# CHAPTER III
# RESEARCH METHODOLOGY


This chapter elaborates the research methodology which is employed in the present study. It consists of the research problem, research design, data collection, data analysis and the examples of data presentation.

## 3.1. Research Problems

The study is geared toward answering the following research questions:

1. How is *hijab* verbally and visually represented in Indonesia online-media?
2. What does the representation signify?


## 3.2. Research Design

This present study uses descriptive qualitative method. Descriptive method can use both qualitative and quantitative elements in a study (Knupfer & McLellan, 2001). According to Hancock, Ockleford, & Windridge (2009), qualitative research deals with social phenomena and its aim is to help people understand the social condition based on what they see. The qualitative method here is mainly done by describing, analyzing and interpreting the construction of *hijab* in selected online articles. For the purpose of the study, some numerical elements of quantitative research in the form of frequency have been used. The study uses Concordance software in collecting the data. It is used to find out the frequency of collocation which appears in the textual data. Halliday's (1994) Systemic Functional Linguistics and Kress and van Leeuwen's (2006) Visual Grammar have been used as the main framework in analyzing the data.

### 3.3. Data Collection

There are two types of data used in this study. The first data are in the form of verbal texts which were selected from 150 online articles about *hijab,* retrieved from the Internet. They were taken from three selected Indonesian online media. They are *republika.co.id*, *detik.com*, and *kompas.com*. The articles were retrieved from 2013 until early 2014. The second data are in the form of visual texts; pictures accompanying the articles which contain the most frequent collocations with the word *hijab* are used.

This study uses Corpus Linguistics as a tool in collecting the data. As Bloomer and Wray (2006, p.196) mention "corpus (corpora in plural) is a set of text in computer-readable form". In collecting the verbal data, the online articles had been downloaded prior to the analysis to be converted and gathered as a txt.file as corpus-based data. They were processed by software named Concordance to find out the collocations of the word *hijab*.

The study used the trial version of Concordance 3.3. Even though it was a trial version, it still served the present study features which were needed to collect the data of the study including making the word list, analyzing keywords, counting word frequencies, and most importantly finding the collocation. There are some steps to find collocations of the word *hijab* by using Concordance: first, input the text file to be a concordance file; second, select the headword that is going to be used; third, find out the collocation by clicking the *collocation* button in the menu bar; fourth, sentences containing the most frequent collocation will have been traced from the articles files; lastly, the clauses found will be analyzed based on Transitivity framework. The steps are illustrated in these following figures:
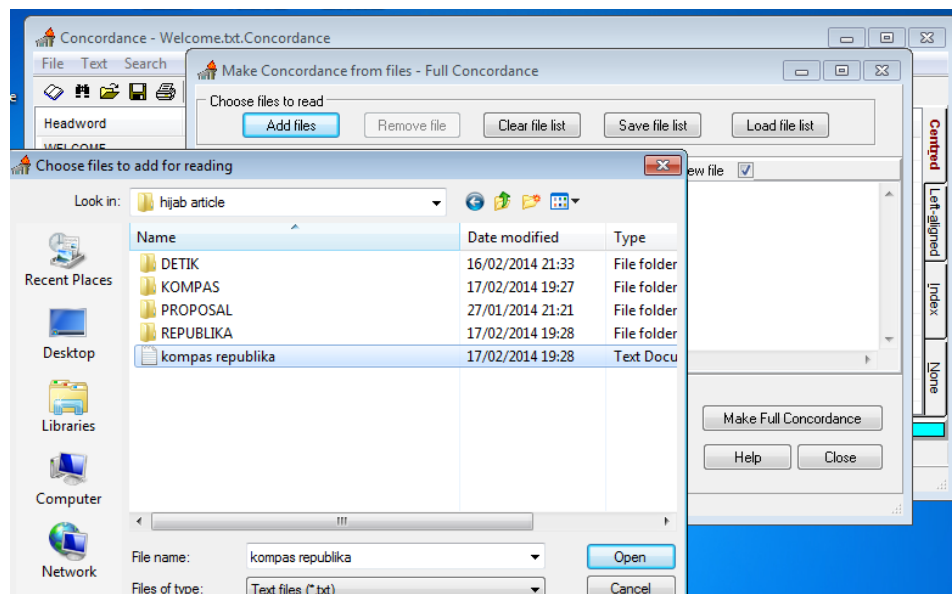
Figure 3.1 First step: inputting the text file to make a concordance file

To process data in Concordance software, the text file needs to be converted to be a Concordance file. Figure 3.1 shows how to input the text file to Concordance software to be then converted. The steps include adding files, choosing the text file, and making a full concordance file.
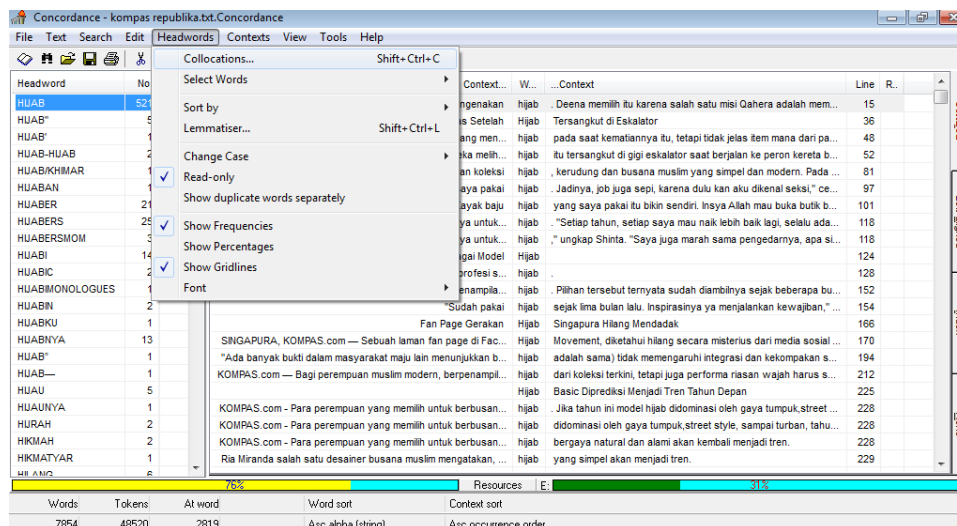


Figure 3.2 Second and third steps: select the headword and find out the collocation

The study needs the most frequently appeared of *hijab's* collocation, as the verbal text data to be analyzed. There are some steps to get that: first, select the headword that is going to be used (*hijab*); then, find out the collocation by clicking the *collocation* button at the menu bar. The result of *hiijab's* collocation is illustrated in the Figure 3.3 below.



Figure 3.3 The collocations found

Figure 3.3 presents words that are collocated with the word *hijab*. It shows that the most frequent collocation appeared is the word *mengenakan* or "wear" or "to wear" (in English). The sentences that contain phrases *"mengenakan hijab"* are selected as the verbal text data to be then analyzed.

### 3.4. Data Analysis

There are two analyses in this study; the verbal text analysis and the visual text analysis. The first step of the verbal text analysis is identifying clauses containing the most frequent collocation. They are analyzed by using Transitivity system developed by Halliday (1994) to reveal how is *hijab* represented verbally by analyzing the participants, processes and circumstances. Those three semantic categories are the most general way in explaining the representation of the real world in linguistic features (Halliday, 1994). Moreover, the visual data accompanying the articles are analyzed using Kress & Van Leeuwen's theory of Visual Grammar (2006). The visual text analysis is done by considering three

metafunctions of communication; ideational, interpersonal and textual. The visual analysis focuses on *vector* (ideational), *gaze* and *shot* (interpersonal), and *layout* (textual). The findings are based on the two aforementioned data analysis techniques.

## 3.5. Data Presentation

The analyzed data are presented in tables. The following tables show the example of Transitivity analysis of each clause which contains the most frequent words which are collocated with the word *hijab*.

### 3.5.1. Example of verbal text analysis

Example 1:

| *Julia Perez* | *terlihat* [looked] | *sangat cantik* [so beautiful] |
|---|---|---|
| Carrier | Attributive | Attribute |

| *saat* [when] | *(Ia)* [she] | *mengenakan* [wore] | *hijab* | *pada perayaan tahun baru Islam, Selasa (5/11/2013).* [at the celebration of Islamic New Year, Tuesday (5/11/20130)] |
|---|---|---|---|---|
| | Actor | Material | Goal | |
| Circ. Time | | | | |

Example 2:

That singer of 'Belah Duren' admitted that when she wears *hijab*, she remembers about Ustad who had ever been betrothed to her.

| *Pelantun 'Belah Duren' itu* [That singer of 'Belah Duren'] | *Juga* [also] | *mengaku* [admitted] |
|---|---|---|
| Sayer | Circ. Manner | Verbal |

| *saat* [when] | *dirinya* [she] | *mengenakan* [wears] | *hijab* | *Ia* [she] | *teringat* [remembers] | *akan ustad yang pernah dijodohkan olehnya.* [about Ustad who had ever been betrothed to her] |
|---|---|---|---|---|---|---|
| | Actor | Material | Goal | Senser | Mental | Phenomenon |
| Circ. Time | | | | | | |
| Verbiage | | | | | | |

### 3.5.2. Example of Visual text analysis



Figure 3.4 The Picture of An Article Entitled *Ketika Julia Perez Berhijab*

| | |
|---|---|
| **Identification** | The picture appears together with an article taken from detik.com. The woman in the picture is an Indonesian celebrity, Julia Perez. She is using an all black long gown as her outfit including her *hijab*. Based on the article, she is attending the celebration of Islamic New Year. The setting of the photo is a mosque. There are some people behind her who are doing the same activity as her in the place. |
| **Signification** | Kress and van Leeuwen (2006) state that people, place, and anything presented in an image can be categorized as the *represented participants*. In the picture, the woman who is wearing black outfit (Julia Perez), some people behind her, and the place can be considered as the |

*represented participants.* There is a *reactional process* which happens in this picture. Kress and van Leeuwen (2006) say that the process happens when the represented participants share connection through vector (p.59). There are vectors directed from the people behind Julia Perez to her. People behind Julia Perez which are considered as the *reacters* form vector through their gaze to her (Julia Perez) as the *phenomena.* The vector formed by the eye line or direction of the glance of one or more *represented participants* (Kress and van Leeuwen, 2006 p.67). There are two kind of gaze in this picture. The first is the gaze of the people behind Julia Perez who are looking at her. Their gaze makes her the center of attention. The second gaze is addressed by Julia Perez to the viewer. In this picture, Julia is smiling. It implies that the *main represented participant* creates a demand for the viewer's attention to have a social relation with her through the gaze. Kress and van Leeuwen (2006) mention that the direct address of the represented participants can be realized through smile, or stare with cold disdain. This picture uses *medium shot,* because the picture shows the waist of Julia Perez. According to Kress and van Leeuwen (2006) the *medium shot* cuts off the subject between waist and knees (p.124). The shot is a social kind in which the phenomena usually occur in daily life. In other words, the represented participants are equal to the interactive participants. In this context, it can be said that Julia Perez demands for people's attention of her new look when she is wearing *hijab.* Moreover, the picture of Julia Perez is placed in the center. Thus, the people behind her are marginalized. According to Kress and van Leeuwen (2006) it means that what is placed on the center

| | is the nucleus of information, while the other elements are less important (p.196). Julia Perez is depicted as the main information of the picture which demands viewers' attention for her new look when wearing *hijab*. Julia Perez has been known as an Indonesian celebrity who always looks sexy shown by her daily outfit. However, in this picture, Julia Perez is wearing an outfit which is different from her usual look. In the context of the picture, this can be understood that *hijab* worn by Julia Perez becomes significant, new information. *Hijab* is considered something special because it is worn by Julia Perez. |
|---|---|

Based on the analysis, *hijab* is verbally represented as the goal following the material processes. According to Haliday (1994), material process describes physical activities between participants. In other words, the participants physically do something to the other participants or objects. The goal is the participant in which a process may be done. The phenomena are also found visually in the picture where the material process is realized by the action of Julia Perez (as an actor) who is wearing *hijab* (as the goal).

Moreover, the circumstance of time appeared in the first clause can be considered as an additional information. It is said that "She wore *hijab* at the celebration of Islamic new year." the compliment of time explains that Julia Perez only wears *hijab* on the special occasion like the Islamic new year celebration. It is called special because she never wears *hijab* in her daily activity. She is an actress and a singer who is well known for her revealing seductive outfit.

Based on the visual analysis, Julia Perez who is wearing *hijab* attracts people's attention more because of her new look. The position of Julia Perez which is in the center of the picture makes her the center of attention of the viewers and the main information of the picture. Furthermore, her gaze indicates that she demands for viewers' attention when she is wearing *hijab*. The medium shot is usually used to create the interpersonal metafunction. It cuts off between

the waist and knee of the represented participants. The shot indicates that the represented participants are equal to the interactive participants (Kress and van Leeuwen, 2006). In the context of the picture, it can be said that the represented participants are doing something like the interactive participants do. In conclusion, the picture implies that wearing *hijab* has become a common thing for Indonesian Muslim women, because the article was published at one of the Indonesian online media. Meanwhile, it becomes significant when a celebrity like Julia Perez wears it. Thus, *hijab* is visually represented significantly as a new distinctive identity as it is used by Julia Perez.