

CHAPTER 3

METHOD OF THE STUDY

3.1 Research Approach

Because this study aims to see how Yakuza portrays the concept of Postcolonial, so the study uses interpretative approach as its methodology to provide an adequate reflection of mass experience of the culture (Cresswell 35). Max Weber stated that the qualitative approach stresses on the importance of the individuals' interpretation put on the actions and reactions of others (cited in Jackson). He stated that:

Rather than confining itself to behavior alone, the interpretative approach examines how people make sense of their lives, how they define their situation, and how their sense of self develops in interaction with others. Humans are always in a process of becoming: they are influenced by how they see themselves, by how others see them, and by what they want to become. (35)

In interpretative approach, the writer could find role models of the object. A role model is the extent to which an individual chooses to mimic someone else's attitudes and behaviors (Weber cited in Jackson 5). In this case, Han as the object of the study is actively choosing to be like an American. This approach could be a tool to understand the reality experienced by people and determined by context and individual perceptions of meaning and the approach can be done with document analysis. (Jackson 12).

Referring to the approach, the writer applied qualitative method to interpret the data. According to what Jackson explained about qualitative research method:

Qualitative research emphasized verbal descriptions and explanations of human behavior. Rather than concerning itself primarily with representative samples, qualitative research emphasizes careful and detailed descriptions of social practices in an attempt to understand how the participants experiences and explain their own world. (17)

The qualitative research method could contribute to the writer's analysis, it would give specific and many data as the result (Mack vi). Therefore, the chosen method would be very useful for this research. There are two approaches used by the writer to analyze this research, narrative and non narrative film approaches.

3.2 Data Sources

There were two types of the data used in this study, primary and secondary data. The writer used the original VCD of *The Fast and Furious: Tokyo Drift* as the primary data. The duration of the film was 1 hour and 44 minutes. This VCD was produced by Universal studio and distributed by Vision Indonesia. The primary data were analyzed and supported by the secondary data to come to the final conclusion. In this study, the writer used journals, previous studies, electronic books, and other sources as the secondary or supporting data to find the appropriate method, theory, and phenomenon.

3.3 Scope and Limitation

The writer examined the concept of Postcolonialism in *The Fast and The Furious: Tokyo Drift*. To keep the study in the expected field, the topic of analysis of this study focused on the issue of Postcolonialism shown through Yakuza portrayed as the 'other' as portrayed in the film.

Since the film contained 104mins scene, the writer only focused on the narrative and the non narrative aspects in analyzing this study. The other subjects outside the limitation were not analyzed in this study.

3.4 Technique of data collection

In this study, several steps were conducted to collect the data. The writer used purposive sampling in this study. The purposive sampling will generate a sample that will be useful to answer the research question (Teddie 84). Through purposive sampling, the writer chose several frames which needed in the analysis. The first step of the purposive sampling was sorting certain scenes in the film showing Han's acting. After sorting the scenes, the writer captured the frames of the scenes that consisted of Han's performances with his car and also his acting with Sean Boswell. The next step was transcribing the dialogue. The last, those frames were elaborated based on the narrative and the non-narrative aspects and the theory was applied to analyze the frames. After all of the data were collected, the writer saved the captured scenes for the Data analysis.

3.5 Technique of Data Analysis

After the data were collected, the writer analyzed them by using the narrative and the non-narrative analysis. The narrative and the non-Narrative aspects cannot be separated because each aspect supports each other to come to the analysis' result. The writer sorted and selected the most appropriate data for the research. Since the focus of this study was Han, the writer filtered the data that contained Han's action only, which were conveyed in the chosen scenes according to the narrative and the non-narrative contents.

The final step done was the data synthesis and analysis process. The writer associated related the data with the theories. The writer analyzed the primary data by using theories to get the final answer. Synthesis means making correlation and connecting one category to theory to make the whole analysis stays on the main focus of the study. Based on the analysis, the writer took a major line and made final arguments of the result. The analysis was split into some parts based on the issue using the narrative and the non-narrative analysis.

3.5.1 Narrative

We define narrative as a chain of events related by cause and effect occurring in time and space and involving some agency (Wilkins et al 2).

According to the critique above, Bordwell states that definition of narrative is a connection between all events or story related by cause and effect in time and space, while for Bruner, narrative is about the agency and intentionality.

The agency here is the character or the narrator of the story who caused the chain with the effect of their acting as the main causes (cited in Wilkens 2).

As stated by Wilkens, narrative is the oldest and most detail form for organizing information and human experience. This fact creates a significances form of research in concerning narrative and its importance understanding and comprehension (1). Based on Timothy Corrigan, the meaning of narrative in film is:

... the art and craft of constructing a story with a particular plot and point of view. Narrative film developed out of a long cultural, artistic, and literary tradition of storytelling, showing characters pursuing goals, confronting obstacles to those goals, and ultimately achieving some kind of closure. ... At its core, narrative maps the different ways we have learned to make sense of our place in history to the world, as well as how to communicate with others. (216)

As Kenneth Quinn's opinion on his book, *How Literature Works* (1992)

The primary appeal in all stories is to our natural human appetite for narrative. Things happen, characters are created, scenes described, people talk. Narrative made the story complex, it can be seen from every text upon our minds as we read it (61).

This study focused on how the idea of Postcolonialism was constructed in the film's narrative structures. In Narrative analysis, the object of the research is the story itself (Riessman 1). According to Louis Giannetti (2014), there are

several elements which can be found in the narrative film; character, plot structure, style and actor (328). For Sengupta, Postcolonialism in a film could make different interpretation about a film.

The film is an expression of mixed standpoints: it is possible both to interpret it as a deliberate exploration of third world poverty and to simultaneously read it as a postcolonial narrative, a complexity of purpose made possible by the various interpretations that the text lends itself to (162).

3.5.1.1 Character

Character of the film is a main part of the action (Corrigan 224). He added that the character could operate the specific narrative functions, and some producers using popular actor to make them nearly become mythic figures (ibid). According to Corrigan, character has functions such as follows:

1. As the conventions of realist characterization and the casting of charismatic, they often encourage the audience to do, underlie the characters, and shape the personae.
2. The blending of fantasy and realism character could create recognizable in terms of audiences' experiences and exceptional in ways that make the audiences interested in them.

Character divine and explores people's psychological complexities. The character is not only shown in the screen, sometimes the filmmaker makes it as 'voice-over' to shown the character.(Giannetti 331)

Besides the character's functions, Corrigan added the coherence of the characters such as:

1. Values: The character coheres in terms of one or more abstract values, such as when a character becomes defined through his or her overwhelming determination or treachery.
2. Actions: The character acts out a logical relation between his or her implied inner or mental life and visible actions, as when a sensitive character acts in a remarkably generous way.
3. Behaviors: The character reflects social and historical assumptions about normal or abnormal behavior, as when a fifteenth-century Chinese peasant woman acts submissively before a man with social power.

3.5.1.2 Plot Structure

Stories provide a simple and versatile form for relaying information, allowing people to communicate across time (e.g from one generation to the next) and space (e.g from town to town or country to country) (Wilkins et al 1).

In a story, the author overtly manipulates and scrambles the plot to maximize a thematic idea. The functions of the plot itself are to help the storyteller to tell the story and to define his/her point of view by the structural pattern (Gianetti 332).

The audiences are never really passive in the film's plot. Even the audiences feels boring, they still want to know where the action is leading.(337)

According to Corrigan (222):

The plot orders the events and actions of the story according to particular temporal and spatial patterns, selecting some actions, individuals, and events and omitting others. The plot of one story may include the smallest details in the life of a character; another may highlight only major, cataclysmic events. One plot may present a story as progressing forward step by step from the beginning to the end; another may present the same story by moving backward in time. One plot may describe a story as the product of the desires and drives of a character, whereas another might suggest that events take place outside the control of that character.

One of the popular structures is a classical paradigm (Aristotle cited in Gianetti, 2014).According to Bressler in his book, *Literary Criticism*(1994), there are three questions that could help the writer in analyzing the study:

1. Divide the binary opposition.
2. Analyze the issue that occurs in the film.
3. Find and analyze the effects of the issues.

For Rosebaum cited in Tuttle, plot of the story could telling a story which becomes a ruler for all the film's structures of the film can theoretically explained

to the audiences, furthermore, its audiences could understand the meaning of the film.

3.5.2 Non Narrative

The Postcolonialism is still linked to the non-narrative aspect in conducting the analysis in this study. The non narrative aspects also have an important role in exploring the idea. People describes themselves, their stories, beliefs, attitudes, desires and dreams in the images they make (Robert Hughes cited in Gianetti 1).

According to Gianetti, *mise-en-scene*, a visual element, has to be included to any theatrical performances. In films, *mise-en-scene* is a visual convention, photographed image, pattern and shape that are presented on a flat surface within a frame and a fluid choreographic (47).

According to Corrigan (70), the elements of *mise-en-scene* are:

1. Settings and Sets

The setting in a film is a fictional or a real place where the actions and the events of the film occur, while the set is strictly speaking a constructed setting, often on a studio soundstage; but both settings and sets can combine natural and constructed elements.

2. Scenic and Atmospheric Realism is the term used to describe the film portrays real pictures of a society, person, or some other dimensions of life. Realism refers to psychological or emotional, recognizable or logical actions and developments or convincing views and perspectives of those characters or events. Scenic and Atmospheric Realism is the term used to

describe the film portrays real pictures of a society, person, or some other dimensions of life. Realism refers to psychological or emotional, recognizable or logical actions and developments or convincing views and perspectives of those characters or events.

3. Props, Actors, Costumes, and Light

Prop is a tool usually used by the actors in the setting, but sometimes prop can be a figure added into the sets (72). Actor is a medium to communicate between the producers with the audiences using gestures, language, and stages (74). Costume is the clothes worn by the actor in order to describe the characteristics and to give the visual impressions and designs of the film overall (77). Moreover, light is the important thing that will make the audiences know the times of the setting, the props, the costumes, and actors in the film (79).