in a now famous paper entitled, "Mourning and Melancholia". The depressed mood is adaptive in that it leads the person towards altering their thought patterns and behavior or way of living or else continues until such a time as they do so. It can be argued that depression and clinical depression is in fact the refusal of a person to heed the call to change from within his or her own mind. For example, in mourning it is essential that one must eventually let go of the dead person and return to the world and other relationships.

Depression appears to have the effect of stopping a person in their tracks and forcing them to turn inwards and engage in a period of self-reflection; it is a deeply introspective state. During this period, which can last anything from days to years, the individual must find a new way to interpret their thoughts and feelings and reassess the extent to which their appraisal of their reality is a valid one.

In Roy's book *The God of Small Things*, Roy wants to show how people can interpret their wishes, though and feeling toward their society. Roy used the dream of the characters as one way to represent her desperation toward Imbalance condition in India society.

Next in chapter IV, I will discuss further about the term of dreams found in Roy's novel *The God of Small Things*.



## **CHAPTER III**

### **METHOD OF RESEARCH**

Research method is a strategy employed in collecting and analyzing data to solve the problems that become the object of the study. In this chapter it will be explained more details in five object namely: (1) Research approach, (2) Object of the study, (3) Types of Data, (4) Technique of Collecting Data, (5) Procedure of Analyzing Data.

#### **3.1 Object of the Study**

The object of the study is a novel entitled “The God of Small Things” written by Arundhaty Roy. The novel had been sold globally. It has since topped the best-seller lists around the world. Moreover, Roy is one of the famous novelists in the world. She became the first non-expatriate Indian author and the first Indian woman to win the Booker prize.

The novel contains 400 pages, which divided into 21 chapters, consist of Paradise Pickles and Preserves, Pappachi’s Moth, Big Man the Laltain, Small Man the Mommbati, Abilash Talkies, God’s Own Country, Cochin Kangaroos, Wisdom Exercise Notebook, Welcome Home, Our Sophie Mol, Mrs Pillai, Mrs Eapen, Mrs Rajagopalan, The River in the Boat, The God of Small Things, Kochu Tomban, The Pessimis and the Optimist, Work is Struggle, The Crossing, A few Hours Later, Cochin Harbour Terminus, The History House, Saving Ammu, The Madras Mail, and The Cost Living.

### **3.2 Types of Data**

This study needs data. The data of this study are sentences, and utterances used both in narration and the dialogues of the characters of the novel. In addition, they are classified into three categories data based on the objectives of the study. They are the data of the application of the dream works through the slip of the tongue, the application of the dream works through the imagery, and the application of the dream works through sleep dreams.

### **3.3 Technique of Collecting Data**

In this study, I used qualitative data since the data collected are sentences and utterances, not numbers. In experimental methodology, Carry B. Christensen pointed out that qualitative data consist of words, pictures, clothing, documents or other non-numerical information (2001: 50).

Meanwhile in collecting the data, I used the following steps:

1. Doing comprehensive reading

I begin my study by reading the novel for several times in order to understand more about the story. I read the novel carefully in order to get completed understanding of the novel.

2. Searching out the pages that tell about the characters' dreams through the narration and dialogues.

After reading the novel several times carefully, I read it again at a glance to look for the pages that talk about the characters and wrote them down in my notebook. The aim of this activity is to make it easier in the process of analyzing.

3. Identifying the utterances and sentences to gather the necessary information in order to achieve the object of the study.

In this step, I tried to understand the point of the utterances and sentences to get the necessary information. Sometimes I found the difficult words or phrases; therefore I underlined them and figure out the meaning on the dictionary. The example is below.

“Inside the curtain,Rahel closed her eyes and thought of the green river, of the quite deep{-swimming fish, and the gossamer wings of the dragonflies (that could see behind them) in the sun. Sun thought of her luckies fishing rod that Velutha had made for her. Yellow bamboo with a float that dipped every time a foolish fish enquired. Shr thought of Velutha and wished she was with him”(page 148: chapter 6).

4. Grouping the information above into their respective categories.

Here, I categorized the information I got from the previous step into three categories, the application of the dream works through the slip of the tongue, the application of the dream works through imagery, and the application of the dream works through sleep dreams. Next, I labeled them by writing the capital letter beside the sentences or paragraph. I put the marked “**ST**” for the slip of the tongue, “**I**” for imagery, “**SD**” for the sleep dreams.

The example is below:

**ST** “ehT serutneved A fo eisuS. EnO gnirps gninrom eisuS lerriugS ekow pu” (page 66: chapter 2).

**I** “Inside the curtain,Rahel closed her eyes and thought of the green river, of the quite deep{-swimming fish, and the gossamer wings of the dragonflies (that could see behind them) in the sun. Sun thought of her luckies fishing rod that Velutha had made for her. Yellow bamboo with a float that dipped every time a foolish fish enquired. Shr thought of Velutha and wished she was with him”(page 148: chapter 6).

5. Listing those previous categorized elements so that they could be used as the main data for this study.

In this final step, I wrote down the categorized elements in a table and listed the page and the chapter of every single datum as a clue to find them easily in the novel. The listed data are in appendixes 1, 2, and 3.

### 3.4 Technique of Analyzing Data

After the writer finished collecting the data, the next step is analyzing the data. As mentioned in the previous chapter, I want to discuss about Freudian dream theory, found in Arundhaty Roy's *The God of the Small Things*, using psychological approach.

There are some steps that will be conducted to analyze the data. They are, of course, adjusted with the method of analysis. In this study I use the analytic descriptive method. It is a method conducted by describing facts then analyzing them (Irda 2005: 31)

I will not only explain the data but give some understanding and Interpretation as well.

The steps of the data analyzing are:

1. Exposing

The first category is to show the data, before explaining them.

2. Explaining

After the data have already been exposed. I will explain the data in detail in reference to the problem statements and theories of the dream works using psychological approach.

3. Interpreting

In interpreting the data, I wrote the categorized data and tries to make interpretation of the related data. Here, I try to make the interpretation of the characters' dreams found in the data, in order to get more information about the subject matter.

4. Concluding

Finally, I will make conclusions from the analysis in order to reach the result of the study with consideration to the explanation and interpretation of the data. In this case, I reported the result of the data analysis using a descriptive method, because the writer describes her own interpretation. This method is considerably suitable to the objectives of the study, which is to describe the application of the dream works of the characters to portray Roy's despair toward the Indian society.

## **CHAPTER IV**

### **THE DISCUSSION OF THE DREAM WORKS TO SHOW ROY'S DESPAIR TOWARD INDIAN SOCIETY**

In this chapter, I will try to analyze the work of dream found in Roy's novel *The God of Small Things*, especially the dream that is reflected in the characters to reveal Roy's desperation toward Indian society. *The God of The Small Things* described the condition of Indian society, through Arundhaty Roy's point of view.

As a native Indian writer, who knows the reality in India, she is supposed to do something dealing with the unideal condition happen in her society. As a writer, she shows her desperation over her book, and put her wishes through the dreams of the characters. Roy puts the dreams as the way to reach her dream. To make it clear, here in the next discussion I will show you the application of the dreams from Roy's view to portray the existence of native Indian society and the realistic values behind the dreams of the characters.

#### **4.1 The application of the dreams from Roy's point of view to portray the existence of native Indian society**

This analysis is the application of psychoanalysis as the theory of self-explorer, so the use of dream in *The God of Small Things* can be said as reflection of Roy's despair toward Indian society. Roy's book of *The God of Small Things*, unconsciously influence Roy's wishes in the case of making a better life in India. She rises up the phenomena of social, cultural, racial, discrimination and religion. Roy puts the dreams as the way to reach her dream. In other words, dream is used as a

unique way to show Roy's despair toward Indian society. The portrait of Indian society is shown implicitly in quotation

“It had been quite in Estha's head until Rahel came. But with her, she brought the sound of passing train, and the light and shade that's falls on you if you have a window seat. The world, locked out for years, suddenly flooded in, and now Estha couldn't hear himself for the noise. Trains. Traffic. Music. The stock Market. A dam had burst and savage waters swept everything up in a swirling. Comets, violins, parades, loneliness, clouds, beards, bigots, lists, earthquakes, despair were all swept up in a scrambled swirling” (Chapter I, page 14-15, paragraph 78).

At the quotation above, Roy describes the condition of India. Roy brings us to see the condition of Kerala, a place seen from socio-cultural or political condition is very interesting. It is located at North West of India. It is a place where people speak in Malayalam language. Kerala shows the multi cultural condition enriched by Portuguese and English invader. Many religions such as Buddhism, Moslem, Hinduism, and Christian grow at Kerala but Syrian Christian Orthodox had put at the top position. From the quotation above Roy describe Kerala as a busy city, completed with the description of the sound of music, the crowded traffic, and the busies of the stock market, so that the readers know exactly the setting of the story.

Like it mention before, the dream work here is used to reveal the reality of the Indian society. When we talk about the condition of Indian society, one aspect, which cannot be separated from this, is about religion growth in India. To see the setting of the story, which took place in Kerala, Roy also point out the matter of religion happens in India. As we knew at the previous quotation, there are many different religions grow in Kerala. At that time, Syrian Christian Orthodox placed at the top position because most of the Touchable families follow it.

The case of religion touches the character of Baby Kochama when she denied her father's wishes and became a Roman Catholic. It is clearly shown in quotation,

“She pictured them together, in the dark sepulchral rooms with heavy velvet drapes, discussing Theology. That all was she wanted. All she ever dare to hope for. Just to be near him” (Chapter I, page 24, paragraph 129).

Displaying a stubborn single-mindedness, Baby Kochama defied her father's wishes and become a Roman Catholic, only because she wants to be near with the handsome young Irish monk, Father Mulligan. The quotation above shows where children have to follow the tradition religion, which is growth in their family. They have no right to choose their own belief. Baby Kochama as the daughter of the Christian family, she defied her father's wishes and become a Roman Catholic. For being a Roman Catholic follower, with a special dispensation from the Vatican, she took her vows and entered a convent in Madras as a trainee novice.

In this case we can see that the tradition religion still be hold by the community. The deviation from the common religion considered as a disgrace thing.

As a women writer, Roy also puts her concern about human right especially dealing with women right. She tries to uncover the phenomena of discrimination toward women. The reflection of the women discrimination is reflected through the character. Ammu as the main character get unfair treatment from her family and her society. It is shown in quotation,

“When she looked her self in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jeweled bride.

Her silk sunset-colored sari shot with gold. Rings on every finger. White dots of sandalwood paste over her arched eyebrows. Looking at her self like this, Ammu's soft mouth would twist into a small, bitter smile at the memory\_ not of the wedding itself so much as the fact that she had permitted herself to be so painstakingly decorated before being led to the gallows" (Chapter II, page 43-44, paragraph 45).

In Indian culture, women considered as the weaker group than men. That is why women have to follow the rule and the culture, even though the culture tends to discriminate women. Women did not allow choosing their own life including for their marriage. Ammu knew that weddings were not something that could be avoided altogether. When Ammu entered to the marital life, everything has change. At Indian culture, women marry based on their parent's choices, they have no right to choose their own. It is supported in quotation,

"Ammu finished her schooling the same year her father retired from his job in Delhi and moved to Ayamenem. Pappachi insisted that a college education was an necessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayamenem other than to wait for marriage proposals while she helps her mother with the housework" (Chapter II, page 38, paragraph 19).

Since *The God of the Small Things* is a story about native Indian dream, dream function to relate Roy's mind and the readers. Dreams explore Roy's experience during her life. As a native Indian, Roy's desperation toward the weaknesses of her society is reflected in the dream of the characters. Further, dreams are as the way to



portray the native Indian society so that the readers can understand deeper what Roy's mind.

#### **4.2 The Realistic Values behind the Dream of the Characters**

**When someone tells a story to his/her share mate about the accident or events “consciously”, its story should be as clear as possible. It must have starting point, plot and ending. However, dream does not need the ruler like that. Dream is free from the interference of the dreamer. Meanwhile dream have certain structure. Its wild shape must indicate ideas or definitions, which should be able to be related with the fact of waking up-life.**

In doing this analysis I will not act like a doctor, which examines the patients dream. I prefer to pay attention to the relation between the real life and the dream life. As we know that the term of dreams is not only happen when someone is sleeping, but also when someone is imaging something.

Roy's desperation toward the weaknesses of her society is reflected in the dream of the characters. Here, I will show the realistic values behind the dream of the characters, which can portraint the condition of Indian society.

Ammu as the daughter of famous entomologist, the owner of Paradise Pickles and Preserves comes from the high-class community called the Touchable society. She married with a Bengali man from the lower caste because of her wish. She chose her own husband too fast, and she married without giving news to her family. From the marriage, Ammu hast lost all of her right and have no claim for the family properties. As shown in quotation,

“Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspector or sanitary engineers, he always referred to it as *my* factory, *my* pineapples, *my* pickles. Legally, this was the case because Ammu, as the daughter, had no claim to the property” (Chapter II, page 57, paragraph 107).

From this, we see that Ammu has lost her right as the heirs of the family property not only because she is a woman but also because she had broke the rule by running from the house and married with a man from the lower caste. Everything becomes worst when she finally decided to diverse with her husband Baba. Ammu back to her family with have no honor. As the divorce's mother with her twins.

When she can face the reality, she used her dream to reach her personal satisfaction. It can be seen in the quotation,

“Occasionally, when Ammu listened to song that she loved on the radio, something stirred inside her. A liquid ache spread under her skin, and she walked out the world like a witch, to a better place, happier place. On days like this, there was something restless and untamed about her. As though she has temporarily set aside the morality of motherhood and divorce hood” (Chapter II, page 44, paragraph 74).

She walks out from the reality to a better place. She used her imagination to release her self from being depressed. It looks like that in her dream she ca set aside her morality of motherhood and divorce hood. She used her unconscious mind to escape from the reality, because in the real life she can fulfill her desire.

Beside the women discrimination which happen in family, there also a lot of example of the women discrimination which are happen in society, like shown in quotation,

“She had woken up at night to escape from a familiar, recurrent dream in which policemen approached her with snicking scissors, wanting to hack off her hair. They did that in Kottayam to prostitutes whom they'd caught in the

bazzar\_branded them so that everybody would know them for what they were. Veshays. So that new policemen on the beat would have no trouble identifying whom to harass. Ammu always noticed them in the market, the women with vacant eyes and forcibly shaved head in the land where long, oiled hair was only for the morally upright” (Chapter VII, page 161, paragraph 37).

It can be seen that there was no equal treatment for the *Veshyas* in getting their human right. The government punishes the *Veshyas* with moral punishment by cutting off their hair, in order to give the advantage to the police to get them when they want to harass. Women are put in injustice situation where they are treated unfairly by the law.

Another case also can be seen in quotation,

“It’s a little too late for all this, don’t you think? He said. He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu’s breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police didn’t take statements from Veshays or their illegitimate children. Ammu said she’d see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton”(Chapter I, page 21, paragraph 7-8).

“If I were you,’ he said, ‘I’d go home quietly.’ Then he tapped her breasts with his baton. Gently. *Tap Tap*. As though he was choosing mangoes from a basket...

Behind him a red and blue board said:

***Politeness***

***Obedience***

***Loyalty***

***Intelligence***

***Courtesy***

***Efficiency*** (Chapter I, page 6-7, paragraph 65).

At the quotation above, Ammu was underestimated by the power of law. The police which taking care her case feel do not really need to give her a respect. It is because she is a divorce mother. The Kottayam police did not take statement from

the Veshyas or their illegitimate children, it makes the police can do everything as the like, such as tapped Ammu's breasts with the baton.

The thing which is happen above is totally different with the role of the police to serve people with the ethical code, like stated in the board. Everything done by the police should refer to the words politeness, obedience, loyalty, intelligence, courtesy and efficiency. The reality, which is described in the quotation above, really disturbed Roy's mind. Roy feels disappointed with the reality of the law in India. That is why she puts this matter on her book *The God of the Small Things*. The quotation above also dealing with Roy's wishes upon the condition of Indian Society, where women should be put at the higher position for at least to be equal with the men.

The case of women discrimination also happens to Mammachi as Ammu's mother. It is shown in quotation,

“On her scalp, carefully hidden by her scanty hair, Mammachi had raised crescent-shaped ridges. Scars of old beating from an old marriage. She played *Lantement*- a movement from the suite I in D/G of Handel's *Water Music*. Behind her slanted sunglasses, her useless eyes were closed, but she could see the music as it left her violin and lifted into the afternoon like smoke. Inside her head, it was like a room with dark drapes drawn across a bright day. As she played, her mind wandered back over the years to her first batch of professional pickles” (Chapter VIII, page 166-167, paragraph 16).

The quotation indicates the women discrimination happen in India society. At the previous chapter, Freud said that dreams also can be used as the curative system for the traumas. However, not all the curative system can be explained here. The quotation shows Mammachi's dream when she was young. Mammachi are supposed to be a success carrier woman with her *Paradise Pickles and Preserves* business.

However, the fact now is, Mammachi broke and stop the business. And the worst is that Mammachi now stayed at home jobless and with her physical disturbances as the effect of the Pappachi's violence.

Here through the quotation Roy wants to show the women discrimination through the characters of Mammachi and Pappachi. Pappachi as the head of the family hates to see Mamachi success with her business. Pappachi's hatreds shown by beating and hurting Mammachi physically whenever she makes mistake or even when she did not make any mistake. It is supported in quotation,

“A week after Chacko arrived he found Pappachi beating Mammachi in the study. Chacko strode into the room, caught Pappachi's vase- hand and twisted it around his back” (Chapter II, page 48, paragraph 82).

“On her scalp, carefully hidden by her scanty hair, Mammachi had raised crescent-shaped ridges. Scars of old beating from an old marriage” (Chapter 8, page 166, paragraph 23).

It happened because Pappachi greatly resented the attention his wife was suddenly getting. Pappachi was having trouble coping with the ignominy of retirement. He was seventeen years older than Mammachi, and realized with a shock that he was an old man when his wife was still in her prime.

It clearly shows that at that time there is perspective, where male always have higher position than women in every case. And male still be powerful, and controlled even tough they lost in such condition. They still can underestimate women physically.

“That afternoon, Ammu traveled upwards through a dream I which a cheerful man with one arm held her close by the light of an oil lamp. He had no

other arm with which to fight the shadows that flickered around him on the floor.

Shadows that only he could see.

Ridges of muscle on his stomach rose under his skin like divisions on a slab of chocolate.

He held her close, by the light of an oil lamp, and he shone as though he had been polished with a high-wax body polish.

*He could do only one thing at a time.*

*If he held her, he couldn't kiss her. If he saw her, he couldn't feel her.*

She could have touched his body lightly with her fingers, and felt his smooth skin turn to gooseflesh. She could have let her fingers stray to the base of his flat stomach. Carelessly, over those burnished chocolate ridges. And left patterned trails of bumpy gooseflesh on his body, like flat chalk on a blackboard, like a swathe of breeze in a paddy field, like jet streaks in a blue church-sky. She could so easily have done that, but she didn't. He could have touched her too. But he didn't, because in the gloom beyond the oil lamp, in the shadows, there were metal folding chairs arranged in a ring and on the chairs there were people, white slanting rhinestone sunglasses, watching. They all held polished violins under their chins, the bows poised at identical angles. They all had their legs crossed, left over right, and all their left legs were shivering." (Chapter 11, page 215, paragraph 1-5)

"Some of them had newspaper. Some didn't. Some of them blew spit-bubbles. Some didn't. But they all had the flickering reflection of an oil lamp on each lens.

Beyond the circle of folding chairs was a beach littered with broken blue glass bottles. The silent waves brought new blue bottles to be broken, and dragged the old ones away in the undertow. There were jagged sounds of glass on glass. On a rock, out a sea, in a shaft of purple light, there was a mahogany and wicker rocking chair. Smashed." (Chapter 11, page 216, paragraph 7)

.....

"She could have touched him with her fingers, but she didn't.

They just stood together.

Still.

Skin to skin.

A powdery, colored breeze lifted her hair and blew it like a rippled shawl around his armless shoulder that ended abruptly, like a cliff." (Chapter 11, page 216, paragraph 9)

According to the quotation above Roy wants to show the love affair between Ammu as the Touchable class community with Velutha who come from the

Untouchable class. In India there are unwritten rules, which are stated that the Untouchable which come from the lower class cannot make a relation with the Touchable people, because they come from the different caste.

Another case of social problem, which happen in society, is concern with the racial matters. This is coming with the visiting of the twins' British cousin, Sophie Mol. The discrimination treatment shows the fact that Sophie Mol get more attention than Estha and Rahel. It can be seen at quotation,

“‘Mammachi!’ Rahel said to her beautiful blind grandmother. ‘Estha vomited!’ In the middle of *The Sound of Music*! And....’

Ammu touched her daughter gently. On her shoulder. And her touched meant *Shhh*...Rahel looked around her and saw that she was in a play. But she had only in a small part.

She was just the landscape. A flower perhaps. Or a tree (Chapter VIII, page 172, paragraph 42).

We can see that there is discrimination in giving the attention, Sophie Mol as the British daughter got special attention from Mammachi. It is different with Estha who is ignored by the family, since her mother married a man from the low caste and the divorce and become a single mother.

At that time there is consideration that everything dealing with the western has special pride and honor. Some people think that western country identical with a better nation. It is supported by the quotation,

“...Mammachi (with her better eyes) saw red brown hair (N...Nalmost blond), the curve of two fat freckled cheeks (Nnn...almost rosy), bluegreyblue eyes.

‘Pappachi’s nose, ‘Mammachi said. ‘Tell me, are you a pretty girl?’ She asked Sophie Mol.

‘Yes, ‘Sophie Mol said.

‘And tall?’

‘Tall for my age, ‘Sophie Mol said.

‘Very tall, ‘Baby Kochama said. ‘Much taller than Estha.’

‘She is older, ‘Ammu said’

“‘Still...’ Baby Kochama said (Chapter VIII, page 174, paragraph 58).

“‘*Kando*, Kochu Mariye?’ Mammachi said. ‘Can you see our Sophie Mol?’  
 ‘*Kandoo*, Kochamma,’ Kochu Marie said extra loud. ‘I can see her.’  
 ....she is very beautiful,’ Kochu Maria shouted. ‘*Sundarikutty*. She’s a little angel.’

Littleangels were beach-colored and wore bellbottoms.

Littledemons were mudbrown in Airport Fairy frocks with forehead bumps that might turn into horns. With fountains in Love-in-Tokyos. And backward-reading habits (Chapter VIII, page 179, paragraph 90).

The members of the family see Sophie Mol as a gift given by God to the family, while the twins Estha and Rahel considered as the demon. The family adores and gives their best attention to Sophie Mol. Beside that, there is a special status for some one who has relation with the western country, because there are only few people who can have access with the western. It is supported with the quotation,

“‘ We must go,’ she said. ‘Mustn’t risk a fever. Their cousin is coming tomorrow,’ she explained to uncle. And then, added casually, from London.’  
 ‘From London?’ A new respect gleamed in Uncle’s eyes. For a family with London connection (Chapter IV, page 109-110, paragraph 101).

Concerning with this Sophie Mol had become the center of attention and the pride for the owner of Paradise Pickles and Preserves. People think that white skins like sand, red to brown hair, blue eyes is the description of perfect beauty, a beauty associated with the western.

In this case, Roy shows her unsatisfaction to the Indian people way of think, where they tend to adore western race. This unsatisfaction feeling shows in Estha’s imagination about Captain Von Clapp-Trapp. He is wondering how is the feeling to have Captain Von Clapp-Trapp as his father. It can be seen in quotation,

“An then in the minds of certain two-egg twin members of the audience in Abilash Talkies, some questions arose, that needed answers, i.e.:

- (a) Did Captain Von Clapp-Trapp shiver his leg?  
He did not
- (b) Did Captain Von Clapp-Trapp blow spit-bubbles? Did he?



He did most certainly not.

(c) Did he gobble?

He did not

Oh Captain Von Trapp, Captain Von Trapp, could you love the little fellow with the orange in the smelly auditorium?

He's just held the Orangedrink Lemondrink Man's soo-soo in his hand, but could you love him still?

And his twin sister? Tilting upwards with her fountain in a Love-in Tokyo?

Could you love her too?

Captain Von Clapp-Trapp had some questions of his own.

(a) Are they clean white Children?

No. (*But Sophie Mol is*)

(b) Do they blow split-bubbles

Yes. (*But Sophie Mol doesn't*)

(c) Do they shiver their legs? Like clerks?

Yes. (*But Sophie Mol doesn't*)

(d) Have they, either or both, ever held strangers' soo-soo?

N...Nyes. (*But Sophie Mol hasn't*)

'Then I'm sorry,' Captain Von Clapp-Trapp said. 'It's out of the questions. I cannot love them. I cannot be their Baba. Oh no,'.

Captain Von Clapp-Trapp couldn't (Chapter IV, page 106, paragraph 97).

The figure of Captain Von Clapp-Trapp considered as the perfect person for Estha. In reality, Estha did not have a father, which can help him whenever he needs. In Estha's unconscious mind the figure of Captain Von Clapp-Trapp changed into the figure of ideal father.

In another occasion, Rahel also feels the same treatment. The setting took place at the Airport when Estha and Rahel together with their mother, uncle, and aunty pick up their western cousin Sophie Mol and her mother, Margaret Kochama. From the quotation below, Rahel hid behind the curtain and separated herself from the crowded and the people.

"Inside the curtain, Rahel closed her eyes and thought of the green river, of the quite deep-swimming fish, and the gossamer wings of the dragonflies (that could see behind them) in the sun. She thought of her luckiest

fishing rod that Velutha had made for her. Yellow bamboo with float that dipped every time a foolish fish enquired. She thought of Velutha and wishes she was with him” (Chapter VI, page 148, paragraph 68).

Based on past event, Rahel had big problem with her mother. Now she faced the reality that her mother pays less attention and no longer care about her. When she felt uncomfortable with the crowds, she prefers to hide, imagines about the beautiful and peaceful place, and imagines the existence of her best friend, Velutha. When Rahel’s conscious mind cannot accept the reality that her mother hates her, then her unconscious mind takes role by giving her dream and imagination to protect her heart.

The quotation seems to describe that every bad things always had consequences. It also happens to Rahel, but the thing goes on different when their western cousin Sophie Mol did the same mistake. All the people and the whole family can easily forgive all her mistakes. There is unfair treatment point to native Indian son and the English descendant.

When Roy applies dreams to *The God of Small Things*, she is supposed to make dreams as the symbol of native Indian. Here in Roy’s book she tries to use dreams as the way to protect herself from reality. Dealing to this fact as an author from native Indian, Roy takes out her Indian culture. *The God of Small Things* can be said as the novel, which is related with the writer background. In sum, *The God of Small Things* is the application of Roy’s despair toward her society.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

Arundhati Roy's novel entitled 'The God of Small Things' is a novel that describes Indian conflicts and culture. In her book, Roy wrote the real condition about Indian society, completed with social problem such as racism, women discrimination, religion, and imbalance treatment in law. As a native Indian writer, Roy puts her dreams through the dreams of characters in her book. The discussion of dream found in Roy's novel The God of The Small Things can give useful references to the readers, especially for readers who want to learn about Freudian 'dream works'. The readers also will know the importance of the dreams for the native Indian society. The dreams have inspired Roy since there are many imbalance things happen in the society. Thus, Roy used dream to portray the condition of native Indian. The states of dreams found in Roy's novel 'The God of Small Thing' first, is as the application of Roy's wishes toward Indian condition at that time.

Second, the dream found in Roy's novel 'The God of Small Things' also as the application of native Indians' culture, since Roy is fully blooded of India, so she knows the real condition in Indian society.

The last, Roy also uses dream as the application of Roy's despair toward her own society in case of making better life in India.

The characters' dream in this novel is to show the opposite condition of the native Indian at that time. Those dreams are the representative of the Indian people desire toward their own society. In order to survive from the reality, they

dream and imagine about a better life. They imagine to life in a better place, beside their dreams also represent about racialism, social matters, culture, and religion.

## **5.2 Suggestion**

After I discuss Roy's novel 'The God of Small Things' through psychoanalysis approach to find out Freudian dream theory, hopefully my analysis would bring advantages to the readers. From the analysis, there are several points, which can be practices in the ordinary life in facing such condition as the native Indian got.

It is suggested to the readers to be optimistic although we are put under pressure condition, especially for women, because there still can be found case of women discrimination which treated women unfairly.

Second, to be more introspective and not only blame the condition, we must make change toward our society as long as it does not break the law.

Last, is to be confidence in showing whom we are and where we are from, because people will respect us if we can respect ourselves.

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# **APPENDIXES I** **THE DATA OF THE CHARACTERS' DREAM**

Data No	Found in			Sentences	Types of Problem
	Chapter	Paragraph	Page		
1.	I	78	14-15	“It had been quite in Estha’s head until Rahel came. But with her, she brought the sound of passing train, and the light and shade that’s falls on you if you have a window seat. The world, locked out for years, suddenly flooded in, and now Estha couldn’t hear himself for the noise. Trains. Traffic. Music. The stock Market. A dam had burst and savage waters swept everything up in a swirling. Comets, violins, parades, loneliness, clouds, beards, bigots, lists, earthquakes, despair were all swept up in a scrambled swirling.”	Character’s dream toward society
2.	I	129	24	“She pictured them together, in the dark sepulchral rooms with heavy velvet drapes, discussing Theology. That all was she wanted. All she ever dare to hope for. Just to be near him.”	Character’s dream toward Religion
3.	II	45	43-44	“When she looked her self in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jeweled bride. Her silk sunset-colored sari shot with gold. Rings on every finger. White dots of sandalwood paste over her arched eyebrows. Looking at her self like this, Ammu’s soft mouth would twist into a small, bitter smile at the memory_ not of the wedding itself so much as the fact that she had permitted herself to be so	Character’s dream toward Indian culture

				painstakingly decorated before being led to the gallows.”	
4.	II	74	44	“Occasionally, when Ammu listened to song that she loved on the radio, something stirred inside her. A liquid ache spread under her skin, and she walked out the world like a witch, to a better place, happier place. On days like this, there was something restless and untamed about her. As thought she has temporarily set aside the morality of motherhood and divorce hood.”	Character’s dream toward society
5.	VII	37	161	“She had woken up at night to escape from a familiar, recurrent dream in which policemen approached her with snicking scissors, wanting to hack off her hair. They did that in Kottayam to prostitutes whom they’d caught in the bazaar, branded them so that everybody would know them for what they were. Veshays. So that new policemen on the beat would have no trouble identifying whom to harass. Ammu always noticed them in the market, the women with vacant eyes and forcibly shaved head in the land where long, oiled hair was only for the morally upright.”	
6.	VIII	16	166-167	“She played Lantement- a movement from the suite I in D/G of Handel’s Water Music. Behind her slanted sunglasses, her useless eyes were closed, but she could see the music as it left her violin and lifted into the afternoon like smoke. Inside her head, it was like a room with dark drapes drawn across a bright day.	



				As she played, her mind wandered back over the years to her first batch of professional pickles.”	
7.	XI	1-5	215	<p>“That afternoon, Ammu traveled upwards through a dream I which a cheerful man with one arm held her close by the light of an oil lamp. He had no other arm with which to fight the shadows that flickered around him on the floor. Shadows that on only be could see.</p> <p>“Ridges of muscle on his stomach rose under his skin like divisions on a slab of chocolate.”</p> <p>“He held her close, by the light of an oil lamp, and he shone as though he had been polished with a high-wax body polish.”</p> <p>He could do only one thing at a time.</p> <p>If he held her, he couldn’t kiss her. If he saw her, he couldn’t feel her.</p> <p>She could have touched his body lightly with her fingers, and felt his smooth skin turn to gooseflesh. She could have let her fingers stray to the base of his flat stomach. Carelessly, over those burnished chocolate ridges. And left patterned trails of bumpy gooseflesh on his body, like flat chalk on a blackboard, like a swathe of breeze in a paddy field , like jet steaks in a blue church-sky. She could so easily have done that, but she didn’t. He could have touched her too. But he didn’t, because in the gloom beyond the oil lamp, in the shadows, there were metal folding chairs arranged in a ring and on the chairs there were people, whit slanting rhinestone sunglasses, watching. They all held polished</p>	

				violins under their chins, the bows poised at identical angles. They all had their legs crossed, left over right, and all their left legs were shivering.”	
8.	XI	7	216	<p>“Some of them had newspaper. Some didn’t. Some of them blew spit-bubbles. Some didn’t. But they all had the flickering reflection of an oil lamp on each lens.</p> <p>Beyond the circle of folding chairs was a beach littered with broken blue glass bottles. The silent waves brought new blue bottles to be broken, and dragged the old ones away in the undertow. There were jagged sounds of glass on glass. On a rock, out a sea, in a shaft of purple light, there was a mahogany and wicker rocking chair. Smashed.”</p>	
9.	XI	9	216	<p>“She could have touched him with her fingers, but she didn’t. They just stood together. Still.</p> <p>Skin to skin.</p> <p>“A powdery, colored breeze lifted her hair and blew it like a rippled shawl around his armless shoulder that ended abruptly, like a cliff.”</p>	
10.	VIII	42	172	<p>“‘Mammachi!’ Rahel said to her beautiful blind grandmother. ‘Estha vomited!’ In the middle of The Sound of Music! And....’</p> <p>Ammu touched her daughter gently. On her shoulder. And her touched meant <i>Shhh</i>...Rahel looked around her and saw that she was in a play. But she had only in a small part.</p> <p>She was just the landscape. A flower perhaps. Or a tree.”</p>	

11.	IV	54	106-107	<p>“An then in the minds of certain two-egg twin members of the audience in Abilash Talkies, some questions arose, that needed answers, i.e.:</p> <p>(d) Did Captain Von Clapp-Trapp shiver his leg? He did not</p> <p>(e) Did Captain Von Clapp-Trapp blow spit-bubbles? Did he? He did most certainly not.</p> <p>(f) Did he gobble? He did not Oh Captain Von Trapp, Captain Von Trapp, could you love the little fellow with the orange in the smelly auditorium? He’s just held the Orangedrink Lemondrink Man’s soo-soo in his hand, but could you love him still? And his twin sister? Tilting upwards with her fountain in a Love-in Tokyo? Could you love her too? Captain Von Clapp-Trapp had some questions of his own. (e) Are they clean white Children? No. (<i>But Sophie Mol is</i>) (f) Do they blow split-bubbles Yes. (<i>But Sophie Mol doesn’t</i>) (g) Do they shiver their legs? Like clerks? Yes. (<i>But Sophie Mol doesn’t</i>) (h) Have they, either or both, ever held strangers’ soo-soo? N....Nyes. (<i>But Sophie Mol hasn’t</i>) ‘Then I’m sorry,’ Captain Von Clapp-Trapp said. ‘It’s out of the questions. I cannot love them. I cannot be their Baba. Oh no,’.</p>	
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				Captain Von Clapp-Trap couldn't.	
12.	VI	68	148	“Inside the curtain, Rahel closed her eyes and thought of the green river, of the quite deep-swimming fish, and the gossamer wings of the dragonflies (that could see behind them) in the sun. She thought of her luckiest fishing rod that Velutha had made for her. Yellow bamboo with fload that dipped every time a foolish fish enquired. She thought of Velutha and wishes she was with him.”	

## APPENDIXES II THE SUPPORTED DATA

Data No	Found in			Sentences	Types of Conflicts
1.	II	19	38	“Ammu finished her schooling the same year her father retired from his job in Delhi and moved to Ayamenem. Pappachi insisted that a college education was an necessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayamenem other than to wait for marriage proposals while she helps her mother with the housework.”	
2.	II	107	57	“Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspector or sanitary engineers, he always referred to it as <i>my</i> factory, <i>my</i> pineapples, <i>my</i> pickles. Legally, this was the case because Ammu, as the daughter, had no claim to the property.”	
3.	I	21	7-8	“It’s a little too late for all this, don’t you think? He said. He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu’s breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police didn’t take statements from Veshays or their illegitimate children. Ammu said she’d see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton.”	
4.	I	22	8	“If I were you,’ he said, ‘I’d go home quietly.’ Then he tapped her breasts with his baton. Gently. <i>Tap Tap</i> . As	

				<p>though he was choosing mangoes from a basket...</p> <p>Behind him a red and blue board said:</p> <p><b>P</b>oliteness  <b>O</b>bedience  <b>L</b>oyalty  <b>I</b>ntelligence  <b>C</b>ourtesy  <b>E</b>fficiency”</p>	
5.	II	82	48	<p>“A week after Chacko arrived he found Pappachi beating Mammachi in the study. Chacko strode into the room, caught Pappachi’s vase- hand and twisted it around his back.”</p>	
6.	VIII	23	166	<p>“On her scalp, carefully hidden by her scanty hair, Mammachi had raised crescent-shaped ridges. Scars of old beating from an old marriage.”</p>	
7.	VIII	58	174	<p>“...Mammachi (with her better eyes) saw red brown hair (N...Nalmost blond), the curve of two fatfreckled cheeks (Nnn...almost rosy), bluegreyblue eyes.</p> <p>‘Pappachi’s nose, ‘Mammachi said.</p> <p>‘Tell me, are you a pretty girl? ‘She asked Sophie Mol.</p> <p>‘Yes, ‘Sophie Mol said.</p> <p>‘And tall?’</p> <p>‘Tall for my age, ‘Sophie Mol said.</p> <p>‘Very tall, ‘Baby Kochama said. ‘Much taller than Estha.’</p> <p>‘She is older, ‘Ammu said’</p> <p>“Still...’Baby Kochama said.</p>	
8.	VIII	90	179	<p>“‘<i>Kando</i>, Kochu Mariye?’ Mammachi said. ‘Can you see our Sophie Mol?’</p> <p>‘<i>Kandoo</i>, Kochamma,’ Kochu Marie said extra loud. ‘I can see her.’</p> <p>....she is very beautiful,’ Kochu Maria shouted. ‘Sundarikutty. She’s a little angel.’</p> <p>Littleangels were beach-colored and</p>	

				wore bellbottoms. Littledemons were mudbrown in Airport Fairy frocks with forehead bumps that might turn into horns. With fountains in Love-in-Tokyos. And backward-reading habits.”	
9.	IV	101	109- 110	“‘ We must go,’ she said. ‘Mustn’t risk a fever. Their cousin is coming tomorrow,’ she explained to uncle. And then, added casually, from London.’ ‘From London?’ A new respect gleamed in Uncle’s eyes. For a family with London connection.	