

CHAPTER III

RESEARCH PROCEDURES AND DATA PRESENTATION

This chapter discusses the method that is used by the writer in the research and data presentation which will be discussed in the next chapter. This chapter consists of three sub-chapters: research method, procedures of data analysis, and data presentation.

3.1 Research Method

This research analyzes a novel. The method of this research is qualitative descriptive method which is defined as a research procedure which produces a descriptive data and analysis in forms of written words or oral from investigated character (Bogdan and Taylor, unknown year, as cited in Moleong, 1990). The aim of this method is to describe social phenomena in order to understand the investigated phenomena. The writer analyzes the resources and presents the result of analysis in a thick description in the form of narration (Mustafa, unknown year, as cited in Alwasilah, 2003).

In short, qualitative descriptive method is appropriate in analyzing the novel, because it can describe phenomena related to woman's characteristics as portrayed in

Pramoedya Ananta Toer's *Gadis Pantai*. Therefore, the research is conducted to find the answer of the research questions and reconstruct the portrayal of a *Priyayi's* wife represented by the author in the novel.

3.1.1 Data collection

The data are collected in the form of textual evidences which identify the characteristics of main character. Those data are derived from some utterances, expressions, attitudes, thoughts, etc, that can answer the research questions. The data then are classified in accordance with the issue of the research.

3.1.2 Context of the Study

Marxist feminism is used to analyze the novel entitled *Gadis Pantai* written by Pramoedya Ananta Toer. This novel tells about a girl who is married to a Javanese man with aristocrat background. However, in her marriage she just becomes a sex slave of her husband until her husband decides to marry another woman who has the same social status as he is. In this novel, Pramoedya juxtaposes the lower class, represented by *Gadis Pantai*, with the higher class, represented by *Bendoro*.

To disclose the portrayal of a *Priyayi's* wife in the novel, the research is guided by the following questions:

1. What characteristics of *Gadis Pantai* are portrayed in the novel before she gets married?

2. What characteristics of *Gadis Pantai* are portrayed in the novel after she gets married?
3. What factors cause the change of *Gadis Pantai*'s characteristics?

The result of this study is analyzed to reconstruct the portrayal of a *Priyayi*'s wife and to discuss the possible meaning of the portrayal.

3.2 Data Analysis

In analyzing the data, the writer has taken several steps. After reading repeatedly and thoroughly the whole part of the novel and finding some textual evidences which are related to the research questions, these textual evidences are classified in the form of tables into three categories:

- a) The characteristics of *Gadis Pantai* before she gets married.
- b) The characteristics of *Gadis Pantai* after she gets married.
- c) Factors causing the change of *Gadis Pantai*'s characteristics.

In analyzing and investigating the data, there are several procedures:

- a) To identify *Gadis Pantai*'s characteristics before she gets married, the writer employs Sardjono's theory (1992) on commoner women's characteristics.
- b) To identify *Gadis Pantai*'s characteristics after she gets married, Sardjono's theory (1992) and Kartodirdjo's theory (1993) on *Priyayi*'s wife are employed.

- c) To answer the third question, the writer employs Marxist feminism to investigate the factors that cause the change of *Gadis Pantai*'s characteristics.

After the steps above are completed, the next step is presenting the data analysis in the form of description and narration. Finally, at the end of the research, conclusions and suggestions will be given based on the findings of the research.

3.3 Data Presentation

This section deals with relevant textual evidences concerning to the portrayal of a *Priyayi's wife* in the novel *Gadis Pantai*. The complete data can be seen in the appendices.

3.3.1 Description of characters in the novel.

The following is the elaboration of the characters and their characterization of the novel *Gadis Pantai*. The characters described below are only those who are related to the research questions of this research.

Description of Characters

No.	Name of Character	Characterization
1.	<i>Gadis Pantai</i>	A beautiful fourteen-year old girl who comes from a fisherman village. She is married to a <i>Priyayi</i> . In the beginning, her marriage can raise her family's social and financial level. However, in fact, she is just a tried-out wife, before her husband marries a woman who has the same social status as he is. Therefore, after having a baby, <i>Gadis Pantai</i> is divorced and

		thrown out carelessly by her husband because she gives birth a daughter and her husband does not want it.
2.	<i>Bendoro</i>	A <i>Priyayi</i> who marries <i>Gadis Pantai</i> . He is a devout Moslem and also an adherent of etiquettes and culture of palace. He has authority and absolute power. His marriage with <i>Gadis Pantai</i> is only a form of marriage practice before getting married to a woman from the same social status as him.
3.	<i>Emak</i>	She is a mother of <i>Gadis Pantai</i> who expects her daughter's life to be happy. Therefore, she "supplies" the palace with her daughter to become a <i>Priyayi's</i> wife.
4.	<i>Bapak</i>	He is <i>Gadis Pantai's</i> father, a fisherman and a hard worker. He has firm character in raising <i>Gadis Pantai</i> . He often hits <i>Gadis Pantai</i> for every fault she does.
5.	<i>Mbok</i>	An old woman who is loyal in serving all of <i>Gadis Pantai's</i> need. He tells some stories and advices to <i>Gadis Pantai</i> in order to have patience with her and make her a prominent woman. She is someone who has absolute obedience and loyalty to her master intentions.
6.	Mardinah	A young widow, a daughter of lower <i>Priyayi</i> who is entrusted by a regent of Demak to serve <i>Gadis Pantai</i> . However, her main purpose is not as a servant, but as a <i>Bendoro's</i> wife. She wants to eliminate <i>Gadis Pantai</i> from the palace life. She thinks that she is more proper to be <i>Bendoro's</i> wife because she has the same social status as <i>Bendoro</i> .

3.3.2 Description of *Gadis Pantai*'s characteristics as portrayed in the novel before she gets married

The following are textual evidences concerning the portrayal of a *Priyayi*'s wife in the novel *Gadis Pantai*. The data are in the form of tables that represent the descriptions of *Gadis Pantai*'s characteristics before she gets married.

	Characterization	Textual Evidence
1	Poor	<p><i>...Kami memang orang miskin, dan di mata orang kota kemiskinan pun kesalahan...(p. 159).</i></p> <p>(... We're poor, and for towns' people poverty is a mistake...)</p>
2	Irreligious	<p><i>Untuk pertama kali dalam hidupnya Gadis Pantai bersuci dengan air wudu dan dengan sendirinya bersiap untuk bersembahyang (p.34)</i></p> <p>(For the first time in her life, <i>Gadis Pantai</i> performs ritual ablution and makes herself ready to do prayer.)</p>
3	Out-spoken	<p><i>Dahulu ia selalu katakan apa yang dipikirkan, tangiskan, apa yang ditanggungkan, teriakkan ria kesukaan didalam hati remaja...(p. 37).</i></p> <p>(In the past, she always said what's in her mind, what she cried for, what burden her, cheer of happiness in a teenager's heart...)</p>
4	Carefree	<p><i>Dan terbayang juga dirinya sendiri sedang bertanak nasi jagung! Ah, itu dua tahun yang lalu. Sekarang ia tak pernah bertanak. Tak pernah menyambal. Tak pernah mencuci piring dan cobek. Dengan lenyapnya kampung nelayan dalam hidupnya, lenyap pula laut yang tiada bertepi. Dunianya kini hanyalah</i></p>

		<p><i>kamarnya, dengan beberapa meter radius sebagai lapangan bergerak (p. 126)</i></p> <p>(She imagines she cooked corn rice! Ah, that was two years ago. Now, she's never cooked, made sauce, and cleaned plates and mortar. The fisherman village is disappeared in her life, the sea is also disappeared. She is confined to the world of her small room.)</p>
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3.3.3 Description of *Gadis Pantai*'s characteristics as portrayed in the novel after she gets married

The following are the textual evidences of *Gadis Pantai*'s characteristics after she gets married. From the data below, it can be seen that after becoming a *Priyayi*'s wife, she has different characteristics from her characteristics before she gets married. After becoming a *Priyayi*'s wife, she lacks voice, subordinated, and being exploited. Besides, she has also positive characteristic that is skillful.

No	Characterization	Textual evidence
1	Lack voice	<p><i>Dahulu ia selalu katakan apa yang dipikirkan, tangiskan, apa yang ditanggungkan, teriakkan ria kesukaan didalam hati remaja. Kini ia harus diam—tak ada kuping sudi suaranya. Sekarang ia hanya boleh berbisik...(p.37)</i></p> <p>(In the past, she always said what's in her mind, what's she cried for, what's burden her, cheer of happiness in a teenager's heart. Now, she could keep silent- there's no ear to hear. Now, she can only whisper...)</p>
2	Subordinated	<p><i>...Suamiku!Ah, suamiku! Tidak, dia bukan suamiku, dia bendoroku, yang dipertuanku, rajaku. Aku bukan istrinya. Aku Cuma budak</i></p>

		<p><i>sahaya yang hina dina. (p. 248).</i></p> <p>(My husband! Ah, my husband! No, he's not my husband, he's my <i>Bendoro</i>, my master, my king. I'm not his wife. I'm only his slave.)</p>
3	Being exploited	<p><i>... Seorang Bendoro dengan istri orang kebanyakan tidaklah dianggap sudah beristri, sekalipun telah beranak selusin. Perkawinan demikian hanyalah satu latihan buat perkawinan sesungguhnya: dengan wanita dari karat kebangsawanan yang setingkat....(p.80).</i></p> <p>(... A <i>Bendoro</i> who's married to a commoner's woman is still regarded as a bachelor, although he has had a dozen of children. Such marriage is only a try-out for a real marriage: to a woman who has the same social status as him...)</p>
4	Skillful	<p><i>Kemudian Gadis Pantai pun belajar menyulam, merenda, menjahit. Kecerdasan dan keterampilannya menyukakan semua gurunya. (p. 70)</i></p> <p>(Then, <i>Gadis Pantai</i> learns embroidering, crocheting, and sewing. Her intelligence and skill please all of her teachers.)</p>

3.3.4 Factors causing the change of *Gadis Pantai*'s characteristics

The new status of *Gadis Pantai* as a *Priyayi*'s wife has changed her characteristics. It is because the background of *Gadis Pantai*'s society is different from *Priyayi*'s society. The following are textual evidences of factors causing the change of *Gadis Pantai*'s characteristics.

No	Factors	Textual evidence
1	Social	<p>“<i>Persaudaraan sekandung dan sepupu di Demak sangat malu, Mas Nganten, karena sampai sekarang Bendoro masih perjaka.</i>” “<i>perjaka? Jadi aku ini apanya?</i>” “<i>Apa mesti sahaya katakan? Bendoro masih perjaka sebelum beristrikan wanita berbangsa.</i>” (p. 155)</p> <p>(“<i>Bendoro’s sibling, and cousins at Demak are very ashamed, Mas Nganten, because until now Bendoro is still a bachelor.</i>” “<i>Bachelor? So, what am I?</i>”</p> <p>“<i>What should I say, Bendoro will be still a bachelor if he’s not married to a woman of the same social status.</i>”)</p>
2	Economic	<p><i>Ia dibawa ke kota. Tubuhnya dibalut kain dan kebaya yang tak pernah diimpikannya bakal punya. Selembar kalung emas tipis sekarang menghias lehernya dan berbentuk medallion jantung dari emas, membuat kalung itu manis tertarik ke bawah.</i> (p. 12)</p> <p>(She is brought to the town. Her body is covered by cloth and <i>Kebaya</i> which has never been dreamt by her. She is adorned with a heart-shaped gold necklace, which hang beautifully on her neck.)</p>
3	Educational	<p><i>...Ahirnya ia berpendapat: betapa mahalny pengetahuan di sini. Aku harus belajar segala, dari membatik, menyulam, sampai membaca dan mengaji....</i> (p. 87)</p> <p>(... finally she believes: how expensive the knowledge is. I must learn many things, from doing batik work, embroidering, reading and reciting Qur’an.)</p>

4	Cultural	<p><i>Begitulah lama-lama ia mengerti, di sini ia menjadi seorang ratu yang memerintah segala. Hanya ada seorang saja yang berhak memerintahnya: Bendoro, tuannya, suaminya, otaknya yang masih bocah itu tidak mengerti mengapa cuma perintah dan memerintah. Ia kehilangan sesuatu yang besar: keriaan, yang ditimbulkan oleh kerjasama dengan semua orang. Di sini tidak ada kerjasama. Di sini hanya ada pengabdian dan perintah. (p. 82)</i></p> <p>(By the time, she understands that here she becomes a queen who orders all the things. However, there's only one man who can order her: <i>Bendoro</i>, her master, her husband, her childish brain doesn't understand why there're only commands and orders. She lost a big thing: cheerfulness, which is caused by cooperation with everyone. Here, there's no cooperation. You can only find services and commands.)</p>
5	Religious	<p><i>... "Sepuluh tahun yang baru lalu aku juga pernah datang ke kampungmu. Kotor, miskin, orangnya tak pernah beribadah. Kotor itu tercela, tidak dibenarkan oleh orang yang tahu agama. Di mana banyak terdapat kotoran, orang-orang di situ kena murka Tuhan, rezeki mereka tidak lancar, mereka miskin." (p. 41)</i></p> <p>(..."Ten years ago, I had come to your village. It's dirty, poor, and people there had never performed prayers. Dirty is disgrace. This is not approved by people who know religion. There are many litters, God rages at people there, so they get difficult livelihood, and they're poor.)</p>