

CHAPTER III

RESEARCH PROCEDURE AND DATA PRESENTATION

This chapter deals with the procedure and stages of the entire research process. It comprises four sections: research method (section 3.1), data collection (section 3.2), the context (section 3.3), procedure of analyzing the data (3.4), and data presentation (3.5).

3.1. Research Method

The methodology applied in this research is a qualitative method, which is descriptive in nature. It means that the data which is being analyzed and its result are presented in the form of description about phenomenon rather than numbers or coefficient between inter-variable connection (Miles and Huberman, 1994). Bogdan and Taylor (cited in Moloeng, 1990) defines qualitative method as a research procedure which produces a descriptive data and analysis.

Alwasilah (2002) claims that qualitative research focuses on a certain phenomenon which has no generality but has internal validity and contextual understanding. On the other side, Kirk and Miller (cited in Moloeng, 1990)

define qualitative research as a particular tradition in social science which fundamentally depends on one's investigation in his or her own area.

In short, a descriptive qualitative research specifically deals with various personal interest and certain values. It also may be claimed as research which deals with subjective point of view because it involves personal interpretation toward the texts.

3.2. Data collection

The present study examines a novel entitled *Kembang Jepun* written by Remy Sylado, which become the primary data of the research. The novel was published by PT Gramedia Pustaka Utama in 2003. It contains 31 chapters and 319 pages.

Kembang Jepun is a story about a Menadonese woman named Keke who told her story from childhood until old age. She was sold by her brother to a man named Kotaro Takamura to be trained as a geisha since she was nine years old. This novel presents the portrayal of the colonization era. It brings us to remind some historical moments of Indonesia those are, Dutch colonization, Japanese colonization, and independence rebellion period. It also describes how Japanese culture affects the life of Indonesian people in the past. In *Kembang Jepun*, we enter a world where a long lasting suffering is nothing when it comes to love.

3.3. The Context

The present study is a postcolonial analysis of Remy Sylado's novel entitled *Kembang Jepun*. Many issues can be discussed in this novel, including the one that is analyzed in the present research, the issue of power. Since the setting is in colonization era, colonial force must exist. As colonization occurs, there is some negotiation of power between the oppressed and the oppressor. The present research focuses on investigating the construction of Japanese exercise of power as evidenced in the novel.

In order to accomplish the objective of this study, the writer formulates the umbrella question: *How is the Japanese exercise of power constructed in the novel?* To answer this main question, the study will be guided by answering the following research questions:

1. What kinds of power are exercised by the characters in each conflict?
2. In what ways is power exercised by the characters as evidenced in the text?
3. What kinds of reaction (resistance) coming from the oppressed are evidenced in the text?

The present study highlights the events that show power relation between the oppressor and the oppressed in the novel. In line with the research questions, the research focuses on the conflicts which involve the Japanese characters as the oppressor.

3.4. Data Analysis

The analysis process is completed within several stages. The first stage is reading and rereading the novel thoroughly in order to get more comprehension about the issues presented in the novel. The second stage is listing all the conflicts found in the novel. Third, the analysis identifies which conflicts involve the Japanese, in accordance with the research question that is to find out the construction of the Japanese exercise of power. The fourth is categorizing kinds of power exercised by the characters in each conflict. Before the categorization process, this stage is initialized by identifying who are the oppressed and the oppressor involved in each conflict. The fifth stage includes listing and analyzing power resistances or reactions acted by the oppressed in each conflict that shows the negotiation of power in the novel.

After the stages above are completed, the sixth stage then is discussing and interpreting the analysis mentioned in the previous stages in order to answer the umbrella research question, within the framework of postcolonial literary criticism. Eventually, the analysis process ends by drawing conclusion and suggestions for further research.

3.5. Data Presentation

3.5.1. Description of characters in the novel "Kembang Jepun"

The following is the elaboration of the characters and their characterization of the novel "Kembang Jepun". The characters described here are only those which are related with the umbrella research question of the present research: *How is the Japanese exercise of power constructed in the novel?*

Characters	Characterization
Keke (Keiko)	A Menadonese woman who became a geisha. She was rigid, determined, patient but sometimes very emotional. She survived for the sake of her husband.
Tjak Broto	A Javanese man, Keke's husband. He was a smart and talkative journalist who had a high spirit of nationalism.
Hiroshi Masakuni	A Japanese man, a commander of the Japanese armies who was in love with Keke. He was selfish, high-tempered, cruel, and violent.
Yoko	A Japanese woman, a senior geisha in Shinju. She was very envious and wicked to Keke at first, but then she became Keke's best friend and a very wise woman.
Kotaro Takamura	A Japanese man, greedy, materialistic, selfish, and authoritative. He was the owner of Shinju – the teahouse

Kobayashi	where Keke and Yoko work as a geisha. One of the Japanese armies, cruel and violent.
Jantje	Keke's older brother who was greedy, and materialistic. He sold his younger sister for the sake of money but then he regretted it.

3.5.2. Events of Conflicts in the novel *Kembang Jepun*

NO	CHARACTERS INVOLVED IN A CONFLICT	CONTEXTS OF CONFLICTS	LOCATION IN TEXT
1	Kotaro Takamura vs. Jantje	Jantje hesitated to sell his younger sister, Keke, to Kotaro Takamura, but Kotaro insisted on buying her.	Pages 23 -24
2	Kotaro Takamura vs. Jantje	Jantje went back to Shinju to take his younger sister back to Minahasa. Kotaro and Jantje fought with the fists, because Kotaro did not allow Jantje to take Keke.	Pages 31-32
3	Keke (Keiko) vs. Yoko	Yoko punished Keke because of Keke's question to one of Shinju's guests, Hiroshi Masakuni. Yoko thought that it was an impolite behavior for a geisha to her guest. Keke felt tremendous pain because of the punishment.	Pages 35 -36
4	Keke (Keiko) vs. Kotaro Takamura and Yoko	Kataro Takamura and Yoko were very angry because of Keke's revelation to Tjak Broto. They tortured Keke by continuously hitting and then locked Keke in the dark room.	Pages 43-44

5	Keke (Keiko) vs. Herself	Keke was confused about Tjak Broto's proposal.	Page 95
6	Keke (Keiko) vs. Kotaro Takamura	Kotaro accused Keke of stealing Hiroshi Masakuni's money.	Pages 99 - 100
7	Keke (Keiko) vs. Yoko	Keke tufted Yoko's hair because Yoko had slandered her to steal Hiroshi Masakuni's money. Then, they both were drowned in a great fighting.	Page 101
8	Keke&Yoko vs. Kotaro Takamura	Kotaro Takamura slapped Keke and Yoko until they both fell down.	Page 102
9	Keke vs. Yoko	Yoko thought that Keke intended to run away from Shinju. She attacked Keke by tufting Keke's hair. Keke did not want to be defeated. She tufted back Yoko's hair, slammed her body to the wall, and took a scissor to threaten her, until finally Yoko surrendered. After that day, they both became good friends.	Pages 107- 108
10	Kotaro Takamura vs. Jantje	Jantje wanted to take back his sister, Keke, by bartering her with four new girls. However, Kotaro Takamura insisted on keeping Keke as a geisha, which made Jantje losing his control. They both fought over. Jantje lost, Kotaro Takamura won.	Pages 104 - 105
11	Keke vs. Herself	Keke felt anxious of another Tjak Broto's proposal, which asked her to live together after he came out of the prison.	Pages 109- 111
12	Keke vs. Herself	Keke was getting more confused about Tjak Broto's request who asked her to leave her profession as a geisha.	Pages 119- 120

13	Keke vs. Kotaro Takamura	Kotaro admonished Keke about her unwillingness to 'serve' the guests. Keke lied that she was suffering a sexual disease.	Pages 120- 122
14	Keke vs. Herself	Keke started to lose her mind. She thought about the remarks of Tjak Broto's mother. Heavy rain with typhoon and thunder completed his confusion. Tjak Broto tried to calm her down.	Pages 135- 138
15	Kotaro Takamura vs. Dutch police	Dutch police closed Shinju forcefully.	Pages 164- 165
16	Kotaro Takamura vs. Jantje	Jantje, again, asked Kotaro Takamura to give back his sister, Keke, until he killed Kotaro.	Pages 168- 169
17	Tjak Broto vs. Kobayashi	Kobayashi slapped Tjak Broto because the harvest he is going to seized did not achieve its usual amount.	Page 180
18	Tjak Broto vs. Kobayashi	Tjak Broto was arrested and interrogated by Kobayashi because of Paimin's confession about Tjak Broto's involvement in Peta's movement.	Pages 188- 189
19	Tjak Broto vs. Kobayashi	Tjak Broto was sent to the jail. Kobayashi insisted that Tjak Broto was involved in inciting Peta's armies.	Page 191
20	Keke vs. Kobayashi	Keke came to the Japanese army station, since she concerned about Tjak Broto's safety. However, before she was allowed to see her husband, Kobayashi raped her.	Pages 192- 194
21	Tjak Broto&Keke vs.	Tjak Broto and Keke tried to runaway from the Japanese prison. When Kobayashi looked at the	Pages 195-

	Kobayashi & other Japanese armies.	other way, Keke shot him in the chest.	197
22	Keke vs. Hiroshi Masakuni	As a payment for Tjak Broto's release, Keke was taken to Kempeitai building where she met Hiroshi Masakuni as the commander. Hiroshi asked Keke to be his wife, but Keke refused. Hiroshi slapped her.	Pages 198-201
23	Tjak Broto vs. Hiroshi Masakuni	Hiroshi called Tjak Broto to see him from the prison, and then he attacked him many times. Hiroshi accused Tjak Broto inciting people to rebel Japanese army. What he did not know is that Tjak Broto deliberately came to Kempeitai to seek for his wife.	Pages 224-227
24	Tjak Broto vs. <i>Iudruk</i> artists	Some of the <i>Iudruk</i> artists blamed Tjak Broto of causing them to be sent to the prison of the Japanese armies. Eventually, Tjak Broto was succeeded to rebuild their nationalism spirit to fight against the oppressor.	Pages 227-230
25	Keke vs. Hiroshi Masakuni	After Hiroshima and Nagasaki's booming, all the Japanese troops intended to leave Indonesia. Hiroshi wanted to take Keke to Japan by force.	Pages 233-234
26	Indonesian youths vs. Japanese armies	Indonesian youths attacked fortification of Japanese armies. With full of revenge intention, Tjak Broto was about to shoot Hiroshi Masakuni, but he was hindered by other youths.	Pages 234-238
27	Keke vs. Hiroshi Masakuni	Hiroshi cut Keke's hair by force, and asked her to wear a uniform Japanese army, so that everybody would see her as a man. All the Japanese were brought out of Kempeitai building as prisoners. Keke tried to call Tjak Broto between the crowds, but she	Pages 238-240

		failed.	
28	Keke vs. Hiroshi Masakuni	When Hiroshi found a letter that is written by Keke for her husband, he tufted Keke's hair, slapped her, and threw down her body to the wall, over and over. Keke felt extremely suffered and tortured of being Hiroshi's prisoner and lived in his unfriendly family in the past two years.	Pages 244- 246
29	Keke vs. Hiroshi Masakuni	Keke asked Hiroshi to let her go. She felt more suffered, when Hiroshi and his mother accused her as a barren woman. As usual, Hiroshi slapped her again and again.	Page 246
30	Keke vs. Hiroshi's mother	After Hiroshi died in Korea, Hiroshi's mother blamed Keke of his barren. They both had a quarrel, until Keke decided to attack hiroshi's mother, as such a revenge of what she and his son did all the time.	Pages 250- 252
31	Keke vs. Herself	The questions "Does he still alive? Does he already got married with other woman?" spun around Keke's mind.	Page 263
32	Keke vs. Herself	Keke were told that Tjak Broto has been married to a Sundanese woman. Keke felt a huge desperation which led him to go to her birth land, Minahasa.	Pages 264- 266

From these 32 conflicts, it is found that exercise of power frequently appear through the conflicts between the characters: 1) Yoko and Keke, 2) Kotaro Takamura and Keke, 3) Kobayashi and Tjak Broto, and finally, 4) Hiroshi Masakuni and Keke. Since the study applies colonized-colonizer

model which emphasizes the relation between the colonizer/the oppressor and the colonized/the oppressed, the question arises then is what kind of relation do the characters mentioned above have?

First, the relation between Yoko and Keke is said to be peer since both of them have the same profession as a geisha at the same place. Second, the relation of Kotaro Takamura and Keke is said to have institutional relation since Kotaro Takamura is the boss of Shinju – a teahouse where Keke work as a geisha. Third, Kobayashi and Tjak Broto are also said to have institutional relation since Kobayashi is one of the Japanese armies which at that time occupy many parts of Indonesian area. Finally, Hiroshi Masakuni and Keke have no distinct relation as the previous example. Their relation is built on Hiroshi Masakuni's personal motives to Keke.

3.5.3. Events of resistances in the novel *Kembang Jepun*

No	OPPRESSOR	OPPRESSED	CONTEXTS OF RESISTANCES
1	Kotaro Takamura	Keke	Keke denied Kotaro's accusation of stealing money.
2	Yoko	Keke	Keke tufted Yoko's hair, because Yoko had slandered her to steal Hiroshi Masakuni's money.
3	Yoko	Keke	Keke attacked Yoko when Yoko tufted Keke's hair until she fell down. Yoko thought that Keke intended to run away from Shinju.
4	Kotaro Takamura	Keke	Keke lied to Kotaro that she was suffering a sexual disease, when Kotaro admonished Keke

			because of her unwillingness to serve guests.
5	Kobayashi	Tjak Broto	Tjak Broto refused to give all the harvest to be seized by Kobayashi.
6	The Japanese armies	Tjak Broto	Tjak Broto denied the Japanese armies' accusation of his involvement in Peta's movement.
7	The Japanese armies	Tjak Broto & Keke	Keke and Tjak Broto tried to fight against the Japanese armies in order to get out of the prison.
8	Kobayashi	Keke	When Kobayashi was about to shoot Keke and Tjak Broto, Keke challenged Kobayashi to kill them. Finally, she snatched a gun from another Japanese soldier and then shot Kobayashi in the chest.
9	Hiroshi Masakuni	Keke	Keke refused Hiroshi's demand to be his wife and stay with him forever.
10	Hiroshi Masakuni	Tjak Broto	Tjak Broto denied Hiroshi's accusation of inciting people to rebel against Japanese armies.
11	Hiroshi Masakuni	Keke	Keke asked Hiroshi to let her go, because she felt suffered to stay with Hiroshi Masakuni.
12	Hiroshi's mother	Keke	Keke was extremely mad at Hiroshi's mother, because she always treated her bad all the time.

