

CHAPTER 3

METHODOLOGY

In order to have sharp analysis and gain comprehensive understanding, there will be two steps of method used in this study. First is method of data collection and the second is method of data analysis. The first method will provide valid and useful data to be analyzed with the second method. However, first the research approach needs to be determined in order to guide the methods of the study.

3.1 Research Approach

This study focuses on the depiction of masculine representation in the movie *Clash of the Titans*. Paula Saukko in his book entitled *Doing Research on Cultural Studies* explain that there are three methodologies to analyze cultural studies based on context. First is lived experience research approach, second is text or discourse research approach and third is approach to analyse macro process of globalization. Film is categorized in the second approach. Film here is analyzed as a text or discourse therefore the methodology used in this research will be a qualitative methodology. Qualitative research will be used in this study to further explore the question understanding, and reading the phenomenon.

3.2 Data source

Sources of the data in this study are from movie *Clash of the Titans*. This movie is published in 2010 that directed by Louis Leterrier. The stars in this movie such as Sam Worthington, Liam neeson, and Ralph Fiennes. This is a remake movie with the same title in 1981. *Clash of the Titans* follows demi-god *Perseus* (Sam Worthington) as he seeks revenge against the gods after the death of his family. His quest will see him embark on a grand adventure where he must battle many fantastic and horrifying creatures in order to rescue *Princess Andromeda* (Alexa Davalos) and the doomed city of Argos from the wrath of the God. However, the writer will focus only on the scenes which shown *Perseus* performing masculinity aspects. Those scenes are wished to provide enough data about the representation of masculinity.

3.3 Scope and Limitation

In order to gain the comprehensive analysis, a limitation is applied in this study. The writer will only choose the main character which is *Perseus* as the object of analysis because he is the character that represents masculinity more than any character in this film.

3.4 Technique of Data Collection

To collect the data, the writer started by watching *Clash of the Titans* and select scenes that present the depiction of masculinity performed by Perseus; the writer watch movie more than once in order to ensure that he chose the right scenes.

The writer will focus on the screenshots and the dialogs from the selected scenes. The selected scenes are scenes that show illustrative depiction of hegemonic masculinity in the film, such as from language, costumes worn, and shooting techniques.

3.5 Technique of Data Analysis

In analyzing the data, there are some steps involved. Firstly, the film was analyzed by watching it. Then determine the appropriate scenes to study and do a screen-capturing to limit the analysis. After got a suitable screen capture, then the writer is trying to manage the scene using narrative and non-narrative aspects. Narration is about story, plot, conflicts, and characterization in the film, whereas Non-Narration is concerning about camera technique and costume. After the data are broken down into narrative and non-narrative categories, the findings will be interpreted by using theory of hegemonic masculinity by R.W. Connell.

3.5.1 Narrative Aspect

Story is a chronological order of all events presented by the text while plot is everything that the text explicitly presents. The data from narrative aspect will be gained by understanding and reconnecting the story and plot.

Narrative is the most important aspect of the film. Audiences tend to prefer to see a nice narrative rather than just enjoy the visual effects. Narrative itself means 'a chain of events in cause-effect relationship occurring in time and space' (Bordwell 75). To be able to explain or knowing narrative, story and plot are needed to explain something that is not so visible. Story is set of all the events in a narrative, both those explicitly presented and those viewers infer (Bordwell & Thompson 76). Plot is used to describe everything visible and audible in the film. The structure of a film is the story and plot. These two things are necessary to explain about what is happening in the film.

3.5.2. Non-narrative Aspect

Since the purpose of analyzing non-narrative is to support the analysis therefore only three aspects of Non-Narrative that will be analyzed; costumes, type of shots, and setting. These three aspects are chosen because those aspects are the most prominent aspects from the film.

In contrast to the narrative, non-narrative aspects did not see from the context of the story and plot, but much more than that. Non-narrative is seeing the visual aspect in a movie. Non-narrative needed to analyze and read the

movie. To analyze the representation of masculinity in the film *Clash of the Titans*, there are some visual aspects will be analyzed as costumes and type of shots.

3.5.2.1 Costumes

In a movie, costume serves to reinforce the content of the story. Costumes help in creating the character of actors. They enable the actor to fit with a certain historical period, social class and lifestyle, and even to determine what is possible and not possible to be done by the actor (Abrams, Bell & Udris 94). According to Bordwell, costumes can play important motive and causal roles in narrative (Bordwell & Thompson 122). The color of the costumes can also be used to suggest change and transition (Giannetti 354).

As Giannetti said on his book, Costumes can represent another language system in movies. A symbolic form of communication that can be as complex and revealing as the other language systems filmmakers use. A systematic analysis of a costume includes a consideration of the following characteristics which is period, class, sex, age, silhouette, fabric, accessories, color, body exposure, function, body attitude, and images (Giannetti 357).

3.5.2.2 Type of Shots

Image capture and angles of shot in a movie is a very important aspect. Because in every corner of the taking has its own meaning and definitions.

According to Giannetti in his book entitled *Understanding Film*, there are six basic categories on image capture, which is the *Extreme Long Shot*, *Long Shot*, *Full Shot*, *Medium Shot*, *Close-up*, and *Extreme Close-up* (Giannetti 11).

Extreme Long Shot or *Establishing shot* is image taken from a very far distance, will find no object anymore but the background. Thus it can be seen the position of the object to its environment. If people are included in extreme long shots, they usually appear as mere specks on the screen. *Long Shot* is image taken from a distance; the whole object is exposed to a background object. *Full Shot* is capture full image object from head to toe. *Medium Shot* is taking image from medium distance, if the object of it is visible only half his body alone (from the stomach / waist up). This allows viewer to get to know the character more closely by viewing their facial expressions and body language.

Close-up is the image taken from a short distance, only a portion of the object that looks like just his face alone or a pair of new shoes foot. This used to introduce a character and allows the character to show emotions. It can be used to heighten tension. The last *Extreme Close-up* is an image that shot a very detailed look like a player's nose or lips or tip of the heel of the shoe. Purpose of this shot is to make the viewer aware of some specific detail in the film.

Perspective taking picture or angles of shot is another important aspect in a movie, the angle from which an object is photographed can often serve as an authorial commentary on the subject matter. If the angle is slight, it can serve as a subtle form of emotional coloration. If the angle is extreme, it can represent the major meaning of an image (Giannetti 14). *Bird's-eye View*, *High Angle*, *Eye-level Shot*, *Low Angle*, and *Oblique Angle* are the basic angles in the film.

Bird's-eye view is shot that shown from directly above. This is a completely different and somewhat unnatural point of view which can be used for dramatic effect or for showing a different spatial perspective. In certain contexts, however, this angle can be highly expressive. In effect, bird's-eye shots permit us to hover above a scene like all-powerful gods (Giannetti 17). *High Angle* is a shooting angle just above the object. It is used to make the character look small and also indicate that the character is weak or inferior.

Eye Level is a shooting angle by angle eye level object. It is used to indicate that the character is on equal footing with the audience. It suggests reality. *Low Angle* is Angle Shots taken from the bottom of the object; the angle of the picture is the opposite of high angle. It is used to make the character look big and indicates that the character is powerful and dominant (Giannetti 19). *Oblique Angle* is a shot which is photographed by a tilted camera. When the image is projected on the screen, the subject itself seems to

be tilted on its side. This angle is sometimes used for point-of view shots—to suggest the imbalance of a drunk, for example. Psychologically, oblique angles suggest tension, transition, and impending movement.