CHAPTER III

METHODOLOGY

This chapter elaborates the research method in order to obtain the answer of the problems stated in chapter one. The research approach, limitation, techniques of data collection and data analysis are all presented here. All these steps are explained below.

3.1   Research Approach

The research is mainly focused to describe how woman is represnted in Indonesian horror movie posters and the messages appear in the posters. The writer analyzes the representation of woman through the images, colour, linguistic signs, and also background appearing in the posters. The research, therefore, uses qualitative method since it is considered as the most suitable method for this issue.

Qualitative method is a way of interpretative approach focused on understanding the meanings and relate to the phenomena (actions, decisions, beliefs, values, etc.) within people's social activities (Lewis 2003; Hall 1997,p.6). Since the theory used is semiotics, the qualitative method that is used in this research is in the field of textual analysis. Qualitative research is considered as the most appropriate for semiotic (Chandler 2002, p.142). The qualitative research in textual analysis is needed here because text is always related to self-representation. The text is always constructed and produced by the culture and also the social life of human being

(Silverman 2004, p. 58). Considering that this research uses qualitative method, the data would be described in the form of words, not in numbers.

3.2   Data Sources

This study is bordered into the Indonesian horror movies posters that the films are produced in around 2001 - 2011. The reason of why Indonesian horror movies are picked in this research is because horror genre is the most popular among other genre in Indonesia. Based on filmindonesia.or.id, from 83 movies produced in 2011 and divided into 14 categories of genre, there are 21 horror movies has been produced in Indonesia. In 2010, from 82 movies, there are 23 horror movies played in theatre. In ten years, there are at least two horror movies become box office in Indonesia. However, the research does not analyze the movie, but only analyzes the posters of Indonesian horror movies. The data were collected from any website, such as filmindonesia.or.id, 21cineplex.com, etc.

3.3   Limitation

In order to gain the comprehensive analysis, a limitation was applied in this study. The writer picked three limitations in this research. First is about the limitation of the movie posters. The movie posters that were chosen in the research is Indonesian horror movie posters produced in around 2001-2011. This was picked because the horror movie is increasingly produced after the reformation era. Reformation era becomes the starting era for people to express their ideas, including

in producing the movies. In this era, many Indonesian movies have been produced, including horror movies.

Second limitation is the chosen poster. The writer picked three posters that have the biggest number of audiences at that period. Three posters of the box office movies in 2001-2011 is considered to be appropriate enough to represent 10 years. The last one, the writer only analyzed the representation of woman character shown in those posters, either as protagonist, antagonist, or ghost. It means that the writer did not analyze male character in the movies.

3.4   Technique of Data Collection

The first step in collecting the data was searching out all of the Indonesian horror movies that produced in 2001 – 2011. The data were taken from internet, not only searching out in 21cineplex and filmindonesia.or.id websites, but also through any website. The writer found more than 110 posters of horror movies produced in 2001 - 2011. Next, the posters were sorted by year order. The posters were then picked based on the biggest numbers of viewers and the existence of woman image. The chosen posters are: *Jelangkung* (2001) which got around 1.3million viewers, *Kuntilanak* (2006) which got 1.5million viewers, and *Terowongan Casablanca (2007)* which got 1.2million viewers.

Figure III.1, III.2, and III.3

3.5   Technique of Data Analysis

Firstly, after all the required posters were chosen, they were sorted out by the year of the production and also the released date of the movie. The poster which movie was released in advance was analyzed first. This kind of classifying process is done to make the analysis easier. Secondly, each of selected posters was analyzed by actively reading. The posters were analyzed based on the linguistic messages, non coded-iconic message and coded-iconic message that appeared in each of the posters.

a. *Linguistic message*: In this point, the writer analyzed the text itself. The text may be shape in every word that appears in the poster. The data includes the title, caption and the details that explained in words (Crow 2003, p.75). In linguistic message section, the word is divided into two functions: anchorage and relay. Anchorage text always contains ideological message while relay is less ideological and even only a complimentary of the image (Crow 2003, p.76; Barthes 1977, p.41).

b. *Non coded-iconic message*: In this point, the writer described the visual message without a code (Crow 2003, p.76). In this section, the writer described the entire visual sign that appeared in the poster without related to ideology.

c. *Coded-iconic message*: This is the last part of the three points of the posters analyzed by the writer. In coded-iconic message, the writer described the symbolic code (Crow 2003, p.75). The connotation message can actually be related to some ideology that happens in life. In this coded-iconic message, the sign is divided into two levels of meaning: denotation and connotation (Tanaka 1999, p.2). In denotation, the sign is read in literal meaning. While in connotation, the sign is always related to the socio-cultural and always contains ideological meaning (Chandler 2002, p.138). In connotation meaning, the meaning is related to the linguistic message. This is considered that in connotation, it refers to how language is used (Chandler 2002, p.141).

After analyzing those three points, the writer analyzed myth derived from the data. As Barthes said that photography has different and deeper meaning than other signs, so the myth was needed to be analyzed. In myth level, the messages in which culture engages images and texts to convey ideological meaning are elaborated (Allen, p.22; Chandler 2002, p.145). Finally, the steps of data analysis might be summarized as the following:

1. Classifying the data.

2. Elaborating findings through three messages: the linguistic messages, non-coded iconic messages, coded iconic messages and the myth of women representation that appears in three movies posters: *Jelangkung, Kuntilanak*, and *Terowongan Casablanca*.

3. Interpreting the data

4. Refining the conclusion