METHODOLOGY

a. Research design

Using the theoretical framework of power relations by Michel Foucault, the writer used a qualitative method to conduct the research. This method aims to analyze a character in a work with some specific theory and issue (Tirtaningtias & Setiawan, 2021). Moreover, using the method, the writer can see a detailed message in a work, text, or literary work (Heaverly & Kasih, 2020). The writer believes the qualitative method is the most suitable for this research, as the method deals with collecting and analyzing information in non-numeric form (Samanik, 2021). This research uses textual analysis to gather the data. Researchers employ textual analysis on a text (movies, TV programs, magazines, and advertisements), and they make an educated guess at some of the most likely interpretations that might be made of the text. One way to textually analyze a movie is by focusing on the narrative aspects of it (McKee, 2003). Cohan and Shires (2003) also argued that the term "narrative'' should not be restricted to only written formats; instead, the visual medium of storytelling should also be considered a type of narrative. Bordwell and Thompson (2008) indicated that in movie analysis, a narrative movie represents story events through the vision of any invisible or imaginary witness.

As conceptualized by Bordwell and Thompson (2008), narrative as a formal system refers to the structured analysis of storytelling elements within cinema. The formal system systematically examines a movie's narrative techniques, such as plot construction, character development, and thematic coherence. These narrative elements effectively engage audiences and convey meaning. A narrative is a creative expression and a formalized system with identifiable patterns and conventions. Through their framework, they explore how filmmakers utilize. Applying this methodology, the research analyze the mise-en-scène between movement and performance, shot, and lighting.

b. Procedures of Data Analysis

The primary data for this research is a 1999 American fantasy drama movie that Frank Darabont wrote, directed, and co-produced *The Green Mile*. It is based on the 1996 novel by Stephen King. The movie premiered on December 10, 1999, in the United States to positive reviews from critics, who praised Darabont's direction and writing, emotional weight, and performances (particularly for Tom Hanks as Paul Edgecomb and Michael Clarke Duncan as John Coffey). Although its length received criticism, it was a commercial success, grossing

$286 million from its $60 million budget. It was nominated for four Academy Awards: Best Picture, Best Supporting Actor for Duncan, Best Sound, and Best Adapted Screenplay.

In the analysis process, the writer took steps to answer the research question. First, the writer collected dialogue from the movie script that illustrates Percy's reliance on his connections, his resistance to authority, and how other characters respond to him. Second, the writer identifies scenes where camera angles and lighting from the movie are used to depict power dynamics. Third, the writer sorted the relevant data for the research. Then, the selected data will be related to Bordwell and Thompson's film analysis and Foucault's theory of power. Foucault's theory also sheds light on power dynamics within hierarchical structures, offering a perspective to analyze the wielding and maintenance of power through family connections and patronage networks. This method identified instances of nepotism and the broader socio-political dynamics portrayed in the movie. Through the qualitative analysis of the selected data within the theoretical framework, the researcher sought to uncover more profound implications of nepotism within the narrative and its relevance to broader social issues.