CHAPTER 3

METHODS OF THE STUDY

3.1 Research Approach

Paula Saukko, in his book entitled *Doing Research on Cultural Studies* classifies three methodologies in doing research on cultural studies based on the context of the research. First, is lived experience research approach, second is text or discourse research approach, and third is approach to analyze macro process of globalization (10). In this study, the first approach will be used, since the issue of this study is exploitation which has associated with resistance. Moreover, in lived experience research approach, there is lived resistance study. A resistance, as a one of Marxist concept, provided early cultural studies with a way to argue that people have some creative and critical abilities to 'resist' the domination (Saukko 39). John. W Creswell distinguish three types of research approaches on cultural studies, they are qualitative research, quantitative research, and mixed research (4). Qualitative research is "a mean for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell 258). In order to gain deep analysis and comprehensive understanding, the writer used Marxist literary criticism to analyze exploitation toward labor that happen to Max da Costa, the main character in *Elysium* movie. To use of one of those approaches is based on the research goal. Selecting the method of the research must be based on the research problems and goals. The object of this research relates to social and humanity problem, which is exploitation. Therefore, the most suitable method

to be applied in this research is qualitative method. Furthermore, the writer explained the research approach, method of data collection, and the method of data analysis in the following sub-chapters. Hopefully, the qualitative method that applied in this study would obtain deep analysis and findings of the impact of exploitation issue in *Ellysium* movie.

3.2 Data Source

The primary data of the study was taken from film entitled *Elysium* that was produced in 2013 and directed by Neil Blomkamp. The writer focused on the scripts and scenes that showed Matt Damon performed as main character Max da Costa. By capturing some scenes in this film, this study expect to make a more comprehensive analysis. This study use Marxist literary criticism by Karl Marx as the primary theory because the writer wants to reveal the representation of exploitation towards labor in the *Elysium* movie. That primary theory is used for the main tools to analysis. In addition, the writer will also need the secondary sources of data including other related books, internet sources, and journal articles to strengthen the analysis and to help the writers in discussing the issue of exploitation context.

3.3 Scope and Limitation

In order to have a comprehensive and deep analysis, scope and limitation were applied. From non-narrative aspects, this study will be focused on a film entitled *Elysium* (2013). The focuses were on the scenes and scripts which shown Max as the main character and several Max's friends as proletariat who live in Earth were exploited by government in Elysium. Furthermore, in order to obtain

deep analysis, this study would also analyze a non-narrative aspect, such as: shot, color, and angles, to make the analysis stronger. This limit helps the writer to find the indication of exploitation by bourgeoisie which are portrayed in *Elysium* movie.

3.4 Technique of Data Collection

This study is analyzing the text, which according to Mc.Kee, a text is something written, photo, music, movie, lyric, advertisement, video, and etc. that contain certain meaning (Ida 40). The main source of data in this study is from the movie itself. Movie as an audio-visual product was treated as a cinematic text which consists of form and style. The data were analyzed by choosing and focusing on several scenes in the film that portrayed Max exploited by bourgeoisie. The writer used narrative aspect that could be taken from conversation scripts. Finally, the writer used non-narrative analysis by using the cinematographic compositions, such as: camera (angles and the movement of the camera), scene (colors), and costumes. By doing non-narrative analysis on movie, it helped the writer to easily understand the technical process of the film scenes that were related to the whole story in *Elysium* movie.

3.5 Technique of Data Analysis

The writer applied both narrative and non-narrative analysis in this study. In narrative data analysis, the writer used *Elysium* movie as the primary data to explore exploitation towards labor. The writer elaborate the narrative aspects by using the concepts from marxist literary criticism by Karl Marx. Moreover, the writer used the non-narrative aspects that could strengthen the analysis in this

study. According to Charles E. Bressler in *Literary Criticism: An Introduction to Theory and Practice* (205), there were some questions to be asked when analyzing text by using Marxist literary criticism, they are:

☐ What class structures are established in the text?

☐ Which character or groups control the economic means production?

☐ Which characters are oppressed, and to what social classes do they belong?

☐ Which characters are the oppressors?

☐ Does the text/work suggest a solution to society's class conflict?

☐ What is the dominant ideology revealed in the text?

Those questions will be simplified into three main stages:

1. Finding the exploitation towards labor

The beginning of the film showed the representation of exploitation towards labor. It showed Max da Costa working in 'Armadyne' factory as a labor. He was a poor orphan boy who wanted to change his life by go to Elysium planet, but he felt that he couldn't go there because he just poor people who live under poverty. Narrative aspect helped the writers to find out Max's struggle to get out from exploitation and poverty.

2. Finding Capitalist Ideology

The ideology of the text was found by doing deep analysis. To break down ideology in movie, the writer must first discover the definition of ideology. As Louis Giannetti said in his book *Understanding Movies*, "Ideology is usually defined as a body of ideas reflecting the social needs and aspirations of an individual, group, class, or culture" (412). This terms is generally associated with politics and party platforms, but it can also a given set of values that are implicit in any human enterprise in filmmaking. The story, scenes, acts, and even properties could give new perspective about the hidden message in each film. In order to find the ideology deeper analysis of both narrative and non-narrative are needed.

3. Finding How the Proletarian's Fight Against The Exploitation Itself

What is happen on Earth in the movie, it was an affect of corporatocracy system. 'Armadyne' is the biggest factory in Earth was controlled by corrupt CEO, and he colluding with corrupt secretary government in Elysium. The owner of 'Armadyne' doing some agreement to obtain a license in order to keep the factory operating in Earth. Thus become a trigger for proletarian to fight against exploitation and oppression.

3.5.1 Narrative Analysis

Narrative analysis is used to understand how the story and the storyline is structured. Narrative aspect in film basically contains information about what is going to be showed by the director, and how the story is made and developed in the whole film. Narrative aspect of film also carries information about the linear

and logic storyline (Ida 91). Narrative analysis is conducted in this study to find the evidence of some issue which is being discussed. The narrative aspects which are chosen in this study are character and storyline of the films. The character is important to be analyzed because the character is the main object of the analysis, Therefore, character becomes the important narrative aspect which has to be put in the analysis. The story line is also important because it is the source that tells how the main characters exploited by ruling class. Without analyzing the storyline, it is not possible to analyze the characters. For the process of doing narrative analysis, as mentioned in the technique of data collection, the writer will transcribe the dialogues to understand the storyline of the film. After completing the transcript, the writer will determine which part of the dialogues provides evidence of the issue being discussed into the sub-chapters and make it correlate with the theory applied.

3.5.2 Non-narrative Analysis

James Monaco in his book *How to Read A Film. The World of Movies, Media, Multimedia,* describe film is not a language in the sense that English, French, or mathematics is. However, film is very much like language. People who are highly experienced in film see more and hear more than people who seldom go to the movies (152). Since film is a moving picture, the writer has to examine the non-narrative aspects in the analysis. The writer uses the shot, color, and angle of the movie. Those non-narrative aspects will be useful to reveal the implicit meaning of the film. The writer will be able to discover the 'hidden' meaning

which cannot be found with the narrative aspect by applying the non narrative aspects.

The camera is used as a way of giving interpretation from the spectator. It causes camera become the most important part in analyzing film. Camera can create the varieties of shot and angle. Basically, there are six kinds of shot according to Gianetti, which include extreme long shot, long shot, full shot, medium shot, close-up shot, and extreme close-up shot (10). Because every shot has certain meaning, the writer has to choose the frame of the films precisely in order to discover the representation of the character. Angle is also a non-narrative aspect which is produced by the camera. Angle is determined by the position where the camera is placed, not the subject photographed. Gianetti also states that there are five basic angles in the cinema; bird's-eye view, high angle, eye-level shot, low angle, and the oblique angle (13). As same as the shot, certain angle will determine certain meaning. Thus, the writer will be able to analyze the representation of the characters from the angle of the camera in capturing the object. In brief, shot and angle, would reveal the "hidden" meaning which is not mentioned in the narrative aspects and it can be the answer of the statement of the problem.

The non narrative aspect of the films is managed to convey meaning. Generally, there are two ways in naming the meaning, denotatively and connotatively. A film image or sound has a denotative meaning: it is what it is and we don't have to strive to recognize it (Monaco 161). Denotative meaning then is the real meaning depicted directly through the image and sound in the film.

Considering denotative quality of film sounds and images is strong, it is common to discover that these connotative meaning are very much a part of the film language. In fact, many of them stem from film's denotative meaning. Film has its own unique connotative meaning. Thus, the writer has to be pay attention in conducting the non-narrative analysis because it contains certain meaning based on how the filmmakers depict it.