

CHAPTER III

RESEARCH PROCEDURE

This chapter elaborates the technique and the methodological approach used in the research. It covers the description of the research subject, the technique of collecting the data, and the tool for analyzing the data.

3.1 Research Question

This study is conducted to answer the research questions as follow:

1. In what way is motherhood constructed in the stories?
2. What motherhood issues are discussed in the short story compilation?

3.2 Research Method

This research uses a qualitative descriptive method. This research describes and compares the construction of motherhood as evidenced in the subject of the research. The research also applies textual analysis by which the social meaning of the construction of motherhood is uncovered.

3.3 Research Subject

The subject of this study is a short story compilation entitled *Sihir Perempuan* by Intan Paramadita. The short stories in this book tell about Indonesian women's lives.

For the main data, three short stories are selected. The short stories are *Pemintal Kegelapan*, *Mobil Jenazah*, and *Mak Ipah dan Bunga-Bunga*. The

three short stories have been selected because they contain similar issues among them; motherhood issue. This issue is compatible with the research questions and the aims of this study.

3.4 Research Framework

Feminist literary criticism has been used as the framework to analyze the motherhood issue. It provides the opinion that female readers and critics carry different perceptions, understandings, and assumptions in reading literary works compared with male.

The framework of feminist literary criticism is considered as the strong foundation that makes women possible to read, write, and evaluate literary work as women. The idea is in accordance with Soenarjati (2005) who states that every literary works which put women forward as the character can be examined by using feminist literary criticism.

3.5 Steps of Analysis

In conducting the research, the following steps have been taken:

1. Searching for the subject of the study.
2. Conducting a close reading to comprehend the short stories.
3. Identifying the issues within the short stories.
4. Collecting the data, which are then presented on tables.
5. Analyzing the data.
6. Drawing conclusion from the analysis.

3.6 Data Presentation

The analyzed data are then presented in a table such as the following.

The complete table can be found in the appendices.

3.6.1 Mothers' Characterization

No.	Mother Character	Short Story	Characterization	Textual Evidence
1.	Ibu	Pemintal Kegelapan	Attentive Caring Peculiar	<i>Semasa kecilku ibu selalu berkisah tentang hantu perempuan yang menghuni loteng rumah kami. (PK. 9)</i> During my childhood, my mother used to tell me a story about a female ghost who lives in the attic of our house. (PK. 9)
			Peculiar	<i>Kusadari bahwa sejak lama ia sering bersikap aneh. (PK. 15)</i> I realize that she'd been acting strange. (PK. 15)
			Unable to control anger	<i>Aku ingat pernah terbangun suatu malam ketika ayah dan ibuku bertengkar dan saling melempar kata-kata yang seharusnya tidak terucap. (PK. 15)</i> I remember that I was woken up at night when my mum and dad fought. They cursed each other. (PK. 15)
			Secretive Peculiar	<i>Semakin bertambah usiaku, semakin kuyakin bahwa ibuku memang menyimpan sesuatu. (PK. 15)</i> As I grew up, I was sure

				that my mother had been hiding something. (PK. 15)
			Unable to control anger Peculiar	<p><i>Di hari Minggu, aku pernah mendengar Ibu memecahkan piring sambil berteriak di dapur. Menurut Ibu, kala mencuci, tangannya terlalu licin sehingga piring itu terlepas dari genggamannya. Menurutku tidak, aku yakin ia sengaja memecahkannya. Tapi setelah itu Ibu menutup kasus dengan mengajakku nonton ke bioskop. (PK. 15)</i></p> <p>On one Sunday, I heard my Mom banged a plate and shouted in the kitchen. She said that her hands were too slippery that the plate slipped down from her grip while she was doing the dishes. But I didn't think so, I was really sure that she banged the plate in intention. Yet she closed the case by carrying me to the movie. (PK. 15)</p>
			Unable to control anger Peculiar	<p><i>Suatu ketika, malam yang tenang dikejutkan oleh teriakan bercampur tangis penuh amarah. Aku keluar dari kamarku dan bergegas menuju kamar Ibu. (PK. 15 - 16)</i></p> <p>Once, a quiet night was interrupted by a scream and full of anger weep. I got out from my room and rushed to my Mother's room. (PK. 15 - 16)</p>
			Caring Loving	<i>Ibuku membuat sarapan pagi dan mencium pipiku di malam hari. (PK.19)</i>

				My mother served breakfast in the morning and kissed me on the cheek at night. (PK. 19)
			Loving Attentive Caring	<i>Ia tetap mengantarku sekolah, menyiapkan sarapan, meneleponku dari kantornya di siang hari, dan mencium pipiku sebelum tidur. (PK.19)</i> She kept seeing me off to school, serving breakfast, calling me from her office at noon, and kissing me on the cheeks before I went to bed. (PK. 19)
2.	Karin	Mobil Jenazah	Rich woman	<i>“Kenapa tidak kau bawa mobilmu yang lain?” Tanya Riana. (MJ. 37)</i> <i>“Why don’t you use another car of yours?” ask Riana. (MJ. 37)</i>
			Loving Attentive Caring	<i>Aku tersenyum mengingat rasanya baru kemarin kuajari anak-anakku matematika. (MJ. 38)</i> I smiled recalling that it seemed like yesterday I taught my children math. (MJ. 38)
			Well-planned Ambitious Caring	<i>Kecemerlangan Tasha dan Ferry bukan kebetulan karena rencana masa depan sudah kurancang sejak mereka masih kecil (MJ. 38)</i> Tasha’s and Ferry’s cleverness is not a coincidence as I have plotted their future since they were little. (MJ. 38)
			Hardworking Conceited	<i>Kalau ada penghargaan bagi perempuan super, perempuan bertangan</i>

				<p><i>enam, akulah orang yang patut menerimanya. (MJ. 39)</i></p> <p>If there was an award for super woman, a six-handed woman, I would be the one who deserves it. (MJ. 39)</p>
			Conceited	<p><i>Aku menikmati pandangan iri orang lain terhadap berbagai aspek hidupanku,(MJ. 39)</i></p> <p>I enjoy everyone's envious glance at my successful life, (MJ. 39)</p>
			Perfectionist	<p><i>Aku suka ketajaman. Ketidaktepatan dalam menekan tuts bisa mencemari musik, harus diulang dari awal lagi, dan ini berarti membuang waktu. (MJ. 40)</i></p> <p>I love accuracy. Inaccuracy in pressing piano keys can besmirch music, it should be replayed from the beginning, and it means wasting time. (MJ. 40)</p>
3.	Mak Ipah	Mak Ipah dan Bunga-Bunga	Reclusive	<p><i>Aku menemukanmu dalam pelarian. Kau ada di depan rumahmu, menyirami tanaman, tak tersentuh dunia. (MIdBB. 61)</i></p> <p>I found you on the run. You had been in front of your house, watering plants, untouchable. (MIdBB. 61)</p>
			Peculiar Loving	<p><i>"Kau mirip dengan anak perempuanku," ujarmu. "Dia juga bekerja. Menjadi karyawan Pasar Swalayan di kota. Anaknya dua. Kalau mereka mampir ke mari,</i></p>

				<p><i>bunga-bunga bermekaran cantik sekali.” (MIdBB. 66)</i></p> <p>“You look like my daughter,” you said. “She works at a supermarket in the town. She has two children. The flower would bloom prettily if they come.” (MIdBB. 66)</p>
			Mad	<p><i>“Dia kurang waras.” (MIdBB. 68)</i></p> <p>“She’s mentally ill.” (MIdBB. 68)</p>
			<p>Reclusive Peculiar Mad</p>	<p><i>Ternyata sudah lama sekali orang-orang kampung ini tidak bicara denganmu. Kau memang tidak mengganggu siapa pun, tetapi mulutmu selalu bungkam. Katanya kau pernah mengalami trauma hebat. Sejak itu kau mulai melupakan wajah. Kau lupa siapa-siapa saja wajah tetangamu bahkan ketika berpapasan denganmu di pasar. (MIdBB. 68)</i></p> <p>Apparently, the villagers had not been talking to you for a long time. You didn’t disturb anyone but you kept silence. They said that you had a severe trauma. Since then, you started to forget faces. You forgot your neighbours’ faces even when they met you at the market. (MIdBB. 68)</p>
			<p>Peculiar Mad</p>	<p><i>“Rin,” tegur Farid. Lalu ia menekankan informasi ini, “Mak Ipah tidak</i></p>

				<p><i>punya anak perempuan.” (MIdBB. 69)</i></p> <p>“Rin,” Farid interrupted. Then he emphasized on the next information, “Mak Ipah doesn’t have any daughter.” (MIdBB. 69)</p>
			Reclusive	<p><i>Kau memalingkan muka dan kembali menjemur baju. Kau tak menganggap penting hubungan peristiwa. (MIdBB. 71)</i></p> <p>You turned your face and continued drying the wet clothes under the sun. You didn’t take the connection of events as an important matter. (MIdBB. 71)</p>
			Strict Brave	<p><i>Suatu hari, ketika suamimu sedang pergi ke kota, ia meminta uang padamu. Telah dinantikannya saat-saat ini sebab ia tahu suamimu tak akan memberikannya. Dan kau, kau yang tak pernah mengakrabi teriknya matahari hingga legam kulitmu dianggapnya tidak berdaya. Ia memaksa, tapi kau berkeras menolaknya. Ia mengancammu, kau balas menghardiknya karena kau tak takut apa pun. (MIdBB. 71)</i></p> <p>One day, when your husband had gone to the city, he asked you some money. He had been waiting for that moment for he knew that your husband wouldn’t give any. And you, the one</p>

				<p>who had never gotten your skin burnt in the sun, were considered weak. He threatened you, but you scolded back for you afraid of nothing. (MIdBB. 71)</p>
			Caring	<p><i>Kau sadar pemuda itu juga tak kembali. Kau menyesali pertengkaranmu, berharap ia tidak mencelakai putrimu. Tapi warga kampung menemukan tubuhnya sesudah Isya tengkurap telanjang terapung-apung. (MIdBB. 72)</i></p> <p>You realized that the young man did not return as well. You regretted the fight, hoping that he wouldn't harm your daughter. But after evening prayers, the villagers had found your daughter's dead body, lied flat on her stomach, naked, floated. (MIdBB. 72)</p>
			Reclusive Mad	<p><i>Orang-orang desa telah menutup buku, menganggapmu gila. Mereka tak mengenalmu. (MIdBB. 73)</i></p> <p>The villagers have sealed their eyes, considered that you are mentally ill. They don't know you. (MIdBB. 73)</p>