

# Chapter III

## Research Methodology

This chapter contains the research methodology which covers research questions, aims of the study, research subject and context, working procedure, and data presentation.

### 3.1 Research Questions

Due to the broad issue of the study, the writer attempts to limit object of the study in only to discuss the hero character and constellation of characters in the text. The research is conducted to answer these following research questions:

1. In what ways is the main character developed as the hero in the novel?
2. What constellation of characters appear in the novel as children's fiction?

### 3.2 Aims of the Study

The study is purposed to answer the research questions in the previous section of this research. Those are as follows:

1. To find out how the hero character is developed in the story.
2. To establish the constellation of characters that appear in the novel.

### 3.3 Research Subject and Context

This research focuses on the development of the hero character and the constellation of characters in the novel *Nobody's Boy* written by Hector Malot. The writer selects this novel because it provides a representative hero character in realist children's literature and appearances of the constellation of characters in it. Also, it has a realistic genre and shows the *Bildungsroman* characteristic.

The novel was published in 1978; originally in France and translated to English. It has 372 pages in the English version. This novel is categorized into children's literature in nature since it tells about a little chap from his childhood until married.

Besides *Nobody's Boy*, Malot's works such as *Les Amants* (1859), *Sans Famille* (1878) which was translated into English (*Nobody's Boy*) and adapted into an anime *Ie Na Ki Ko*, and *En Famille* (1893), etc. are popular as classic children's literature. Malot was writing more than 70 novels. Moreover, he is well-known as author of classic children's literature.

### 3.4 Working Procedure

Since the form of the data is textual data, the writer applied descriptive approach, which is qualitative in nature. Maxwell (1996) stated that a research design of qualitative is focused on specific situations or people and emphasizes on words rather than number. In line with that, Myers (2006) stated that:

“Qualitative research was developed in the social sciences to enable researchers to study social and cultural phenomena. Qualitative data sources include observation and participant observation (fieldwork), interview and questioner, documents and texts, and the researchers' impressions and reactions” (Myers, 2006).

In consider, the writer believed that the qualitative design is appropriate at finding the answer of the research questions. The writer showed the collected data, conducted certain investigation from the cases and provided theories which are relevant to the subject of the study.

The research focused on the hero character's process of the main character and the constellation of characters in Hector Malot's *Nobody's Boy*. The research described how the hero character is represented in a realist children's literature and how the constellation of characters builds the main character in realist children literature. To collect the data, the writer read and re-read the novel for several times. The first reading, the writer tried to understand the story. The second reading, the writer tried to find the issue that would be analyzed. Then the writer searched the appropriate theories which relevant to the subject. As the subject is the hero development and the constellation of characters, in the next reading the writer focused on the main character's narrative. The writer collected the data in the form of textual evidence that is selected and directed to answer the research questions. The collected data categorized and classified into the term of hero development and constellation of characters in answering the research questions.

The data analyzed by using Nikolajeva's (2003) ideas on the rhetoric of characters in children's literature. To answer the first research question, the writer found 248 data of the hero construction. It analyzed by using Campbell's *monomyth* as cited in Nikolajeva (2003). It formulated as follows:

1. The child character is placed in an out of ordinary situation. The characters are plotted far away from home. It is because of the illness in the family or because of some danger. Along the journey or the phase in far away from home, the characters receive a message about their special tasks and acquire help.
2. The character must cross some form of “threshold”. In the fantasy fiction, the “threshold” is a gate to get another world. For example in *Harry Potter*, the characters through the wall to get Hogwarts or the magic school in the different world. While in realist fiction, it showed when the main character faces a new situation that is dangerous or frightened by other characters.
3. The quest of identity. The main character is questioning his/her identity.
4. The children’s character meets either a friend or an opponent of the opposite sex who initiates a turning point in the protagonist’s life. The protagonist meets friends who help him/her in the shifting of situation. Also he/she meets the opposite sex in case to show his maturity phases.
5. Atonement with the real parents.
6. Back to an ordinary life. Living like common people, in case having a family and wealth.

While, to answer the second research question the writer found and analyzed the 233 textual evidences which are related to the constellation of

characters based on Nikolajeva's idea. Nikolajeva (2003) classified constellation of characters in a children's literature into Parents and Parental Figure and Nonhuman Characters.

The parents and parental figure:

1. Dispatcher and Donor
2. Peers: Helpers and Quest Objects
3. The Antagonist
4. *Deus ex machina*

The nonhuman characters are the non-human character that showed in the text and has a roll in the plot of the text. After the data compiled then the writer chose some significant data and annotated related to the relevant theories. Lastly the writer made the conclusion about what had been found to conclude the research.

However, the procedures of collecting data conducted in the following stages:

1. Determining the research subject and deciding the core issue of the research.
2. Reading and re-reading the novel *Nobody's Boy* (1878) written by Hector Malot in order to comprehend the story and find the issue.
3. Formulating the idea into research questions.
4. Finding the relevant theories which appropriate in analyzing the issue.
5. Re-reading; Marking and pointing the words, utterances and expressions of the text as the textual evidences which relate to the issue.

6. Compiling and categorizing textual evidences into the generic convention of a realist fiction particularly those events related to the hero narrative in children's realist fiction and the constellation of characters on it.
7. Analyzing the data with the application of relevant theories.
8. Interpreting the data.
9. Making conclusions and suggestions for further research.

### **3.5 Data Presentation**

The following tables are the samples of events that related to how hero character is developed in the plot of the *Nobody's Boy* and how the constellation of characters are appear in the text that involve in answering the research questions. The complete tables can be found in the appendix of the paper.

#### **3.5.1 Hero Development in the Text**

Thus the data are selected and presented in accordance to the monomyth framework, as shown below.

#### **Table of Data Presentation 3.1**

##### **The Characters Are Sent Far Away From Home**

Textual evidence:

No	Textual Evidence	Narrative Events	Constellation of Characters
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1	I was a foundling (pg.1)	<p>Directly it shows how the protagonist is not as normal as a child should be. He has not real parents beside him.</p> <p>There might be some reasons why a baby was separated by the parents.</p>	Not applicable
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### The Character Must Cross Some Form of Threshold

Textual evidence:

No	Textual Evidence	Narrative Events	Constellation of Characters
1	Shrove Tuesday happened to be a few days after we had sold the cow. The year before Mother Barberin had made a feast for me with pancakes and apple fritters, and I had eaten so many that she had beamed and laughed with pleasure. But now we had no Rousette to give us milk or butter, so there would be no Shrove Tuesday, I said to myself sadly. (pg.6)	Hero construction: how the protagonist faces a new situation that he has to follow the situation, in this case to be apprehensive.	Not applicable

### The Quest of Identity

Textual evidence:

No	Textual Evidence	Narrative Events	Constellation of Characters
1	I had wanted to kiss him and he had pushed me away with his stick. Why? (pg.12)	<p>Hero construction:</p> <ul style="list-style-type: none"> <li>The protagonist faces that the father figure who has already imaged in a good way is out of it.</li> <li>The protagonist is starting have a quest 'why?' this is one of the protagonist's ways to quest his identity.</li> </ul>	The dispatcher

**The Children's Character Meets Either A Friend or An Opponent of The Opposite Sex Who Initiates A Turning Point in The Protagonist's Life**

Textual evidence:

No	Textual Evidence	Narrative Events	Constellation of Characters
1	In the village there were two children from the Home. They were called "workhouse children." They had a metal plaque hung round their necks with a number on it. They were badly dressed, and so dirty! All the other children made fun of them and threw stones at them. They chased them like boys chase a lost dog, for fun, and because a stray dog has no one to protect it. (pg.19)	Hero construction: the protagonist meets other children that have the saddest situation than him. In The Home.	The peer

**Atonement With The Real Parents**

Textual evidence:

No	Textual Evidence	Narrative Events	Constellation of Characters
1	Dear good Mother Barberin was not my own mother! Then what was a real mother? Something better, something sweeter still? It wasn't possible! (pg.19)	Hero construction: the protagonist is having the quest his identity. Where and who is his real family.  By this questioning his identity it is pumping his mind to find his real family.	The donor

**Back to An Ordinary Life**

Textual evidence:



No	Textual Evidence	Narrative Events	Constellation of Characters
1	My mother, I may call her so now, replied quietly: " <i>You</i> may take the matter to the courts; I have not done so because you are my husband's brother." (pg.362)	Hero construction: the protagonist finds his real family and starts his new life as the ordinary boy with a complete family.	The donor

### 3.5.2 Constellation of Characters in the Text

Thus the data are presented and selected in accordance to the constellation of characters in children's literature, as shown below.

#### Table of Data Presentation 3.2

#### The Parents and Parental Figure

#### Dispatcher and Donor

Textual evidence:

No.	Textual Evidence	Constellation of Characters
1	"What do you want him to do for you? For good legs, he's got good legs; for good arms, he's got good arms. I hold to what I said before. What are you going to do with him?" (pg.28)	Constellation of characters: parental – even though he is considered into antagonist but he still has the donor type. He is worrying Remi.

#### Peers: Helpers and Quest Objects

Textual evidence:

No.	Textual Evidence	Constellation of Characters
1	"There, don't be afraid, little one," said the	Constellation of characters: peers yet parental as the donor.

	old man. (pg.25)	
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### The Antagonist

Textual evidence:

No.	Textual Evident	Constellation of Characters
1	I wanted to ask questions, but I was afraid, because he seemed in a very bad temper. We walked all the way home in silence. But just before we arrived home Barberin, who was walking ahead, stopped. (pg.34)	Constellation of characters: antagonist – the protagonist as a child afraid even to ask something to the adult that considered as the antagonist.

### *Deus ex machine*

Textual evidence:

No.	Textual Evidence	Constellation of Charcacters
1	Years have passed. I now live in the home of my ancestors, Milligan Park. The miserable little wanderer who slept so often in a stable was heir to an old historical castle. It is a beautiful old place about twenty miles west of the spot where I jumped from the train to escape from the police. I live here with my mother, my brother and my wife. (chap.33)	The protagonist lives happily with his real family. The rich family that makes his life-social life turn around to the better life, in economical and happiness.

### Nonhuman Characters

Textual evidence:

No.	Textual Evidence	Constellation of Characters
1	<p>I could not say more, for Capi's loud barking interrupted me. At the same moment the dog sprang towards the table upon which Pretty-Heart was seated. The monkey, profiting by the moment when every one was occupied with me, had quickly seized his master's glass, which was full of wine, and was about to empty it. But Capi, who was a good watch dog, had seen the monkey's trick and like the faithful servant that he was, he had foiled him. (pg.32)</p>	<p>Constellation of characters: nonhuman characters – how the animals can cooperate each other.</p>

This chapter has presented the methodology of the study in brief and described the data used in the study.

