

CHAPTER III METHODOLOGY

3.1. Introduction

This chapter presents designs utilized in the study i.e. research questions, research design, data sources and research procedure which covers data collections and data analysis. The synopsis of chicklit is also provided in the end of this chapter.

3.2. Research Questions

The study undertaken is based on these following questions:

1. What are social variables of the main characters?
2. What expressions do the main characters used in expressing feeling of dislike?
3. What are the differences of dislike expressions made by the main characters with regard to their social variables?

3.3. Research Design

The aims of this presents study are folded into three points, derived from a major question of how are two different characters of Indonesian women use speech acts in expressing feeling of dislike. The first is to explore each social variable as shown in the novels. The second is to find out the expression of feeling dislike that utilized by the main characters and the third is to see the differences between the main characters in relation to their social variables.

In accordance with the field of observation, this research takes descriptive

qualitative method due to its five particular research purposes (Maxwell, 1996). Two of them that relevant with the present study are listed below:

1. To understand the meaning of the events, situations, and actions that the participants in the study involved with. It concerns not only on the physical events and behavior, but also on how the participant's understanding affect to their behavior;
2. To understand the particular context within which the participants act, and how it shapes events, situations, and meanings.

According to Wary (cited in Fitrianti, 2005), qualitative data deals with kind of material such as judgments, perceptions and insight.

3.4. Research Procedures

3.4.1. Data Collection

In collecting data needed, the writer scanned chicklit and selected among them titles that fulfill the requirements as follows:

1. The chicklit is written by Indonesian writer, not a translated one;
2. The chicklit writer is a female;
3. The chicklit's main character is a female;
4. The main character roles as first-person narrator as well;
5. The main character uses many utterances in expressing her feeling of dislike;
6. Each chicklit's main character has significant different social variables.

The selection phases ran along these lines:

1. Scanning 20 chicklit;

2. Selecting chicklit whose writer is Indonesian;
3. Selecting chicklit whose writer is female;
4. Selecting chicklit whose main character is female;
5. Selecting chicklit whose main character roles as first-person narrator as well;
6. Selecting chicklit whose main character uses many utterances in expressing her feeling of dislike;
7. Selecting chicklit whose each main character has different social variables;
8. Deciding the chicklits to be the data sources that are: (1) *Sttt... I'm A Playgirl* and (2) *Funny Feeling: Kayak Gini Ya Jatuh Cinta?*

3.4.2. Data Analysis

Having collected the data needed, the writer undertaken the step of analysis through:

1. Reading the first chicklit thoroughly;
2. Deciding the main character and peripheral characters of the first chicklit;
3. Re-reading the first chicklit closely;
4. Characterizing the main character by using literary theory that is characterization;
5. Characterizing the peripheral characters in brief;
6. Collecting the expression of like and dislike either utterances or narratorial voices;
7. Categorizing each locution into the five speech acts' class: representatives,

directives, commissives, expressives, and declarations.

8. Doing the similar approaches to the second chicklit started from number one up to number seven;
9. Finding out the similarities and differences between the utterances that utilized by two different main characters with regard to their social variables.
10. Interpreting the data based on the findings and related theories.

In characterizing the main character, the writer applied the analysis of literary theory in exploring intrinsic elements of a novel that is characterization. Through characterization, the descriptions of main characters could be revealed that are their personality and physical image. The analysis concentrated on main character's personality in order to gain more information on personal profiles and social variables. While peripheral characters, which stand as hearer, were described briefly in order to see the social distance between them and the main characters.

Two methods of characterizations that utilized: (1) Explanatory presentation or *telling*. Narrator him/herself describes his/her character and acts as a judgmental mediator between the action and the reader; (2) Dramatic presentation or *showing* where the image of a person is shown solely through his or her actions and utterances without interfering commentary. It objectively depends upon the readers' perspective (Klarer 1998, p.19-20).

The analysis of each character becomes determinants because automatically it discloses their social variables which connected with the utterances they utilize. This is whereby to see the similarities and the differences.

3.5. Data Sources

1.	Sttt... I'm A Playgirl	Sari Azis	GagasMedia / 2005
2.	Funny Feeling: Kayak Gini Ya Jatuh Cinta?	Dilla Rosa	GagasMedia / 2005

Table 3.1. List of Data Sources

3.6. Synopsis of the ChickLit

3.6.1. "Sttt... I'm A Playgirl" (Sari Azis).

"Sttt... I'm a Playgirl" puts on center a 32-year-old woman named Finka Malika Burhammy – a major character and a first-person narrator as well. Finka chronologically narrated her meeting with 11 different guys whom she crushed on and that she intertwined with them in romantic tales. She claimed she was just only about to find a true love whereas guys are merely the medium.

Her first love went to her classmate in 6th grade of elementary school named Azha. At high school, she met Satrio and later be separated after four-month relationship. Finka then crushed on Opit, a BEM activist, just because of his idealism. Paradoxically, they were breaking up precisely because the idealism. The way led Finka to meet Fykhhar. They were separated because Fykhhar was being dropped out from his college and had no intention to make it up. The other guys were Roman, Sobhan, Andre, Metho, Janno, and Casel.

She ever arranged marriages three times with three different guys but all failed. Two of which failed were because of her own decisions; another one failed was because of the death of her intended groom.

Her mother and grand mother were really upset with that and yet worried as



well because Finka seemed fine with her single status. Finka actually felt afraid of matrimony, of its routine, boredom and big responsibility. For her, marriage is only legality for having sex.

Climax brought Finka to her meeting with a guy named Gagah through *friendster* site. She finally found a kind of deep chemistry with this introvert guy. As the consequence, she decided to break up with her current intended groom. Gagah ended up Finka's finding in searching perfect mate. At last, Finka positively thought about a marriage by expressing her love and proposed him as a husband.

3.6.2. "Funny Feeling: Kayak Gini Ya Rasanya Jatuh Cinta?"

(Dilla Rosa).

This chick lit is about a girl named Arunee Sarasetsiri. She is a 25-year-old girl and roles as first-person narrator in this chick lit. She started off her story by introducing herself and her possible big mission to look for a prince charming since she broke up with her two-year boyfriend.

Arunee who is an administration secretary in a broadcasting company, met accidentally a guy who attracted her at jewelry shop. His name was Keane. Yet, he was about to buy the rings for his girlfriend --Nada--. They then made friend.

The canceled engagement brought Keane to an in-depth companionship with Arunee. They spent many times together as the reason for mending Keane's broken heart. Arunee gradually fell in love with Keane whereas Keane trapped in a confusedness of placing Arunee as only a friend or beyond that. Amongst his internal conflict, Keane withdrew himself from Arunee's life.

Arunee felt humiliated by Keane's disappearance. At the time being, Keane's

brother named Adriean came to Arunee's world and started to annoy her by giving such a sweet attention.

The climax took place when the foursome of Arunee, Keane, Adriean, and Nada (Keane's ex-fiancee) intertwined in a square love. Arunee, in achieving for a resolution, had to choose the right man she really need. She crushed on Keane for so long but she found herself fell for Adriean. It finally went to Adriean and therefore she confessed her feeling towards him.

