



Social Conditions In The Novel Frog Music By Emma Donoghue

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Abstract

This study aims to find out the social conditions in the novel Frog Music by Emma Donoghue. This research used qualitative research. This research used a sociological approach to identify social conditions in the novel Frog Music by Emma Donoghue: the sociological theory and experience to go beyond everyday understandings of people and situations. The data were taken from all sentences as the content of the novel. There are two steps in collecting the data, namely reading and identifying. Based on the data analysis in the findings and discussion, it is concluded that in the novel Frog Music by Emma Donoghue, four social conditions appear: violence, striptease, virus, and heinous.

Keywords

Frog music ; social condition; sociological approach

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1. INTRODUCTION

Emma Donoghue is an incredibly prolific writer who employs many literary techniques and genres, including historical fiction, contemporary fiction, fairy tales, the bildungsroman, short stories, middle-year fiction, and literary history. In the early years of Donoghue's career, some of her novels were labeled lesbian texts; others, period pieces. Although known primarily for her books, Donoghue is also a successful dramatist. In addition to the film adaptation of *Room*, she has written six full-length scripts for stage performances, several monologues, and radio scripts. Donoghue's novels offer an expansive, and it's important to note, joyful vision of the modern family. Donoghue pushes her readers to understand that biological ties do not guarantee compassion or love and that nurturing connections enable people to form families in many different configurations (Palko, A. 2022).

Donoghue, b. 1969, grew up in Dublin and is the youngest child of the literary critic Denis Donoghue. She earned a Ph. D. in literature from the University of Cambridge in 1997 and has published several scholarly works in addition to her fiction and drama. Her novels and story collections have won or been nominated for numerous awards; *Room* (2010) was shortlisted for the Man Booker Prize (Casey, M. E. 2011).

The novel is the one bright book of life. Books are not life. They are only tribulations on the ether.



But the novel, as a translation, can make the whole man alive tremble. Which is more than poetry, philosophy, science, or any other book emulation can do (Lawrence, D. H. 1936). In its ordinary sense meaning, as conveyed by contemporary dictionaries, the novel is a narrative of a certain length, mainly fictional and mainly in prose. The limitations of this formula are apparent: most novels are written in prose, but prose is not a necessary characteristic: most novels tell fictional stories, but some describe actual events; the length allows us to distinguish the novel from what we define as a short story or novella, but it turns out to be impossible to establish precise criteria (Mazzoni, G. 2017).

Frog Music's heroine is former circus girl Blanche Beunon, now a "soiled dove" – a stripper and occasional prostitute in Chinatown. We swiftly perceive the contradictions that bind Blanche's character – the good-time girl who misses her institutionalized baby, P'tit, the scheming capitalist whose pursuit of wealth leaves her lonely and careworn. She leaps off the page at us, a memorable creation who, while not as fragilely lovable as Jack in Room, is as vivid and alive. That the novel is drawn from a true story and laced with the raunchy lyrics of contemporary songs gives the project added piquancy. Frog Music opens with the shotgun murder of Blanche's bosom pal, the cross-dressing Jenny Bonnet. Through well-managed cuts back and forward in time, the tale unfurls into a sophisticated whodunnit, with the finger of blame falling first on Blanche's taquerias (or pimp), Arthur, then on his sinister chum, Ernest. As we're drawn tighter into the plot's paranoid web, our suspicions rove across a wide cast of scintillatingly unpleasant characters, all against the backdrop of a San Francisco sweltering under a record heatwave, ravaged by a smallpox epidemic and heaving with racial tension. In this article, the writer analyzes social conditions in the novel *Frog Music* by Emma Donoghue using a sociological approach.

According to Koentjaraningrat (2002), a society is a group of humans who "interact" with each other. Gunsu Nurmansyah (2019) argues that the definition of a society is several humans who are one unity of related groups that are fixed and have the same interests. In addition, a society can be interpreted as one of the social units in a social system or the unity of human life. Social conditions can be seen in how the community communicates and interacts. Wherever and whenever humans always do and require cooperation with others. Humans need a harmonious and prosperous social environment for survival. A person and all members of society in a social climate need a pleasant living environment. As social beings, humans will always try to meet their personal and social needs.

2. METHODS

The research design of this study is qualitative research. Bogdan and Biklen (1998) state that qualitative research is research in which the collected data are in words rather than numbers and tries to describe a particular situation or written form like the narrative form. Researchers use a qualitative research methodology to collect more information and get a more detailed picture of issues, cases, or

events (Arora & Stoner, 2009).

Moleong (2007: 6) defines qualitative research as research that aims to understand the phenomena experienced by research subjects. It is more fitting and suitable for researching behavioral research, attitudes, motivations, perceptions, and the subject's actions. In other words, this type of research cannot use quantitative methods. The data was collected from the novel *Frog Music* by a successful author, Emma Donoghue. Titik Maslikatin's (2007: 2) definition of literature, in general, is a work of art that is mediated by language, is innovative, and has a very prominent imaginative element. Imagination is a significant element because literary works build the author's imagination derived from the reality in society.

According to Nurgiyantoro (2007: 11), novels can express things freely and present things in more detail, greater detail, and complexity. Esten (2000: 12) Defines a novel as the disclosure of a fragment of human life (over a more extended period) in which conflicts occur, which ultimately cause changes in the way of life between the actors. Emma Donoghue's new novel is based on a very peculiar historical incident: a murder in San Francisco in 1876 that was never conclusively solved. It does not speak well for Ms. Donoghue's elaborately fictionalized narrative to say that her no-nonsense factual afterword is a more exciting storytelling.

The data were taken from all sentences as the content of the novel. There are two steps in collecting the data, namely reading and identifying. The author uses the novel as the primary data; secondary data are articles, books, and the internet. The author analyzes the data by reading the novel and then identifying the social situation in the novel by taking quotes that show the social situation, and the author interprets each quote. The author uses a sociological approach. Merriam-Webster (2022) explains that sociology is the systematic study of the development, structure, interaction, and collective behavior of organized groups of human beings. The sociological approach uses theory and experience to go beyond everyday understandings of people and situations. Sociologists study various subjects and must ensure what they say goes beyond 'common sense.' To ensure this, research is conducted using specific sociological methods and reading all the critical literature on a subject (a literature review).

3. FINDINGS AND DISCUSSION

After the data was collected and analyzed, the study's results were found to be interesting. Four social conditions appear in the novel. The social conditions are violence, striptease, virus, and heinous.

3.1 Violence

The first social situation in this novel is violence, the earliest situation described and told by. Violence in this novel is more towards physical violence. The first chapter shows many violent social situations perpetrated by people in the city. And who often gets violence is Blance.

The people in the city were very unfriendly, so there was a lot of violence. The violent violence in this novel makes the reader emotional with those actions. It's not only Blanche who often gets violence from the people in the city but also her best friend Jenny, who often gets the same kind of violence. The violence that appears in this novel is physical and mental violence. One example of physical violence in this novel is an accident on purpose—mental violence, such as words that demean and humiliate others.

The young woman in pants holds out a hand, teeth flashing in a grin. Blanche slaps it away for this female to run her down and then smirks about it. A long screech of brakes: another horsecar at the crossing, bearing down on them.

Donoghue, E. Chapter 1, page 14 (L. 30-33)

This quote explains how Blanche saw Jenny for the first time and how Jenny extended her hand to Blanche to help her recover from the collision. But moments later, a horse-drawn carriage at the crossroads hit them both, leaving Blanche and Jenny injured.

"The man has dropped Jenny on the sidewalk. Is he going to stave her ribs in, stamp on her head?"

Donoghue, E. Chapter 1 Page 18 (L. 25-26)

This quote describes Blanche talking with Jenny and Durand at Durand's house. While they were talking, Blanche seemed to remember the previous accident that happened to Jenny, about how the man dropped Jenny on the sidewalk. She was worried about Jenny. Blanche hopes that it won't happen again.

There's blood trickling onto the woman's collar, Blanche notices now, and a trace of vomit on her chin. Blanche lets out a small groan. After all, for her sake, out of some misguided gallantry, this curious female got herself beat up.

Donoghue, E. Chapter 1, page 22 (L. 5-8)

This quote explains how Blanche was talking to Jenny at Blanche's house. Blanche saw the blood dripping from Jenny's body. The blood fell on Jenny's collar while they were talking, which made Blanche worried and reminded her of the accident that happened to them.

Blanche snorts. "She smacked me if she heard me singing."

"Quelle salope!"

"She said it would attract lightning," says Blanche, a little defensive. "Did you never hear that one that a song can turn the weather?" Jenny laughs. "More pure dumb superstition, I suppose."

"Some folks just like to hit kids," remarks Jenny, "the way others like a drink."

Donoghue, E. Chapter 1, page 25 (L. 7-14)

This quote describes the conversation between Blance and Jenny at Blance's house. Jenny asked Blance if she was taught to sing in Paris, but Blance said she might get beaten up if she sang. Jenny told Blance that a song could change the weather, but Blance didn't believe her.

Blanche's mind is moving as slowly as syrup. That wasn't thunder she had heard a matter of minutes ago, but bullets shattering the window. A hard hail missed Blanche, where she was sitting on the edge of the bed. Bullets winging over her head as she bent down to undo her right gaiter.

Donoghue, E. Chapter 1, page 29 (L. 13-16)

This quote explains how Blance remembers the incident on September 4 at the Eight Mile House saloon at San Miguel Station. Blance recalled how the bullet flew over her head as she bent down to remove her leg guards.

Blanche longs to get out of this room. This is some awful farce, misremembered in a dream.

"Why would the police need us to tell them today's bloody date?" objects McNamara. "All we need to say-"

"Jenny Bonnet has been shot by persons unknown at San Miguel Station," suggests his daughter.

Donoghue, E. Chapter 1, page 31 (L. 1-5)

This quote describes the conversation between Blance, McNamara, and his son. They were talking about the incident at San Miguel Station, which was the death of Jenny Bonnet. McNamara's son said that an unknown person shot Jenny.

"Dead," says Phil Jordan. "Shot dead,' you ought to say, or they might think she's only wounded, like."

"Jenny Bonnet shot dead by persons unknown at San Miguel Station'? 'In San Miguel Station?'" McNamara flounders as if this is a foreign language.

Donoghue, E. Chapter 1, page 32 (L. 12-16)

This quote describes the conversation between Phill Jordan and McNamara. Phill Jordan thought that the police would think she was injured if she didn't tell the truth, namely that Jenny had been shot dead by someone unknown. McNamara was surprised to hear that Jenny had been shot dead at San Miguel Station.

Blanche clammers off the barrel like a significantly older woman. Her bare left foot isn't cut, she notices dully; a dancer's soles must be rugged enough for broken glass. "It'll say on the form where the telegram's coming from," she points out, hoarse from all the screaming she did earlier. "Put 'Jenny

Bonnet shot dead' and be done with it."

Donoghue, E. Chapter 1 Page 33 (L. 19-23)

This quote describes Blance's condition. She was injured in her leg because of the incident last night, and her voice was hoarse because of all the screaming she had before. Blance read the firm from the telegram about Jenny's death.

Arthur tried to kill her last night. Only the wildest stroke of luck shielded her, a one-in-a-million chance. Blanche had no mark on her cheek except a tiny graze from flying glass. It should have been me, not poor Jenny.

Donoghue, E. chapter 2 (L. 30-33)

This quote explains how Blance thought when she woke up from his sleep. Blance was convinced that Arthur had killed Jenny. Blance felt sorry for Jenny. Blance wasn't badly hurt, just a little scratch on her cheek.

It feels like a pit has opened up at her feet—dangerously intense in the air. But Arthur wants to kill her and has already tried to kill her; what's there to lose?

Donoghue, E. Chapter 2, page 61 (L. 2-4)

This quote explains how Blance's mind was talking to Miss Beunon and Cartwright about Arthur. Who wants to kill him and has tried to kill him. Blance felt that he had to tell the truth to the detectives that Arthur wanted to try to kill him.

"He and his friend Ernest Girard, they've been making murderous threats."

Donoghue, E. Chapter 2, page 61 (L. 23)

This quote explains how Blance's conversation with Cartwright went. Blance told Cartwright that Arthur and his friend Ernest Girard had planned a bad thing, namely to kill Jenny Bonnet, Blance's friend.

Blanche decides, all at once, not to muddy the waters by telling the detective that it would have been her who'd gotten shot if Arthur's aim had been better. That's not important, and she can't prove it; all that matters is who killed Jenny. She must focus all her efforts on convincing Bohem that it was Arthur.

Donoghue, E. Chapter 2, page 63 (L. 15-18)

This quote illustrates how Blance wanted to tell the detective that it was Arthur who had killed Jenny and that Blance might have been shot if Arthur hadn't been a better shot. That was the important thing,

according to Blance.

The detective hasn't written any of this down. He consults a little diagram. "The bullets must have passed very close to you." "They'd have killed me too if I hadn't been bent over undoing my gaiter," says Blanche, eager to release that much of the truth.

Donoghue, E. Chapter 2, page 63 (L. 21-24)

This quote explains how the detective talked to Blance. The detective said that the bullet must have passed very close to Blance's head. Blance wanted to convince the detective that if she hadn't ducked down to open her leg guards, she might have been shot at that moment.

3.2 Striptease

The second social situation that appears in this novel is the striptease. Striptease: An act or dance in which a person gradually sheds their clothing piece by piece in a seductive or provocative way, especially to music. The people in the city are very accessible, so there are many jobs such as striptease in the city. But what often appears in the novel is Striptease. The striptease here is done at the House Of Mirrors.

Blance performs the striptease here. She did it to meet the needs of him and Arthur's companions. Even though Blance does the job subconsciously, she enjoys it. She was so well known for her work that many recognized her as the highest-paid striptease dancer in the city. This is very common in the city. Blance did so well that her superiors retained her. Blance is beautiful, and her body is so beautiful that she makes many men like her.

From the piano, the soft opening chords of a waltz. In the very center of the little stage, rising like the stigma of a flower: Blanche. All in white tonight, true to her stage name. She begins very slow and stately, as chaste as any ingenue in her first role; that's the trick of the skirt dance. With delicacy, with wonder, as if she's only just discovering the sleek waterfall of white satin spilling from her waist to her toes, Blanche circles the platform.

She shrouds herself in the glossy material (forty-four feet around) and lingers in its caress.

Donoghue, E. Chapter 1 page 8 (L. 4-11)

This quote describes how Blance worked as a stripper at the House Of Mirrors in San Francisco's Chinatown. This quote explains how Blance was dressed all in white that night. He danced to the music. He danced very slowly and majestically.

She acts as if she hasn't noticed the men in the tight rows of crimson velvet chairs, as if they aren't even

there. The Grand Saloon is already packed early on this Saturday evening in the middle of August. Lamplight ricochets from the floor-to-ceiling-looking glasses, and the red walls and matching tufted carpet seem to pulse with heat. Inside her frilled bodice, sweat is trickling down Blanche's sides. But she holds herself as serene as any swan spreading its milky wings.

Donoghue, E. Chapter 1, page 8 (L. 12-18)

This quote describes how Blanche danced without attention to the men watching her. She didn't seem to care about their looks because she was used to doing that. She even thought that the men who saw her dancing didn't exist. She was very calm while doing her job.

She makes a screen of the vast silk skirt to silhouette her curves. The Michetons must be leaning forward by now, eager to peer through the fabric, but she doesn't so much as cast them a glance.

Donoghue, E. Chapter 1, page 8 (L. 18-21)

This quote explains how Blanche enjoys her job as a stripper. She was so calm about it that she even used the skirt she wore as a tool to enhance her beauty in dancing until a man named Micheton wanted to see her. Until he peeked through the cloth.

Delibes's sweet melody gives way to the bolder theme, and Blanche starts to hop, glide, and spin. She pushes every pose to its precise extreme. Face dipped to one knee, she raises the other leg behind her, pointing her toes at the gilt-coffered ceiling.

Donoghue, E. Chapter 1, page 8 (L. 22-25)

This quote explains how Delibes played music for Blanche to dance to. Blanche enjoyed his work so much that he jumped, slid, and spun. He even did extreme poses to captivate the audience. He was good at his job.

The skirt slithers down her thigh, catching a little on the gauzy tights, threatening to turn inside out, and a few gasps erupt from the audience, even though they can see nothing yet—what thrills them most, Blanche knows is what they can only imagine.

Donoghue, E. Chapter 1, page 8 (L. 25-28)

This quote explains how Balance works at the House Of Mirrors in San Francisco's Chinatown. This excerpt describes how the skirt Blance danced in drew the audience's attention, so some were panting to get out of the place. Blance knew precisely what the audience wanted.

Blanche knows it is what they can only imagine, but she rights herself and starts waltzing again as the music returns to the calm opening tune. Her face was still cool and virginal.

Michetons who pay this much to watch a dance have complicated cravings. They need to be roused and refused at almost the exact moment.

Donoghue, E. Chapter 1, page 8 (L. 28-32)

This quote explains how Blance enjoys his work. He was a little worried about the audience's imagination while dancing, but he didn't care. He kept dancing when he heard the music played by Dellibes. Blance's face was virgin and cold. Micheton paid a high price to see Blance's performance that night.

Blanche is an expert tease, an alumnus who lights the flame and snuffs it, lights and snuffs it. She knows this routine so well, and the famous "Swanhilde Waltz" it's set to, that she can let her mind wander.

Donoghue, E. Chapter 1, page 8 (L. 33-36)

This quote explains how Balance is used to doing her job as a stripper. This quote says that Blance is an expert at her job. He worked as a stripper at the House Of Mirrors.

"Enough!" The joke suddenly sours on Blanche as if it's not as straightforward as day from her flowered bodice, fuchsia skirt, and general gaudiness that she's a showgirl, at least, and probably on the town. Why should she care? Who knows? If Blanche didn't want to be recognized for what she was, she wouldn't dress this way, would she? She never precisely intended to be a soiled dove (that curious euphemism), but neither can she remember putting up any real objection. She stepped into the life like

a swimmer entering a lake, a few inches at a time.

Donoghue, E. Chapter 1, page 17 (L. 4-11)

This quote explains how Blance views her work as a stripper. Blance feels humiliated for that she says, "Enough." It makes her think that he doesn't care about it. She doesn't even want it to happen.

But Maria makes a ghastly curtsy. "Blanche Beunon, Blanche la Danseuse, top of the bill at the House of Mirrors!" Jerking her head down the block toward the brothel. "I haven't had the honor."

"Blanche la Danseuse," repeats Jenny with a grin, "the famous dancer, that's right."

Blanche examines the litter around the valise to avoid looking at the woman's missing eye as if she might want something: a set of brass weights or a stained cravat.

Donoghue, E. Chapter 1, page 23 (L. 32-38)

This quote describes the conversation between Blance, Maria, and Jenny. Maria is Jenny's friend. Maria saw Blance and got acquainted with her. But when she heard the full name of Blance, Maria was surprised and started insinuating her by saying that Blance was the most expensive paid stripper in the House Of Mirrors. Jenny adds that Blance is indeed a famous dancer. This made Blance not want to look at Maria.

This bitch is trying to shame me. Wrath revives Blanche; her pulse bangs to life. "When you rent me a room where I can sleep without being shot at, I'll be delighted to pay."

Donoghue, E. Chapter 2, page 63 (L. 18-21)

This quote describes how Blance at San Miguel Station talked with Ellen, Jhon, and McNamara. They satirized Blance by calling her a prostitute. Blance responded by saying that she would accept their offer to sleep with her as long as she was safe from Arthur, who wanted to kill her.

3.3 Virus

The third situation that appears in this novel is Virus. Viruses are submicroscopic infectious agents that replicate only within living cells of an organism. Viruses infect all life forms, from animals and plants to microorganisms, including bacteria and archaea. The virus that appears in this novel is

smallpox. Smallpox, a severe infectious disease caused by the variola virus, has been eradicated. It is contagious—that is, it spreads from one person to another. People who have smallpox develop a fever and a characteristic progressive skin rash.

Most people who get smallpox recover, but about 3 out of every ten people who get the disease die. Many smallpox sufferers had permanent scars over large parts of their bodies, especially their faces. Some are left blind. Smallpox is an acute infectious viral disease with fever and pustules, usually having permanent scars. It was effectively eradicated through vaccination in 1979.

In this novel, the virus hurts the city's economy. The smallpox virus made people afraid to go outside their homes. Smallpox here has spread to the town, so people are terrified to do outdoor activities. Blanche and Arthur's son P'tit have smallpox, making her parents worry and fear. P'tit was very small when exposed to the smallpox virus.

Even top ballerinas had had their wages frozen while the Prussians were at the gates of the city, and this one half-starved, it was said, and succumbed to smallpox on her seventeenth birthday.

Donoghue, E. Chapter 1, page 9 (L. 4-7)

This quote is shown when Blance is at the House Of Mirrors in San Francisco's Chinatown. Blance was doing her job of dancing. This quote explains that the smallpox virus has attacked a top ballerina on her seventeenth birthday.

Goddamn it. Blanche has been trying to keep it outside the walls of her mind, the pestilence that began infiltrating San Francisco back in May. Smallpox: the very word makes her itch.

Donoghue, E. Chapter 1 page 9 (L. 8-10)

This quote describes how the samapar disease, the smallpox virus, has spread so widely that it has reached San Francisco since May. The word smallpox made Blance disgusted and itchy to hear it.

No, it's this strange heat that's wearing her out. The summer began civilly enough, with warm breezes whisking away the morning fogs, but now, heading into the second half of August, the City can't breathe. The air's a stinking haze of all the steams and soots San Franciscans can produce.

Donoghue, E. Chapter 1, page 12 (L. 5-9)

This quote depicts how summer has hit the city of San Francisco. The early summer was sunny, with a warm breeze. But by August, the air was no longer healthy. There was even one newspaper that said that there was a child who had a strange disease at that time.

One newspaper dug up an odd little fellow who'd been noting what his thermometer had told him every day since arriving in '49. This summer of 1876 is the hottest season in his records, with the mercury hitting ninety every afternoon.

Donoghue, E. Chapter 1 page 12 (L. 10-13)

This quote describes how the city of San Francisco was during the summer. It was the hottest summer the city had ever seen. So almost every afternoon was burning hot. One of the newspapers noted a child who developed a strange disease that summer.

The Pony Express Saloon is already advertising September's grand-prize- gala dogfight. Spotting a yellow smallpox flag nailed over the door of a dress shop, Blanche holds her breath and veers away.

Donoghue, E. Chapter 1, page 12 (L. 21-24)

This quote describes how the city of San Francisco was during the summer of that year. The summer brought pestilence, the smallpox virus. Smallpox had spread so much that the authorities put up yellow flags to alert them to the virus. When he saw the yellow flag, Blance held his breath and left.

According to experts, you look out for red dots on your face, hands, or feet. Not that they can agree on how you catch it, whether by poisonous vapors leaking from the ground or invisible bugs jumping from the sick to the well. And really, who can bear to stay shut up indoors holding their breath all summer?

Donoghue, E. Chapter 1, page 12 (L. 24-29)

The quote above explains how the government warned the people in the city to be aware of the smallpox virus. This quote gives the characteristics of the smallpox virus. Red spots on the face, hands, and feet indicate that a person has smallpox; experts tell us to be aware of this.

A river of faces, festively red-eyed, as if they've given up even trying to sleep till the heat breaks. Smallpox be damned, nobody's staying in tonight.

Donoghue, E. Chapter 1, page 20 (L. 2-4)

This quote describes the condition of San Francisco at that time. The heat was so hot that it made the air in the city unhealthy. Many places were closed because of the pestilence. So, Blance's workplace was not visited by the audience anymore, which made Blance upset about it.

The newsmen call Chinatown a laboratory of infection; if even half of what they say were true, Blanche thinks irreverently, she, Arthur, and all its other residents would be dead by now.

Donoghue, E. Chapter 1, page 23 (L. 13-15)

The quote above explains the view of a news anchor who thinks Chinatown is where the smallpox virus emerged. This quote describes the condition of Chinatown, which is said to be where the smallpox virus emerged. Blance doesn't believe in it. She thought that if Chinatown were a smallpox hotbed, she and Arthur would have died by now.

It occurs to her only now that while she, Arthur, and Ernest all got their scratches the last time the smallpox hit Paris, the same isn't true of P'tit.

Donoghue, E. Chapter 3, page 76 (L. 2-4)

This quote describes how Blance feels remembering her son P'tit. Blance was worried about her son. The smallpox had spread to Paris. This made Blance worry about her son if he got the smallpox virus.

Even after he's bare, his mottled skin boils with heat. Searching among all the scaly patches, Blanche can't find anything like a fresh scab on either arm to suggest that Frau Hoffman bothered to vaccinate the babies.

Donoghue, E. Chapter 3, page 83 (L. 35-37)

This quote describes the condition of P'tit's skin. Her skin was dotted with red spots from the heat. It was a sign of smallpox. Blance kept observing his son, especially his skin. Blance had just met his son after about a year.

"Gulli gulli!" Arthur tickles P'tit under the chin but gets no response. He takes both the tiny hands in one of his and lifts the limp arms. "Blanche. What's this?"

His tone makes her hurry over and peer at the red spots in both tiny armpits. "Putain de merde!" she curses. It couldn't be. Could it?

Donoghue, E. Chapter 3, page 90 (L. 7-11)

This quote describes Arthur's feelings when he saw his son after a long time. Arthur tickled him, but P'tit made no sound. Arthur was worried about his son; he saw red spots on P'tit's hand. Arthur was afraid to see that and thought of the smallpox virus.

3.4 Heinous

Heinous (of a person or wrongful act, especially a crime), utterly evil. Heinous is a word that can be said to be harsh. Heinous in this novel appears in chapter 4 and is much spoken by Blanche & Jenny. In that situation, heinous has words that can be said to be harsh. And painful. Words that can hurt others. Words that cannot be broken until they sound vile and evil. Those are such heartless words.. the situations below have Quotes quotes that offend people. Sounds heinous and cruel.

"It must be fun for you to let go of some stifling layers," says Blanche.

Donoghue, E. Chapter 4:203

So here Jenny wants to take off her jacket and vest, and Blanche looks so mean to say that to Jenny, who wants to take off her coat. Blanche says the jacket is strangling Jenny as if a jacket would kill Jenny.

"Though doing well, remember," said Blanche.

Donoghue, E. Chapter 4: 200

The situation in the following quote reads that Blanche is so vicious with a p'tit that he doesn't know anything. But Blanche seemed to blame the patient. In that situation, Blanche seemed harsh with a p'tit that says the usual stuff. The situation in the following quote shows that Blanche is so cruel to people

who know nothing.

Though doing well, considering," said Blanche.

Donoghue, E. Chapter 4:202

In this quote, Blanche is talking to the patient with subtle sarcasm. It was too pronounced to see that Blanche didn't like it.

"Seeing someone who the poor girl with tight sleeves had to open half her dress to prove he has it."

Donoghue, E. Chapter 4:204

He added with a dirty laugh. Blanche also laughed, imagining it; what a terrible girl. Here, you can see that Jenny is cruel by joking with Blanche. Even if it sounds like a joke, the words express vicious.

"He's disabled."

Donoghue, E. Chapter 4:206

Here, Blanche's friend explains that the person still has a complete body, but Blanche says such a cruel word instead. Indeed, the person is disabled, but we should respect the person. We can't just say he's disabled. Those two words can hurt other people's feelings.

"Then there are other babies that look like this?"

Donoghue, E. Chapter 4:206

Here, Blanche asks Jenny what she thinks is a vicious question. Here, Blanche asks Jenny what I believe is a vile question. Well, it's like the baby is the only one deformed. And only that baby is scarred; there's no other baby... how heartless of her. It's like she has no heart.

"I've seen worse."

Donoghue, E. Chapter 4: 207

This quote describes a conversation between Jenny and Blanche. The statement here strikes me as vicious. Because Jenny "No sign," she concluded, staring at P'tit, head tilted to one side.

"Frog legs, of course, pounded with sherry."

Donoghue, E. Chapter 4: 211

Here, Jenny and her friends are cooking, and while sherry, she is pounding frog legs. This is, in my opinion, an abominable word. How could they have the heart to mash the legs of a word? It's so vile and heartless.

"Ten toes, but only eight," says Jenny

Donoghue, E. Chapter 4: 212

This quote describes a conversation between Jenny and Blanche. Jenny immediately replied. Blanche says that the word is the same as us except for the fingers... No human being is perfect in this world. But if you continue to insinuate the weaknesses of other humans... it isn't kind.

"Anyway, I'm done with that bitch. He was the one who arranged."

Donoghue, E. Chapter 4: 214

In this sentence, it also looks vicious. Karna Blanche said that his ex was a bitch. This sentence also looks cruel. Because Blanche says that her ex is a bitch. Even though what she said was not necessarily true. It hurts Jenny's feelings.

"Ah, hello again, Frog Girl," says Arthur

Donoghue, E. Chapter 4: 219

The men smelled the sweet, pungent odor of smoke. The words sounded cruel because Arthur called Jenny a frog girl. It's okay to joke around. But if it hurts people's feelings? Can we conclude that it's funny? Joking?.. it just sounds vile.. how can you mock your friends with animal names?

"The Swedes know nothing," says Ernest

Donoghue, E. Chapter 4: 221

These words sound like disdain and vicious because they are bad words. These words sound like insults

but also cruel because they are bad words. It is patronizing to the Swedes who communicate so evil and vile.

"Listen, you pygmy mule," says Arthur.

Donoghue, E. Chapter 4: 223

It sounds like a joke, but it's fierce to call a friend a dwarf. If the friend is short... but can't understand his feelings. The joke is that sometimes we have to know the limit.

"Your time is left, Frog Girl," growled Ernest.

Donoghue, E. Chapter 4: 223

It's like her friend's nickname, Jenny, but calling her friend a frog sounds mean to her. His friends nicknamed him Jenny, but it wasn't kind to him to call his friend a frog. If it's just a nickname... but we have to be able to adjust to the other person, is he comfortable with the nickname? Or not.

4. CONCLUSION

Based on the data analysis in the findings and discussion, it is concluded that in the novel *Frog Music* by Emma Donoghue, four social conditions appear novel: violence, striptease, virus, heinous, tense, romantic, and mother's sacrifice. The first social situation in this novel is violence, the earliest situation described and told by. Violence in this novel is more towards physical violence. The second social situation that appears in this novel is the striptease. Striptease: An act or dance in which a person gradually sheds their clothing piece by piece in a seductive or provocative way, especially to music. Blance performs the striptease here. She did it to meet the needs of him and Arthur's companions. Even though Blance does the job subconsciously, she enjoys it. She was so well known for her work that many recognized her as the highest-paid striptease dancer in the city. The third situation that appears in this novel is Virus. Smallpox here has spread to the town, so people are terrified to do outdoor activities. Blanche and Arthur's son P'tit have smallpox, making her parents worry and fearful. P'tit was very small when exposed to the smallpox virus. The fourth situation that appears in this novel is heinous. Heinous (of a person or wrongful act, especially a crime), utterly evil. Heinous is a word that can be said to be harsh. Heinous in this novel appears in chapter 4 and is much spoken by Blanche & Jenny. In that situation, heinous has words that can be said to be harsh. And painful words that can hurt others. Words that cannot be broken until they sound vile and evil are heartless.

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