

## CHAPTER 3

### METHOD

#### 3.1 Research Approach

There are two main approaches to conduct analysis, namely qualitative and quantitative research, in which the application depends on the research object, questions, and goals. Acknowledging that the object of this research is a movie, the analysis is categorized into textual form. According to Michael Pickering in his book *Research Methods for Cultural Studies*: "Key practical operations involve collecting and selecting texts, and clarifying which form of analysis and elements/coding to apply. Analysis can be applied to a variety of texts: mass media outputs and local (historical documents, reports, and so on) and textual forms (printed, audio, visual and physical)" (Pickering 66). The writer use qualitative method to approach the study. Creswell claims that qualitative approach is:

A means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures; collecting data in the participants' setting; analyzing the data inductively, building from particulars to general themes; and making interpretations of the meaning of the data. The final written report has a flexible writing structure (Creswell 26).

The use of qualitative method will help the writer to analyze the film.

"Qualitative research aims to see through the eyes of those being studied" (Davies and Mosdell 13). The choice of qualitative approach applied to this study is also based on the research problem and goal. A qualitative approach is an appropriate technique to analyze social and human problem. Furthermore, the problem and goal of this research is much related to social and human problem, particularly the issue of feminism. In analyzing this movie the writer apply two steps of method used in this study. The first one is method of data collecting and the second one is data analysis. As justified by Creswell, the data is analyzed to find the particular to broad theme related to gender and race, and are interpreted to generate meaning. Therefore, the data analysis is conducted with sources, primary and secondary that help the writer to build strong argumentation for this research.

### **3.2 Data Sources**

The primary data for this research is *The Gods Must Be Crazy 2* movie directed by Jamie Uys. The writer chooses *The Gods Must Be Crazy 2* because this movie is from Africa and there are still few African movies which successful worldwide and have feminism and racial issue. However, the successful movie of Jamie Uys is the prequel of *The Gods Must Be Crazy 2*, *The Gods Must Be Crazy 1*. There are some major awards that reached by Jamie Uys of his movie: Switzerland's Festival International du Film de Comedie pour: Grand Prix award (1981) and, in the same year, the Norwegian Film Festival's Grand Prix as well as the London Film Festival's Outstanding Film of the Year award. The 1982 French Chamrousse Grand Prix award. In 1984 the Southern California's Motion Picture

Council's Golden Halo Award of Special Merit. *The American*, 1985, Academy of Science Fiction and Horror Films: Golden Scroll. In 2000 at Yahoo! *The Gods Must Be Crazy* nominated as 7th best foreign film ever (Mimosa 85). Even though the sequel of *The Gods Must Be Crazy 1* is not success as the first movie, *The Gods Must Be Crazy 2* collectively reach good income and make Hollywood interested to give Jamie budget and other facilities. "By now Hollywood offered Uys heaven on earth: Budgets, production teams, cutting-edge technology and super stars – anything the South African wanted the Americans (competing for his creative/professional affections) would deliver" (Mimosa 88).

The sources for this research are divided into primary source and secondary source about gender and race to help writer to complete this research. The primary sources are the theory which is used to analyze the research. The theory is from Bell Hooks *Black Looks: Race and Representation* (1992), and supported by Lois Tyson's book: *Critical Theory Today A User - Friendly Guide* (2006). The secondary sources are the offline as well as online research. These sources are conducted to find information about books, journals, articles, thesis, and other sources related to the topic and the theory.

### **3.3 Scope and Limitation**

This research focuses on analyzing the stereotyping of race and gender in *The Gods Must Be Crazy 2*. In the movie, there are some characters that have different race and gender such as Bushman and Bushman women, white man Dr. Marshall, Dr. Ann Taylor and the soldiers. Meanwhile, this research focuses on the how each character based on race and gender portrayed and stereotyped in the

movie. It is also necessary to compare how the race and gender are rolled in the movie. However, this research only focuses on Bell Hooks' theory about *Black Looks: Race and Representation, Gender and Cultural Politics*, and the concept of *Traditional Gender Roles* that compiled by Louis Tyson. Focusing on stereotyping is enough to find race stereotyping depicted in *The Gods Must Be Crazy 2* movie. Therefore, the *Traditional Gender Roles* theory in this research is used to support the woman role in the movie.

### **3.4 Technique of Data Collection**

Considering that the object of this research is a film, data collecting technique is conducted by sorting the significant scenes that represent narrative and non-narrative aspects of *The Gods Must Be Crazy 2*. Secondary sources are also sorted to strengthen the comprehension of race and gender represented in the movie. The contents of the scenes are thus classified into two parts, portrayal of man and portrayal of woman.

### **3.5 Technique of Data Analysis**

The data collected is divided into two sub analysis, the representation of women and the representation of men. Therefore, there are two categories for data analysis. To analyze those categories, there is specific theory that guides the analysis. For qualitative data analysis, Miriam (1988, cited in Creswell, 2009) suggests that 'the data will be organized categorically and chronologically, reviewed repeatedly and continually coded' (Creswell 224). The writer would like to analyze each representation of women and the representation of man that have narrative and non-narrative aspect with continuous coding and reviewing.

### **3.5.1 Narrative**

The first approach discusses about narrative analysis. To use narrative analysis, there will be two major essences of a film to be analyzed: story and plot. The analysis of story and plot is then combined with the analysis of non-narrative essences. These essences are conducted according to Bell Hooks *Black Looks: Race and Representation* (1992), and supported from Lois Tyson's book: *Critical Theory Today a User - Friendly Guide* (2006).

Within narrative aspects, there are several questions to be asked to achieve a comprehensive analysis suggested in *Critical Theory Today* (Tyson 2006). Those questions are thus simplified and adjusted into the following strategies:

#### **a. The portrayal of women**

Tyson suggest that to find the ideology of the movie. Does the work reinforce or undermine patriarchal ideology? Text that seems to both reinforce and undermine patriarchal ideology might be said to be ideologically conflicted.

#### **b. Women experience**

Tyson question is about what the work suggests about the ways in which race, class and/or other cultural factors intersect with gender in producing women's experience.

#### **c. Gender**

Tyson also suggests to find how is the gender in the movie. how does it seem to define femininity and masculinity. Does the character behavior always conform to their assigned genders?

#### d. Race

What are the racial politics (ideological agendas related to racial oppression or liberation of African? Or as can be seen in the literary production of many white authors, does the work reinforce racist ideologies?

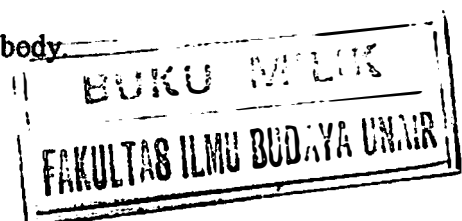
### 3.5.2 Non-Narrative

For the non-narrative aspect, the writer focuses on how the technical elements that support the main point of the whole story by using Giannetti's book: *Filmmakers on Film* (2008). It includes on how the technical process of the movie scenes in line with the story and play role in explaining the story. *The Gods Must Be Crazy 2* movie is has some camera shots and angle that will support the writer to analyzed the movie. The writer would like to analyze the non-narrative aspects or technical elements such as camera angle, color, costume and lighting.

#### 3.5.2.1 Camera Shots

Camera shots create the situation of the plot which are always lead to the important scene. It is mean that that, camera shot always show the visual mood and add the atmosphere of the movie that refer to the kind of image we see in frame. According to Giannetti There are six kinds of camera shot in the movie (Giannetti 11).

- a. Extreme long shot which is always take from the great distance.
- b. Long shot which is show the distance between the audience and the stage of the theater.
- c. Full shot which is show the full human body



- d. Medium shot which is contain the figure from the head until knees or waist up.
- e. Close up shot which is concentrate on a relatively small object.
- f. Extreme close up which is show only the person's eye or mouth.

### **3.5.2.2 Camera Angles**

Based on Giannetti stated, the angle from which an object is photographed can often serve as an authorial commentary of the subject matter. If the subject is extreme, it can represent the major meaning of the image. The angle is determined by where the camera is placed, not the subject photographed. A picture of a person photographed from a high angle actually suggests an opposite interpretation from an image of the same person photographed from a low angle.

There are five basic angles in the cinema:

- a. Bird's eye view which is it involves photographing a scene from directly overhead. Bird's eye angle positions the camera directly above the subject.
- b. High angle usually show the ground or floor.
- c. Eye level shot permits us to make up our own minds about what people are being presented.
- d. Low angle shot captures confusion, heighten the importance of the subject, and inspire fear and awe – propaganda or heroism.
- e. Oblique angle suggests tension, transition and impending movement.

### **3.5.2.3 Lighting and colors**

The light creates the dominant of an image. It is mean that the most compelling contrast is the first attract of our eye. There are three point of the lighting, key lights which are the primary source of illumination, fill light which are less intense than key lights, backlights which are the separation between foreground figures and setting (Giannetti 19). Colors in movie evoke some moods and feelings of the spectators. It is also can be used as a motif and continuing theme in the movie. As Giannetti said that the earliest color processes tended also to emphasize garishness, and often special consultants had to be called in to harmonize the color schemes of costumes, makeup, and décor (22). Many colors are associated with a symbolic meaning depend on the culture that they have. In general there are two types of colors. First is a cool color which is including blue, green and violet. Cool colors tend to suggest tranquility, aloofness and serenity. Second color is warm colors which are including red, yellow, and orange. It has a meaning that warm colors suggest aggressiveness, violence and stimulation (Giannetti 25).



# **CHAPTER 4**

## **ANALYSIS**