CHAPTER III

METHOD OF THE STUDY

A. Research Approach

To analyze *RA.ONE* film, qualitative method is applied in this study. Qualitative method is "a research problem that can be understood well by exploring a concept or phenomenon" (Creswell, 2008). There are actually several aspects of a qualitative research which must be focused to explore and analyze a film. Thus, narrative and non – narrative aspects would be focused in this study.

B. Data Source

There are two data sources used in this study. First, the primary data are taken from RA.ONE film directed by Anubhav Sinha and published in theatres in October 2011. In addition, the secondary data are taken from interview with the Adherent of Hinduism in Surabaya and *Pemangku* (the header of Hinduism), many research journals related to this study, many online – offline newspaper, and also many trustworthy material, such as books used as supporting data in this study. However, the Interview held on 30 June 2013, Sunday, Pura Kenjeran Surabaya.

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C. Scope and Limitation

Since this study focuses on the representation of Superhero in RA.ONE film as Indian movie, the data analysis is then only focused on the main character, G.ONE (Good One) as a superhero starred by Sha Rukh Khan in RA.ONE film. However, this study is also focused on the relation of G.ONE as the main character with other characters, including RA.ONE as a villain starred by Arjun Rampal. Moreover, the data analysis is also focused on the issue of mimicry and diaspora in Post-Colonialism study since this movie portrays the relation of British – India which have an experience of colonialism in the past.

Moreover, the primary data of this study is RA.ONE film directed by Anubhav Sinha, narrative and non – narrative aspects would be concerned in the data analysis. However, narrative aspects that would be concerned in the data analysis only involve main character and plot. Meanwhile, non-narrative aspects concerned in the data analysis only involve camera movement, costume, and setting.

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D. Technique of the Data Collection

The technique of data collection in a qualitative research, according to Creswell (2006), involves four basic aspects, such as qualitative observation, qualitative interviews, and qualitative audio and visual materials. Since the object of this study is RA.ONE film with the duration about two hours, the writer will use sampling to divide the scene. *Purposive sampling* is used in this study to choose samples of data based on certain criteria. Criteria used in this study are based on the following superhero archetype taken from book of Superhero Movie by Liam Burke (2008).

Based on this superhero archetype, it is known that there are several important aspects in superhero movie, such as the character of hero, the character of villain, the character of sidekick, the character of secret identity, and the origin of the 'power', 'responsibility', or special abilities that a hero has. However, since the focus of this study is limited on the character of superhero, several scenes portraying G.ONE as the character of superhero as well as its relation with other characters, such as villain, sidekick and secret identity, have been taken as samples of data. Besides, several scenes portraying the origin of the 'power', 'responsibility', or special abilities that the superhero has have also been taken.

E. Technique of the Data Analysis

In analyzing RA.ONE film, there are two fundamental aspects focused in this study, narrative and non – narrative aspects. Those fundamental elements complete and support each other.

E.1. Narrative Aspects

Narrative elements such as characters and plot become the focus of the analysis. In accordance to Greimas, narrative aspects are embodied in the form of plot formulas, such as conflict and resolution, struggle and reconciliation, as well as separation and union. However, in the analysis of this study, the writer used the Archetype of Superhero from Liam Burke (2008) in accordance to divide and define the data more comprehension.

In the analysis, this scheme will be as the main theory and aspects to express the issue that exists in RA.ONE movie and will relate with the Post – colonialism as the support theory. There are four characteristic to divide Superhero, such as:

1. Origin of Superhero → Power and Responsibility.
2. Villain → Mirror and Antithetical.
3. Allies → Sidekick, Teacher or Helper.
4. Secret Identity → Love Interest

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E.2. Non - Narrative Aspects

After explaining the Narrative aspect above, the non – narrative aspects are also focused. Non–narrative aspects are aimed to identify the narration that exists in the film involving film techniques that can provide meaning. Thus, symbols or codes that exist in film, such as camera movement, costumes, and setting, are analyzed in this study.

Cinematography is anything to do with camera and it is belongs to realm of them. The camera's angle and distance may remain constant or change during the shot is camera movement. However, framing also can help us understand film technically as well as philosophically. Every placement of the camera can be analyzed in terms of distance between the camera and its object(s). Film analysis has evolved an anthropocentric taxonomy for describing distance that is using the human body as the reference point for each designation:

- Extreme long shot (ELS), in which one barel distinguish the human figure.
- Long shot (LS), in which humans are distinguishable but remain dwarfed by the background.
- Medium long shot (MLS), or plan americain, in which the human is framed from the knees up.
- Medium shot (MS), in which we move in slightly to frame the human from the waist up.
- Medium close-up (MCU), in which we are slightly closer and see the human from the chest uap.

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- Close-up (CU), which isolates a portion of a human (the face, most prominently).
- Extreme close-up (ECU), in which we see a merek portion of the face (an eye, the lips).

Besides that, there are two aspects of *mise-en-scene* in analyzing the non-narrative section. Firstly, it is shooting relies on deliberate choices to enlist the help of already constructed locales in the production of the film's setting. Location that is using settings found in the world rather than constructed in the studio – it does not mean that the world of the film thus created is not constructed or is simply "realistic" (Villarejo 2007). Since the earliest days of cinema, critics and audiences have understood that setting plays a more active role in cinema than it usually does in the theater (Bordwell and Thompson 2008). Although, setting is often blend found and constructed elements, short of properties help to amplify a mood and give further definition or call attention to detail within the larger scene (Villarejo 2007).

Furthermore, the second aspect that will use is costume and makeup. Costume has specific functions in the total film, and the range of possibilities. It may be quite stylized and arrange with one another in their colors, textures and even in their movements (Bordwell and Thompson 2008). In the other hand, to look more infuses the character of the Superhero, make up is one of the essential element included. The role of make-up is creating imaginative dimensions of the film world. Make up was originally necessary because actors' face would not register well on

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early film stocks. Up to the present, it has been used in various ways to enhance the appearance of actors on the screen (Bordwell and Thompson 2008). As Robert Towne observes, actors communicate powerfully through their screen presences:

> "For gifted movie actors affect us most, I believe, not by talking, fighting, fucking, killing, cursing or cross-dressing. They do it by boeing photographed. . . . Great movie actors have features that are ruthlessly efficient. . . . The point is that a fine actor on screen conveys a staggering amount of information before he ever opens his mouth." (Dunne 1997: 160)

According to Simmel that clothes are located midway between the body adornments that are engraved directly onto the wearer's body (cited in Carter p. 62). Costume, thus, can have specific function in the total film and the range of huge possibilities. In other films, costumes may be quite stylized, calling intention to their purely graphic qualities. It is also carefully arranged with one another in their colors, textures, and even their movements. In nowadays, the craft of makeup has developed in response to the popularity of horror and science fiction genres. Rubber and plasticize compounds create bumps, bulges, extra organs, and layers of artificial skin. In such contexts, makeup and costume become important in creating character traits or motivating plot action.

Thus, for completing the analysis and perceive the comprehension final finding, the writer will combine the analysis by framing the important scene from the film and explain more detail with the narrative aspects – non narrative aspects, it will be easier for the readers to understand the study and issue from this film.

CHAPTER IV
ANALYSIS