

CHAPTER 3

METHOD OF DATA COLLECTION AND ANALYSIS

In collecting the data on the possession in *Reog* performance, the writer chose a qualitative method by gaining primary information from participants directly. According to Cohen, Manion, & Morrison (2007), qualitative research involves organizing, explaining, describing, summarizing, and interpreting the data from the participants' definitions of the situations. The result of the interview with the participants will be a source to complete the research at the time. As time goes by there might be another explanation from the other expert with a better theory. This research is deal with possession in *Reog* performance. The writer did observation during the performance and conducted some interviews with some *Reog* performers.

3.1 Data Collection

3.1.1. Participants

The participants in this research were five people. The first informant was Mr. Sutrimo, the dance and music coach of Siswo Sari Utomo, who is also known as a Shaman. The second and third participants were the *Reog* performers, Mr. A who experience genuine possession and Mr. Z who experience the *made up* possession. The fourth informant was Mr. Suyadi. He helped the writer to answer some questions related to one of the requirements to get possessed and the last one is Mr.

Hendy, he was the musician in Siswo Sari Utomo. All informants were males.

3.1.2 Instrument

The writer used some instruments, namely:

a. Interview

Interview was used as an instrument to get the data which was considered to be related to the possession experiences in *Reog* performance. The writer interviewed the Shaman of *Reog* community in Ambarawa and also two *Reog* performers. After doing the research, the writer realized that she needed more interviews to complete the data. To complete the research the writer had to interview the Shaman twice. The writer also asked a musician to be an informant to get some information on the music in *Reog* performance.

b. Documentation

In addition to the interview, the writer documented the interview is in the form of audio recordings, especially for her interviews with the Shaman and the *Reog* performers. The writer also collected some video and photo documentation from the *Reog* community. Using the documentation and the documentary, the

writer would be able to show what it looked like during the performance.

c. Observation

Observation is important to collect data directly during the *Reog* performance. The writer did the direct observation when a *Reog* performance was taking place. Observation was needed to ensure that the data collected are reliable.

3.2 Procedure

In order to collect the data, the writer met Mr. Sutrimo as the shaman of *Reog* community, and Mr. A and Mr. Z as *reog* performers, Mr. Suyadi, and Mr. Hendy as *reog* musicians. The researcher interviewed them by asking the questions that she had prepared before. The writer recorded the interviews and took some notes during the interview. After that, the writer observed the *Reog* performance to get some documentation. At some point, the writer realized that she lacked information on the possession in the performance. Therefore, she did other interviews with the shaman and some musicians to obtain more data. The writer transcribed the result of the interview. When the information was not enough, the writer found some library research to elaborate on the findings.

3.3 Method of Data Analysis

After collecting the data using interviews, the writer transcribed the interview results the same as what the informants said during the interview. Next, the writer also attempted to provide answers on the dancers or the performer's experience (felt, saw, and did) during the possession in *Reog* performance. Finally the writer analyzed the data by interpreting and making a conclusion about some requirements for the performers to be able to get possessed.

