

CHAPTER III

RESEARCH METHOD

III. 1. RESEARCH PROCEDURE

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The researcher employs qualitative research method. Strauss and Corbin (in Neill, 2006) explains qualitative research as any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification. Neill (2006) states that qualitative studies are tools used in understanding and describing the world of human experience. Since we maintain our humanity throughout the research process, it is largely impossible to escape the subjective experience. He also continues to explain the major strength of the qualitative approach is the depth to which explorations are conducted and descriptions are written, usually resulting in sufficient details for the reader to grasp the idiosyncrasies of the situation. There are three approaches to qualitative data analysis, for instance:

- a) Interpretivism is an “ism” that draws together a qualitative research approaches including phenomenology, hermeneutics, and symbolic interactionism. The interpretive research focuses on identifying, documenting, and “knowing”, -through interpretation- the world views, values, meanings, beliefs, thoughts and general characteristics

of life events, situations, ceremonies, and specific phenomena under investigation, with the goal being to document and interpret as fully as possible the total of whatever is being studied in particular context from the people's viewpoint of frame of reference. Qualitative research in semiotics, deconstructivism, aesthetic criticism, ethnomethodology, hermeneutics often have pursued this general of inquiry.

- b) Social anthropology is an approach which extends contact with a given community, concern for routine, day-to-day events, as well as for unusual ones, but often a wider use of audio- and videotapes, film, and structured observation than in other research traditions.
- c) Collaborative social research aims to transform the social environment through a process of critical inquiry, to act on to the world, rather than being acted on. This approach is found in the critical ethnography and action science.

Neill (2006) explains that the underlying assumption of interpretivism is that the whole needs to be examined in order to understand a phenomenon. Interpretivism is critical because it seeks to collect and analyze data from parts of a phenomenon. Interpretivism proposes that there are multiple realities, not single realities of phenomena, and that these realities can differ across time and place. Unlike quantitative research, there is no overarching framework for how qualitative research should be conducted; rather each type of qualitative research is guided by

particular philosophical stances that are taken in relation by the research to each phenomenon. It means that interpretivism approach can be employed to meet the questions in the previous part in line with semiotics.

Ford (2008) explains that the foundation for semiotics must be laid, at the very least, with perception. The objects of perception are percepts. Percepts are not the material objects in the physical realm that the mind imagines (rightly or wrongly) that it is sensing. They are, rather, the actual objects of perception, patterns of sensational qualities. Visual percepts are patterns of area (shape, size, and position) and color (tint and tone) over a two-dimensional field. Audio percepts are patterns of pitch and volume over time. These are the things immediately perceived by the mind; the objects they are taken to represent are a matter of inference. Percepts, in fact, are used to infer the existence of the entire material world; since its reality is only surmised, it must technically be considered a perceptual realm. Interpretation, the true subject of semiotics, begins with perceptual paradigms, which are abstractions from perceptual patterns. Eco (in Chandler, 2002) explains semiotics, in a broad definition, as everything that can be taken as signs. Everything in this world, and even the universe, can represent or stand for something(s). This means that semiotics represents a multi-faceted effort to understand how meaning is constructed. With that in mind, researcher believes that semiotics must be able to expose the symbols in the material of literary works.

III. 1. 2. Data Sources

The data of the study are taken from the novel 'The Sax' in the form of sentences which carry the topic of the study. The novel "The Sax" is written by Sudjiwo Tedjo who is an artis and a Javanese Puppeteer. The novel was published in 2003 by Eksotika Karmawhibangga. The Sax or the saxophone is the novel which discusses the complex relationship between Anis, Melati, Adi, Ki Bram Palgunadi, Nadi, and a Professor who looks like Professor Archimedes Q Porter in the Tarzan movie. For the researcher, this novel is rich with criticisms and symbols concerning democracy in general, especially democratic issues in Indonesia.

Democracy is the issue which is mainly discussed in the novel. There are symbols and various interpretations concerning democracy which are depicted in the story. To Melati, democracy is something political and a place where people can be welcomed because they can only debate. To Professor- who looks like Professor Archimedes Q Porter in Tarzan movie, democracy is motivated by something that comes from the sexual passion of the doer, not motivated by the phrase, like many politicians always say, *to create the prosperous and fair society*. Democracy is also represented by the trash-picker activity where democracy is metaphorically described as dirt, and the trash picker, who cleans up the dirt, is the bureaucracy who expert in maintaining democracy as the fundamental system of a nation.

III. 1. 3. Data Analysis

The first step of data analysis is collecting the data. Researcher collected the data by conducting close-reading approach, collecting data, researching library, and analyzing to interpreting the data.

Conducting close-reading approach to the novel was needed, for the research is an analysis of symbols of democracy which are used in the novel 'The Sax' by Sujiwo Tejo. Researcher worked out severally and carefully to collect the data needed. The data mentioned are in the form of words (sentences, phrases, and dialogues) which are full of the depiction of symbols of democracy. After finding the data needed, researcher collected the data to aid the analyzing process. The collected data were analyzed and interpreted. Yet, researcher conducted a library research to obtain some suitable sources to maintain the next steps, which were analyzing and interpreting the data. Here to notify that researcher employed Pierce's triadic model (Representamen, Interpretant, and Object) to analyze and interpret the data

III. 1. 4. Data Presentation

The sentences and phrases which are regarded as the account of the symbols of democracy in the novel 'The Sax' are taken as the data to analyze. However, one thing to acquaint here is that not all the sentences and phrases could be analyzed through semiosis process. It is only the sentences and phrases which depict the symbols of democracy. The

sentences and phrases (as the representamens) which represent the symbols of democracy taken from the novel ‘The Sax’ are presented in the following table:

Table 3. 1 Data Presentation

No	Page	Line	Sentence	Situational Context in the Novel
1	15	23	Kalau tidak ada demokrasi, tak pernah ia bayangkan bukan olahragawan dan bukan rupawan akan punya panggung di muka bumi.	Melati meant to say her thought to Anis about the beautiful way a saxophonist plays a saxophone.
2	15	26	Melati berpikir, tak tampak, tak cantik, tak bisa menari asal bisa berdebat, bisa punya pentas dan dielu-elukan di dalam demokrasi.	Melati meant to say her thought to Anis about the beautiful way a saxophonist plays a saxophone.
3	24	17	“Atau <i>you</i> mungkin traumatis karena kursi parlemen masih kurang banyak untuk perempuan, lalu suatu hari <i>you</i> benci laki-laki dan suka perempuan?”	Anis met her Professor, who looks like Professor Archimedes Q Porter in Tarzan movie, in Professor’s office to submit her research paper.
4	30	17	... Banci juga demikian. Mereka ditutup-tutupi. Semua orang berhutang budi pada banci. Tapi semua orang menertawakan banci dan tak memberi tempat wajar bagi para banci.	Anis was at home with her children. She was reminded by her Professor’s statement about democracy.
5	39	22	”Inilah demokrasi. Dengan segenap cinta memeberikan semua urusan pada ahlinya.”	Anis asked Adi to paint her body under the moonlight.
6	51	5	Kerumunan mahasiswa senior yang tampak akan berdemo entah kemana. Spanduk-spanduk tentang perlunya demokrasi didefinisikan kembali mulai dibentang-bentang dan akan diarak entah ke mana.	Anis and Melati met in their campus and had a chat about their past.

7	93	17	“Ketika langit menjadi jingga dan orang-orang sudah mulai bosan dengan demokrasi?”	Melati was waiting in the airport to take a flight accompanied by a kind of man who works in Society’s Self-Supporting Institution.
8	93	20	“Ketika langit malam menjadi biru dan seluruh kota menjadi <i>blue</i> karena demokrasi penuh kemunafikan ...”	Melati was waiting in airport to take a flight accompanied by a kind of man who works in Society’s Self-Supporting Institution.
9	132	4	Kebetulan pada saat menjelang pemilu para politisi butuh wayang untuk menggalang massa dari kelas bawah.	Bram had a guest at home.
10	156	8	Ketika ada demonstrasi buruh di tangerang yang berlanjut ke Gedung MPR/DPR.	Siti made a reason to Adi not to leave her that time.

The data above will be analyzed by employing Pierce’s triadic model. The sentences are regarded as the Representamens which will be administered in Pierce’s triadic model in a way to find the objects and the interpretants. The data found will be analyzed through some semiosis processes to produce specific interpretation to the symbols of democracy. Here is an example of Pierce’s triadic model analysis of the data collected taken from the Novel “the Sax” (Page: 30, Line: 17):

“Atau you mungkin traumatis karena kursi parlemen masih kurang banyak untuk perempuan, lalu suatu hari you benci laki-laki dan suka perempuan?”

Representamen	Object	Interpretant
“Atau <i>you</i> mungkin	Kurang banyak jumlah	Anis benci laki-laki karena

traumatis karena kursi parlemen masih kurang banyak untuk perempuan, lalu suatu hari <i>you</i> benci laki-laki dan suka perempuan?"	perempuan di parlemen.	ketidakadilan terhadap minim-nya jumlah kaum perempuan di parlemen.
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Representamen	Object	Interpretant
Kebencian anis terhadap ketidakadilan akan jumlah laki-laki dan perempuan di parlemen	Keadilan akan jumlah laki-laki dan perempuan di parlemen.	Keadilan antara jumlah perwakilan laki-laki dan perempuan di pemerintahan.

Representamen	Object	Interpretant
Keadilan antara jumlah perwakilan laki-laki dan perempuan di pemerintahan.	Keadilan yang dituntut kaum perempuan.	Keadilan akan persamaan hak (jumlah) bagi perempuan dan laki-laki untuk bersamasama duduk di kursi pemerintahan.

Representamen	Object (index)	Interpretant
Keadilan dan persamaan akan hak perempuan.	Tuntutan terhadap keadilan akan persamaan hak perempuan dan lelaki.	Tuntutan hak jumlah perempuan dan laki-laki yang sama di parlemen pemerintahan.

The analysis above draws a layered-semiosis process in order to reveal the signs aspect of the sentence. The sentence is regarded as *representamen*. In the first step of analysis, the *representamen* is “*Atau you mungkin traumatis karena kursi parlemen masih kurang banyak untuk perempuan, lalu suatu hari you benci laki-laki dan suka perempuan?*” While the final or the fourth step of semiosis process, the *representamen* modifies into “*Keadilan dan persamaan akan hak perempuan.*” The

change is produced by the ability of the *object* to be a new sign. The object of the first analysis is “*Kurang banyak jumlah perempuan di parlemen.*” while the final analysis it becomes “*Tuntutan terhadap keadilan akan persamaan hak perempuan dan lelaki.*” The *representamen* and the object compose an *interpretant* that is “*Tuntutan hak jumlah perempuan dan laki-laki yang sama di parlemen pemerintahan.*” Women are societies who have the same responsibility and rights as men. It explains that freedom and equality for women are also important. If the demand for the equality in numbers in the Parliament, it means that the numbers must equal, 50% for both men and women. However, government declares that there are about 30% of representatives are for women.

The explanation above shows how important is freedom and equality in a democratic nation for its society, especially for women and the minority. From the analysis above, it explains that the symbol of democracy is represented by its important elements, such as: freedom and equality. For this reason, it describes that the sentence analyzed essentially expose the symbols of democracy.

III. 2. AUTHOR’S BIOGRAPHY

Sujiwo Tejo is a journalist who decided to change his career and becomes and artist in 1998. It was marked by the launching of his first album “*Pada Suatu Ketika*”, which received positive reaction from the market. The concept, words as music, made his album quite phenomenal in the Indonesian music industry.

Although his lyrics were in Javanese, they were not only by Javanese but also other people who appreciated his album. Indeed, he was considered to be a cross-cultural artist. Besides being a singer, he is also a traditional *wayang puppeteer*, musician, actor, director and author. As an author he has published "Kelakar Madura Buat Gus Dur", "Dalang Edan" and "The Sax". The term "cross-cultural artist" easily refers to his artistic roaming that starts in the ethnic arts of the past, such as wayang, to the modern arts, such as contemporary music, film or performances. His discography includes *Pada Suatu Ketika* (1998) and *Pada Sebuah Ranjang* (1999). He also composed several musical arrangements for EKI performances and finished his next album *Syair Dunia Maya* (2005). Some of the EKI's performances in which he was involved as an actor, singer, director or music composer are: *Ken Dedes* (1997), *Wayang A Capella Lakon Bisma Gugur* (1999), *Laki-Laki* (1999), *Orang-Orang Ketiga* (2000), *Madame Dasima* (2001), *Forbidden Passion* (2002), *Gallery of Kisses* (2002), *China Moon* (2003), *Lovers and Liars* (2004), *Battle of Love* (2005), *Freakin' Crazy You* (2006).