

CHAPTER III

RESEARCH PROCEDURE AND DATA PRESENTATION

This chapter presents the research methods which includes; research procedure, and data presentation. The discussion of the topic will be discussed in the following parts.

3.1 Research procedure

As the basic framework of the study, the writer uses a descriptive method. According to Bogdan and Taylor (1975) as cited in Moleong (2000), descriptive method is a method in which reasons, descriptions, analysis, and inferences are formulated in the written or essay form. The research employs this method because this research intends to find out and describe the representation of homosexual, especially male homosexual in a novel. The first step of doing the research was determining the object, which is a novel. Then, the writer read the novel repeatedly and thoroughly in order to gain comprehensive understanding. After that, the writer determined the issue, character of male homosexual. The next steps were collecting the data of the textual evidences regarding the issue. Then the writer conducted a literary research such as finding, collecting and comprehending the references which closely related to the study. Next steps, the writer analyzed the data based on queer theory as the basic

theory of this research. The last step is drawing interpretation and conclusion.

3.2 Data Presentation

This section shows the result of analysis especially concerning the presentation of male homosexual in the novel. The following are some of the data given in the form of the tables that present the descriptions of the male homosexual character in *Lelaki Terindah*.

3.2.1. Description of male-homosexual character

3.2.1.1. Presentation of Rafky in the novel

Table 1 Presentation of Rafky in the novel

Character	Characterization
Rafky	He is a smart, handsome, works as a manager business information system in a multinational technology companies.

3.2.1.2. Presentation of Rafky as male gender

Tabel 2. Presentation of Rafky as male gender

No	Textual evidence	Interpretation
1.	<i>Tak kuat mendustai perasaan, akhirnya malam itu Rafky nekat mendatangi rumah Valent meski larangan telah dijatuhkan seperti palang kereta api yang menghalangi mobil melintas. Rafky nekat menerobos, walaupun maut menjadi taruhannya. (p.169)</i> (Being frustrated about his	Being persistent as a masculinity theme mentioned by Dehart et al (2004)

	<p>feeling, Rafky insisted to go to Valent's house eventhough he was warned, just like the portal forbidden the car to pass through the railway. He kept moving on ignoring the death ahead)</p> <p>2. <i>a. Mereka seperti diciptakan untuk saling melengkapi. Yang satu kuat, yang lain lemah. Yang satu tegas dan meledak-ledak, yang lain mengalah (p.108)</i> (They are created to complete each other. The one is weak and the other is strong, the other is firm and emotional, the other is soft)</p> <p><i>b. Rafky dengan segala kegagahannya menolak. Menunjukkan betapa ia lebih kuat, ia memacu trolly itu seperti mengibaskan kapas (p.136)</i> (Rafky manly refused. Showing that he is stronger. He pushed the trolley like flying some cotton)</p> <p>3. <i>a. "Maaf" kata Rafky menyesal. Tapi dengan gaya egois khas laki-laki.hanya kiasan di mulut. Tidak bersungguh-sungguh meminta maaf. Sialnya, hal itu justru membuatnya semakin menawan. (p.20)</i> ("Sorry" said Rafky regretfully. In a more manly manner. He never really meant what he said. Unfortunately, his manly manner made him more charming)</p> <p><i>b. Tapi Rafky membiarkannya. Entah kapan dimulainya naluri ini. Ia merasa iba pada Valent.</i></p>	<p>Being strong as masculinity themes mentioned by Chafetz (1974).</p> <p>This textual evidence explicitly said that Rafky as a manly character as mentioned by Wood (1994).</p>
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	<p>Kondisi Valent yang rapuh, membangkitkan sifat kelelakian Rafky yang ingin melindungi. (p.36) (But Rafky just let it happen. He did not know when the feeling started. He felt sorry for Valent's condition. The weak condition of Valent triggered Rafky's manly character to protecting rise)</p> <p>4. a. "Saya memang suka sekali adventurous traveling...bagus untuk self-discovery."(p.39) (I love adventurous traveling very much. It is good for self-discovery)</p> <p>b. "Saya bisa tidur dimana saja...di losmen, di tenda,...,that is part of excitement dari perjalanan yang saya tempuh.."(p.41-42) "I can sleep anywhere.. In a motel, in a tent, that's part of the excitement from the journey that I am going through)</p> <p>5. "Aku ingin ke Wat PhraKaeo, kuil terindah yang menjadi salah satu keajaiban Asia. Istana ini memiliki jalan penghubung ke kuil itu," Rafky berjalan di depan Valent, menunjukkan jalan. Tiba-tiba ia menoleh ke belakang, memandangi Valent dengan janggal," Hei... sudah beberapa hari ini kita pergi bersama-sama terus. Bukankah kau juga punya urusan sendiri?"(p.61) ("I wanted to go to Wat Phra Kaeo, the most beautiful temple as one of the Asian wonders.</p>	<p>Being adventurous as a masculinity themes mentions by Dehart et al (2004).</p> <p>Acting as leader as masculinity themes mentions by Dehart et al (2004) and Chafetz (1974)</p>
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	<p>This palace has a way to go to the temple," Rafky walked in front of Valent showing the way. Suddenly, he looked back of Valent in odd eyes. "Hi.. We had traveled together for couple days. Don't you have your own business?)</p> <p>6. <i>a.Kecintaannya terhadap teknologi membuat Rafky memilih kuliah di jurusan teknik computer, hingga lulus cum laude sebagai sarjana dan langsung diterima bekerja di perusahaan teknologi multinational. Kariernya melesat cepat. Dalam kurun waktu tiga tahun, ia telah dipercaya menjadi business information system manager (p.92)</i> (Rafky was very interested in technology. It made him choose technical computer department as his subject until he graduated as a sarjana and get cum laude in his GPA and worked as an employee in a multinational computer company. A change of his career was very fast. In three years, he was required as an information system manager)</p> <p><i>b. "Gagah sekali ya, Val?" bisik Janita kagum, begitu mobil Rafky berlalu.gabungan ekspresi antara mengagumi keindahan fisik Rafky dan silau oleh kilauan mobilnya. "Ganteng sekali.."(p.142)</i> (" Isn't he is very handsome, Val? Janita whispered amazedly, soon after Rafky's car went on. The combination of amazement for Rafkys face</p>	<p>Being success as masculinity themes mentions by Wood (1994)</p>
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	<p>and for the car. "He is very handsome...")</p> <p>7. "Panggil saja polisi! Tentara! Satu batolion kalau perlu! Saya tidak takut! Sahut Rafky menantang. "Biar saya ditangkap! Biar saya dipenjara karena terlalu mencintai anak tante!"(p.192-193) (Called the cop! Or the soldier if necessary! I am not afraid! Rafky said fearless. "Let me be caught! Let me be arrested for loving your son badly, Madam!")</p> <p>a. Tubuh mereka tinggi semampai dan langsing. Mengecil di pinggang. Meliuk di pinggul. Seksi. Menggiurkan. Dan hanya dibalut bikini transparan sewarna kulit. Memperlihatkan samara-samar semua yang ada dibaliknya. Buah dada yang ranum, perut yang ramping...Rafky langsung membayangkan bagaimana rasanya ketika jarinya membelai kulit mereka yang pasti sehalus sutra... (p.116) (Their body were slim and tall. their hip was thinner than their body. So sexy. Appealing Their clothes was only a transparent bikini which has the same color as their skin. Showing all behind. The rape breasts, skinny bully.. Rafky imagined how it feels to touch their skin which was as soft as silk)</p> <p>b. Rafky tak sadar lagi berapa ribu baht yang ia keluarkan dari</p>	<p>Being brave as masculinity theme mentioned by Chafetz (1974).</p> <p>Being sexually active as a male characteristic mentioned by Wood (1994)</p>
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	<p>dalam dompet. Selain untuk melunasi minuman, ia juga harus membayar komisi karena membawa pulang seorang penari. Belum lagi tarif untuk si gadis itu sendiri. Tapi Rafky tidak peduli, meskipun ia harus mengeluarkan ribuan baht lagi. Ia begitu ingin memiliki gadis itu malam ini. (p.120)</p> <p>(Rafky would not mind anymore how much Baths he had spent. besides he has to pay for the drink, he has to pay commission for taking a girl with hi, more over he has to pay the girl. But he would not care, though he must spend thousand Baths more. He really wanted that girl, tonight)</p>	
<p>9.</p>	<p>Rafky selalu menang. Selalu unggul. Tidak boleh kalah (p.92) (Rafky always won, the number one. He must not lose)</p>	<p>Being competitive as masculinity themes mentioned by Dehart et al (2004) and Chafetz (1974).</p>
<p>10.</p>	<p>.....seperti anak yang lain, Rafky enerjik dan aktif (p.90) (...as any other child, Rafky was energetic and active)</p>	<p>Being active as male characters mentioned by Dehart et al (2004).</p>
<p>11.</p>	<p>...Selama ini Rafky memang tidak pernah makan di luar. Meskipun kantornya yang berada di kawasan bisnis Sudirman dikelilingi tempat-tempat makan yang enak, ia lebih memilih makan siang di basement gedung kantornya. Praktis. Ia hanya tinggal turun dari lift dan berjalan kaki sedikit. Tidak perlu berpanas-panas keluar dari gedung... (p.150)</p>	<p>Being practical as a masculinity theme mentioned by Chafetz (1974).</p>

	(.. it is been so long that Rafky never ate outside the office. Although his office was in a Sudirman street, a business area surrounded by a delicious food court but he choosed having lunch in the basement of his office. It was practical. He just walked down from the elevator and walked in a few steps. He did not have to go out from the building and felt the hot climate)	
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3.2.1.3. Presentation of Valent in the novel

Table 3. Presentation of Valent in the novel

Character	Characterization
Valent	He is only child, has a beautiful face, polite, rich, works as a branch manager business in an international bank.

3.2.1.4. Presentation of Valent as female gender

Table 4 Presentation of Valent as female gender

No	Textual Evidence	Interpretation
1.	<p>a. <i>Sweater hangat tampak diikat melingkar diatas pundaknya. Rapi, Fashionable....(p.30)</i> (A warm sweater was tight in his shoulder. He was neat and fashionable.....)</p> <p>b. <i>Postur tubuhnya ideal. Tidak gemuk, tidak kurus. Sepadan dengan tingginya yang sekitar 173cm.tapi fisiknya tampak lemah dan rapuh (p.31)</i> (Valent's has an ideal body posture. His weight is propotional fixed with his height</p>	<p>This textual evidence explicitly described that Valent being focus on his appearances as femininity theme mentioned by with Wood (1994)</p>

<p>2.</p>	<p>which is 173cm but his posture seemed weak and fragile)</p> <p>a. "Aku sakit, Raf," kata Valent pedih. "Aku menderita diabetes. Aku telah tergantung pada ibuku sejak kecil...Dia yang selalu menyuntikku jika penyakit ku kambuh, dia yang selalu mengompresku jika badanku demam, dia yang selalu menjaga makananku setiap gulaku naik..."(p.185) (I am sick, Raf," Valent said sadly. "I got diabetes. I had depended on my mother since I was a child. She always injected me if I got diabetes, reduced the fever, watched my meal when my blood sugar was high)</p> <p>b. Valent jatuh tertidur. Ia tampak lemah. Beberapa kali kepalanya terbentur bahu Rafky. Mengusik konsentrasi Rafky yang tengah mempelajari pedoman perjalanan dan peta kota-kota di Thailand Tapi Rafky membiarkannya. Entah kapan dimulainya naluri ini. ia merasa iba pada Valent. Kondisi Valent yang rapuh, membangkitkan sifat kelelakian Rafky yang ingin melindungi (p.36) (Valent fell asleep. He was looked weak. Many time his head bumped Rafky's shoulder. Disturbing Rafky's concentration while he was concentrated to read journey book and a map of a town in Thailand. He did not know when his instinct started. He took a pity on Valent. Valent's condition who is fragile make</p>	<p>Being weak as a feminine characteristic mentioned by Dehart et al (2004</p>
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<p>3.</p>	<p>his protective manly character aroused)</p> <p>a. la bukan hanya tampan. la cantik la bidadari yang mewarnai musim semi.... (p.37) (He is not only handsome, but also beautiful. He is the angle who is coloring the spring)</p> <p>b. dalam diri Valent, Rafky menemukan kecantikan perempuan yang berbau begitu indah dengan ketampanan laki-laki. Barangkali karena itu Rafky seolah terbius. Karena ia melihat Valent sebagai lelaki terindah, sebagai perempuan...(p.88) (In Valent's, Rafky found the beauty of woman that blended perfectly with handsome of man. Maybe is that why, Rafky was subconsciously mesmerized by Valent. Rafky considered Valent as a woman, the most beautiful man, instead of Rafky considered Valent as a man.)</p>	<p>Being effeminate as a stereotyped of male homosexual mentioned by Goode (1984)</p>
<p>4.</p>	<p>a. Gerakan Valent demikian lembut dan halus. Seperti perempuan yang mengabdikan tulus tanpa cela (p.42) (Valents movement was very smooth and tender. He is like a woman who devoted herself sincerely perfectionist)</p> <p>b. Keganasan Rafky bertemu dengan kelembutan Valent (p.84) (The wildness of Rafky combined with Valent's tenderness)</p>	<p>Being gentle as woman characteristic mentioned by Dehart et al (2004)</p>
<p>5.</p>	<p>a. Gerakan Valent demikian</p>	

	<p><i>lembut dan halus. Seperti perempuan yang mengabdikan tulus tanpa cela (p.42)</i> (Valent's movement was very smooth and tender. He is like a woman who devoted herself sincerely without any harm)</p> <p><i>b. Valent memberikan seluruh yang dimilikinya kepada Rafky. Hatinya. Perasaannya. Pikirannya. Perhatiannya. Lebih dari yang bisa diberikan oleh seorang wanita.(p.108)</i> (Valent gave all he had his love, his feeling, his mind, his attention to Rafky. It was more than a woman could ever give)</p>	<p>Being devoting him self to others as a feminine characteristic mentioned by Dehart et al (2004)</p>
6.	<p><i>Hanya didepan Valent, ia merasa tak perlu tampil dibuat-buat. Hanya Valent yang bisa memahami semua cela dan cacatnya...(p.93)</i> (With Valent, Rafky did not need to pretend. He just the way he is. Only Valent who understood all his weakness)</p>	<p>Being understanding as a feminine character mentioned by Dehart et al (2003)</p>
7.	<p><i>a.Valent membenahi pakaian dan barang-barangnya sambil menangis (p.94)</i> (Valent took all his clothes and things while crying)</p> <p><i>b."Aku mencintaimu, Raf" bisik Valent lirih. Sambil menahan tangis di tengorokkannya(p.95)</i> ("I love you, Raf" Valent whispered, while he tried to hold his cry in his throat)</p>	<p>Being weepy as femininity theme mentioned by Dehart et al (2004)</p>
8.	<p><i>" Saya Valent," kata pemuda itu memperkenalkan diri. Mengulurkan tangannya dengan sopan (p.33)</i></p>	<p>Being friendly as a femininity</p>

<p>9.</p>	<p>("I am Valent," that young man introduce himself. giving his hand politely)</p> <p>a. Ia menyerahkan semua tujuan kepada Rafky. Melekat kepadanya seperti kepompong yang tergantung di tangkai pohon. Menunggu kelahiran kembali dirinya yang penuh warna(p.48) (Valent gave all his purpose to Rafky. He stucked with him like a cocoon hanging on the branch. Waiting for the rebirth of the colorful butterfly)</p> <p>b. Valent meringkuk aman di dalam benteng yang diciptakan Rafky. Mengantungkan seluruh hidupnya kepada sang Pahlawan. (p.81) (Valent stayed safely in a wall that created by Rafky. Depending all his life to his hero)</p>	<p>theme mentioned by Wood (1994).</p> <p>Being dependent is contradicted with masculine themes mentioned by Wood (1994) and Cheftz (1974)</p>
<p>10.</p>	<p>Valent belum tidur ketika Rafky pulang. Sepanjang malam itu ia terjaga menunggu kedatangan Rafky. Setiap detik ia lewati seperti berjalan tertatih di atas pecahan kaca. Perih. Benci. Tapi ia hanya mampu meratap (p.125) (All night long, he was awake waiting for Rafky's arrival. He passed every second as if he is walking in the shuttered glass. It is painful and he hates it. But he could only weeping)</p>	<p>Being powerless as femininity themes mentioned by Wood (1994)</p>
<p>11.</p>	<p>a.Valent kehilangan semangat untuk berangkat ke kantor. Enggan untuk berbuat apa-apa. Beban pikirannya yang demikian berat membuat</p>	<p>This text explicitly said that Valent is easily to get stress as</p>

	<p><i>pertahanan fisiknya merosot tajam. Tubuhnya semakin lemah dan kurus. Perutnya sering melilit. Ia harus bolak-balik ke kamar mandi karena muntah-muntah. Gejala hatinya semakin cemas tidak keruan, seperti menyaksikan kehancuran dirinya sendiri. (p.186)</i></p> <p>(Valent loosed his spirit to go to the office. He is unwilling to do anything. The problem he is facing is too hard that make his physic dropped fast. His body became weaker and thinner. He got stomachache. He often went to the bathroom for puke. He was very worried, seeing the destruction of himself)</p> <p><i>b. "Sekarang aku rela mati, Raf," desah Valent lirih. "aku telah merasakan kebahagiaan yang kucari."</i></p> <p><i>"Jangan ngomong begitu," cetus Rafky sedih. "kau pasti sembuh. Kau hanya kecapekan. Terlalu banyak berpikir hingga depresi." (p.193)</i></p> <p>(Now, I am ready to die, Raf." Said Valents whispered. "I found the happiness that I looked for."</p> <p>"Do not say that," Rafky said sadly. "You will be recovered. You just feel tired. You just thought too much so that you got depressed)</p>	<p>theme of femininity mentioned by Wood (1994)</p>
12.	<p><i>a. Valent tak merasakan kehangatan dekapan seorang ayah. Setiap hari ia mempertanyakan senyaman apakah belaian dan pelukan ayah kepada anaknya. Ia merejam dalam kebisuan,</i></p>	<p>Losing masculine role</p>

	<p><i>kepada setiap lelaki dewasa yang lewat dihadapannya. (p.55)</i> (Valent did not feel a father's warm hug. Everyday, he kept silent to every man who passing by in front of him)</p> <p>b. <i>...Valent tak memiliki figure lelaki matang untuk dijadikan panutan (p.56)</i> (...Valent did not have a figure of a mature man to be a role model)</p>	
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3.3 From the textual evidences above, it can be concluded that a male homosexual with masculine traits is represented by a man with the following features:

1. Persistent
2. Strong
3. Manly
4. Adventurous
5. Successful
6. Superior
7. Brave
8. Sexually active
9. Competitive
10. Active
11. Practical

3.4 From the textual evidences above, it can be concluded that a male homosexual with feminine traits is represented by a man with the following feature:

1. Fashionable
2. Effeminate
3. Weak
4. Gentle
5. Subordinate
6. Understanding
7. Tearful
8. Friendly
9. Dependent
10. Powerless
11. Stressful

Further explanation about the feature will be explained in the chapter four.

