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:

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	Files of type:	Text files (*.txt)		•	Cancel		

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.

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HUAB"	5			atiser			Shift+		is Setelah	Hijab	Tersangkut di Eskalator	36		
HUAB'	1		Lemn	hatiser			Shift+	Ctrl+L	ang men	hijab	pada saat kematiannya itu, tetapi tidak jelas item mana dari pa	48		
HUAB-HUAB	2		Chan	ge Case					ka melih	hijab	itu tersangkut di gigi eskalator saat berjalan ke peron kereta b	52		
HUAB/KHIMAR	1	\checkmark	Read-	-					an koleksi	hijab	, kerudung dan busana muslim yang simpel dan modern. Pada	81		-
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IUABER	21		Show	duplicate w	ords sep	arately			ayak baju	hijab	yang saya pakai itu bikin sendiri. Insya Allah mau buka butik b	101		
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IJABERSMOM	3	Ľ		1 C C					ya untuk	hijab	," ungkap Shinta. "Saya juga marah sama pengedarnya, apa si	118		
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HUABIN	2	-						"S	dah pakai	hijab	sejak lima bulan lalu. Inspirasinya ya menjalankan kewajiban,"	154		
HUABKU	1							Fan Pag	e Gerakan	Hijab	Singapura Hilang Mendadak	166		
HUABNYA	13	1		SINGAPUR	A, KOMP	AS.com-	- Sebuah lan	nan fan pa	ge di Fac	Hijab	Movement, diketahui hilang secara misterius dari media sosial	170		
HUAB"	1			"Ada banya	ak bukti d	lalam mas	yarakat maju	lain menu	njukkan b	hijab	adalah sama) tidak memengaruhi integrasi dan kekompakan s	194		
HUAB	1			KOMPAS.co	m — Bag	gi peremp	uan muslim m	nodern, be	penampil	hijab	dari koleksi terkini, tetapi juga performa riasan wajah harus s	212		
HUAU	5	6								Hijab	Basic Diprediksi Menjadi Tren Tahun Depan	225		
HUAUNYA	1			KOMPAS.co	om - Para	perempu	an yang mer	nilih untuk l	perbusan	hijab	. Jika tahun ini model hijab didominasi oleh gaya tumpuk,street	228		
HURAH	2	2		KOMPAS.co	om - Para	perempu	an yang men	nilih untuk l	perbusan	hijab	didominasi oleh gaya tumpuk,street style, sampai turban, tahu	228		
нкман	2	2		KOMPAS.co	om - Para	perempu	an yang men	nilih untuk l	perbusan	hijab	bergaya natural dan alami akan kembali menjadi tren.	228		
HIKMATYAR	1			Ria Miranda	a salah si	atu desair	ner busana n	nuslim men	gatakan,	hijab	yang simpel akan menjadi tren.	229		-
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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.

1 right	No.	^	2 right	No.	^	3 right	No.	^	4 right	No.	
Yang	50		Dan	11		Yang	14		Yang	10	
Di	23		Yang	9		Dan	11		Dari	9	
Dan	20		Ini	8		Hijab	10		Dan	8	
Atau	10		Non	6		Dengan	8		Di	7	
Itu	10		Week	6		Ini	5		Harus	6	
Untuk	10		Di	5		Kita	5		Ini	6	
Day	9		Indonesia	5		Untuk	5		Dalam	5	
Dunia	8	-	Kerudung	5	Ŧ	Atau	4	-	Juga	5	
4 left	No.	-	3 left	No.	-	2 left	No.	•	1 left	No.	
Yang	13		Hijab	10		Dan	16		Mengenakan	53	
Busana	11		Untuk	10		Dalam	13		Memakai	22	
Untuk	11		Yang	9		Untuk	12		Menggunakan	20	
Di	9		Dengan	8		Atau	9		Hari	17	
Ini	8		Tahun	6		Buku	9		Dengan	16	
Muslimah	8		Busana	5		Yang	9		Gaya	12	
Dan	5		Hijabers	5		Dengan	8		Dan	11	
la	5		Lebih	5		Harus	6		Penggunaan	11	
Perempuan	5		Muslim	5		Saya	6		Pakai	9	
Saya	5		Muslimah	5		Ini	5		World	9	
Tidak	5		Perempuan	5		Muslim	5		Model	8	
Bahwa	4		Tidak	5		Muslimah	5		Non	7	
Hijab	4		Di	4		Sudah	5		Pengguna	7	
ld	4		Dunia	4		Banyak	4		Tentang	7	
Memakai	4	-	Itu	4	Ŧ	Dari	4	-	Busana	6	

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	<i>terlihat</i> [looked]	sangat cantik [so beautiful]
Carrier	Attributive	Attribute

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

Example 2:

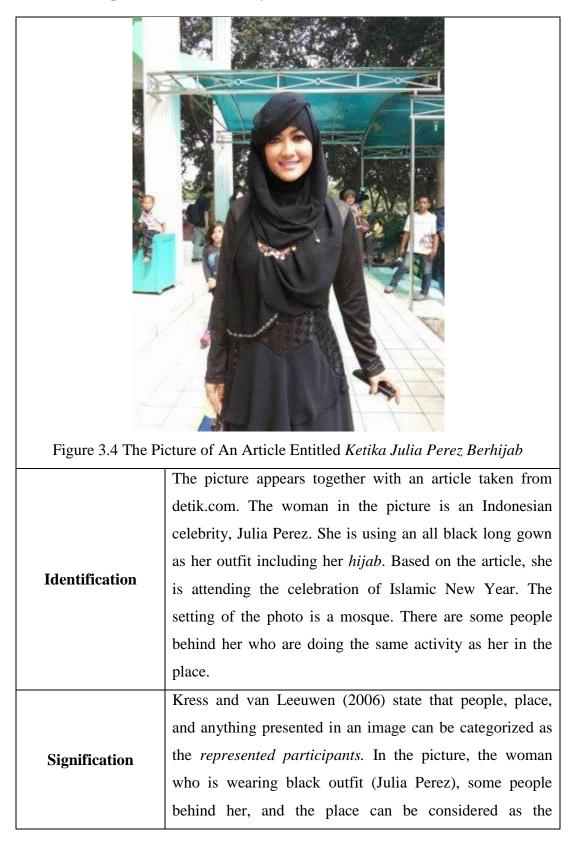
That singer of 'Belah Duren' admitted that when she wears *hijab*, she remembers about Ustad who had ever been betrothed to her.

Pelantun 'Belah Duren' itu	Juga	<i>mengaku</i>
[That singer of 'Belah Duren']	[also]	[admitted]
Sayer	Circ. Manner	Verbal

saat [when]	<i>dirinya</i> [she]	<i>mengenakan</i> [wears]	hijab	Ia [she]	<i>teringat</i> [remembers]	<i>akan ustad yang pernah</i> <i>dijodohkan olehnya.</i> [about Ustad who had ever been betrothed to her]
	Actor	Material	Goal	Senser	Mental	Phenomenon
	Cir	c. Time				
				Verbiag	e	

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3.5.2. Example of Visual text analysis



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.