

CHAPTER 3

RESEARCH METHOD

In order to have a sharp analysis and gain comprehensive understanding, there are two steps of method used in this study. First is method of data collection and the second is method of data analysis. Data collection provides valid, useful data to be analysed and relates to data analysis. However, first of the research approach needs to be determined in order to guide the methods of the study.

3.1. Research Approach

In Paula Saukko's book *Doing Research on Cultural Studies* (2003), she classifies three methodologies in doing research on cultural studies based on the context of the research. Saukko said that first is lived experience research approach, second is text or discourse research approach and third is approach to analyse macro process of globalization. Film itself according to Benshoff and Griffin is a cultural artefact, which connected to our understanding (2006 p.2). Film here is analysed as a text or discourse therefore the methodology used in this research will be a qualitative methodology. Methodology used by the writer is qualitative research. This qualitative method aims to give a deep understanding toward a phenomenon and functions such as to understand sensitive issues, used by the researchers to examine things in depth, and used to examine things in terms of process (Moleong, 2011). Bogdan and Taylor cited in Moleong argue that

qualitative research is “a research procedure which products descriptive data such as written or oral words from people and observed behaviour” (ibid).

3.2. Data Source

Two sources are used to analyse the research object in this analysis. The primary source of this analysis is the movie itself, *Tomboy (2011)* movie directed by Céline Sciamma. The analysis focuses on the character of Laure played by Zoé Héran who has problem with her gender identity and becomes a masculine girl. These scenes are expected to provide enough data about the performative of gender.

For the secondary sources are purposed to support and sharpen this study; any printed and unprinted reliable or trust worthy materials such as books, scholarly journals as well as the previous thesis related to this study will be as supporting data in this study.

3.3. Scope and Limitation

There have been several studies about heteronormativity itself, but the writer did not find the analysis about *Tomboy* movie using the study of heteronormativity of transgender in children. To keep the main issue as expected range of this study and in order not to be too wide-ranging, the topic of analysis of this study focuses on the idea of a transgender child named Laure. The issues analysed in this thesis are the heteronormativity's portrayal of transgender child named Laure facing her surroundings when she pretends to be a boy in her new neighbourhood and Laure's family. Afterwards, her friends, in the end of this

movie recognize Laure introducing herself as a boy named Mikaél, then keep distance from her.

3.4. Technique of Data Collection

The first step that the writer used is capturing some scenes that portray Laure character to create “fake” gender and sex towards her friends, her disguise of her “drama” towards her family and showing some dialogues that support Laure as a tomboy girl by transcribing the narrative of this film. For the last is distinguishing those identified scenes to be analysed in narrative and non – narrative aspect. Other subjects outside the limitation will not be considered in the process of analysis such as film production, editing or montage and its audiences.

3.5. Technique of Data Analysis

In analysing the movie, the writer makes two main domains of analysis, narrative and non-narrative elements that the writer has mentioned before. Both of them need to be analysed since two of them are connecting and supporting each other. Thus, the analysis data of this movie will be analysed by Queer theory.

3.5.1. Narrative Aspect

Based on Rachmah Ida’s book *Metode Penelitian Kajian Media dan Budaya* (2011), every film’s narrative has two major essences, they are story and plot. Story is a chronological order of all events presented by the text while plot is everything that the text explicitly presents (92).

The data coming from narrative aspect will be gained by understanding and reconnecting the story and plot. Furthermore, the writer focused on the

heteronormativity portrayal of Laure as a transgender child and how the acceptance of her societies towards her gender ambiguity is. Within the narrative aspects, there are some questions considered when applying Queer theory to analyse the text as stated within *Literary Criticism* (Bressler, 2007). Those questions are some steps that simplified into these steps of analysis:

1. Finding the Binary Opposition

Binary opposition is two sides opposition like *bad* versus *good*. In this film, the binary opposition clearly showed, especially in the acceptance and rejection of Laure's surroundings towards her gender choice as a boy. This part will reveal in how Laure was treated in *bad* and *good* by her family and friends. Binary opposition of bad and good in this movie aims to show the spectators that there are contradictive treatments and acceptations towards a person who has gender ambiguity in his or her life. The film narrative can help the finding of binary opposition.

2. Finding the Inconsistency of the Binary Opposition

The inconsistencies of the binary opposition refer to the instability of binary in the film. Firstly, the film tries to establish a solid binary opposition of the performance between two opposite genders. Most scenes that are portrayed in this film show that Laure has masculine performance, but when she took a bath with her young sister, she wrapped her body with towel as girls used to do (covering breast and vagina). How it can be inconsistent when she feels inconvenience with her body but she does what the girls' usual activity. This is very important for the analysis

because the instability provide the answer 'what is queer on the text?'. The inconsistency can be found through the narrative and non-narrative of the film.

3. Finding the ideology of the text

In the last step finding what exactly lies beyond the text, which is ideology. In order to find the ideology deeper, analyses of both narrative and non-narrative are needed. Since establishing ideology in the text need a careful strategy, sometimes the film does not entirely provoke the audience but an open possibility is enough as a planted mind to be a basic understanding of the ideology. How the characters play their roles to incept spectators' mindset about the concept of gender and many troubles that related to transgender itself. The ideology in which is aimed to crack heteronormative people that transgender also can be experienced by under-age children.

Further describing issues related to those elements above will be discussed in Analysis chapter. Those will be described more widely about the evidences and relevancy of heteronormativity and the *Tomboy* movie itself by using Queer theory.

3.5.2. Non-narrative Aspect

After analysing the narrative aspects above, non-narrative aspects will be then analysed. Non-narrative aspects identify how the narration is presented in the movie; it is all about the film techniques and it helps the producers in delivering the meaning. Non-narrative aspects are also analysed to strengthen the analysis

done in narrative aspects since the symbols or codes existing in non-narrative aspects also supporting the analysis.

Non-narrative aspect becoming the focus of this study is about *mise-en-scène*, according to Bordwell and Thompson (2008). There are various elements in *mise-en-scène*, such as lighting and camera shot, setting, character appearance, character performance and the last is costume and makeup. Those elements will be analysed in the following subchapters in Analysis chapter.

CHAPTER 4

ANALYSIS