

## CHAPTER III

### RESEARCH METHODOLOGY

This chapter presents the methodology used in this research. This chapter includes research question, purpose of the research, data source and context, research procedures, data collection and data analysis, and data presentation.

#### 3.1. Research Question

This research is conducted to answer the following question:

How is masculinity constructed in *The Little Rascals* (1994)?

#### 3.2. Purpose of the Research

The purpose of the research is to find out how masculinity is constructed in *The Little Rascals* (1994) through the children characters.

#### 3.3. Data Source

The data source for the research was taken from an American film entitled *The Little Rascals* (1994). This film was directed by Penelope Spheeris and released by Universal Pictures in 1994. Meanwhile, the duration of the film is 82 minutes and 28 seconds. The film is a film adaptation of *Hal Roach's Little Rascals* (1930's-1950's), a comedy TV series that portrays children characters as the main characters. In addition, another film adaptation was released by Universal Pictures in 2014 entitled *The Little Rascals: Save the Day* (2014) due to the success of the first film adaptation.

The story of the first film adaptation is about the main character named Alfalfa that has a conflict with Spanky along with his gang of 'He-Man Woman Haters' club. Both Alfalfa and Spanky with the gang are members of the club and they declare themselves as an anti-women club. However, Alfalfa betrays the club by loving a girl named Darla and brings her to the club house. Both Alfalfa and Spanky

Ani Mulyani, 2017

CONSTRUCTION OF MASCULINITY IN THE LITTLE RASCALS (1994)

Universitas Pendidikan Indonesia | repository.upi.edu | perpustakaan.upi.edu

along with the gang have characteristics of masculinity, such as being competitive, powerful, successful in sport, etc. However, they have different view towards girls. Alfalfa is portrayed as a character that extremely loves women, while Spanky along with the gang are extremely hate women. Spanky along with the gang always underestimate women by badmouthing them and think that they are nothing compared to men. Meanwhile, Alfalfa tries to convince them that they can be a club without hating women. At the end of the story, both Alfalfa and Spanky along with the gang accept women in their club house.

The research focuses on analyzing the construction of masculinity shown by the main characters Alfalfa and Spanky along with other members of ‘He-Man Woman Haters’ club. In addition, the construction of masculinity in the film will be analyzed by using a framework of characterization proposed by Boggs and Petrie (2008). There are many types of characterization according to the framework. However, the researcher only used three of them that were considered to be relevant for the purpose of the research itself. Those types are: (1) characterization through external action, (2) characterization through dialogues, (3) characterization through reactions of other characters. Because the study is in the form of film, another framework used in the research is film techniques proposed by Heintz and Stracey (2006). The framework consists of *mise-en-scene* elements, camera shots and angles. Meanwhile, to analyze masculinity in the film, the research will employ Connell’s (2005) framework of masculinity.

### **3.4. Research Design**

In order to gain understanding of masculinity construction in the film, the study will use qualitative method as the basic method. According to Bricki and Green (2007, p. 3), the purpose of qualitative method is “to answer questions about the ‘what’, ‘how’ or ‘why’ of a phenomenon rather than ‘how may’ or ‘how much’”. Thus, this method is appropriate for the study because the purpose of the study is to find how masculinity is constructed in the film. In addition, the data of the study are in the

forms of shots and dialogues because the data need to be analyzed deeply to gain the readers' knowledge of masculinity as a social issue in society.

### **3.5. Data Collection and Analysis**

The collected data for this study are served in the forms of shots and dialogue that acquired from a film entitled *The Little Rascals* (1994) directed by Penelope Spheeris in 1994. In collecting and analyzing the data, there are several steps taken as seen below.

The first step is to watch the films several times in order to find characteristics of masculinity in the film. During the process of watching the film, the researcher selected some characters that dominantly showed characteristics of masculinity. After selecting the characters, the researcher took notes of some aspects regarding masculinity, such as characteristics of masculinity through dialogues, appearance, action, etc. after that, the researcher selected some shots and dialogues that showed masculine characteristics. The researcher also took notes of the minutes of the shots and the dialogues. After selecting the shots and the dialogues, the researcher categorized the selected shots and dialogues into some categories of characterization's framework (Boggs & Petrie, 2008). For example, the researcher categorized shots that showed actions of the characters into a category of characterization through external action.

After collecting the data, the next step is to analyze the collected data which are in the forms of shots and dialogues. First, the researcher put the shot into a table based on the category of characterization e.g. masculinity construction through external action and inserting the minute of the shot. The second step is to write the explanation of the context of the shot. After that, the researcher put film elements proposed by Heintz and Stracey (2006), such as sets, properties, camera shots, etc. and also supporting dialogues in the left column. The researcher put the dialogues in the film elements because not all of the shots provided dialogues. That was why the dialogues in the film elements are written as supporting dialogues. In the right of the column,


the researcher put the description and the analyses of the film elements based on Connell's (2005) theory of masculinity. Lastly, the researcher elaborated and discussed the analyzed data in chapter 4 to find masculinity construction in the film.

### **3.6. Data Presentation**

The categorized data are presented in the following table. The table covers the shots that portray the characterization of Alfalfa and other selected characters. Each type of characterization is presented in one table. The table is organized into several columns. There is only one column at the beginning of the tables, and followed by a column below for the description of the shot's context. Furthermore, below the description the table is divided into two columns consist of film elements, such as *mise-en-scene*, camera shot, and angle and another column is for the description and analysis of the film elements itself.

**Method of Construction of Masculinity through External Action in  
*The Little Rascals* (1994)**

**Table 3.1**

	
<p><b>Minute 00:09:09</b></p> <p><b>Context of the Shot</b></p>	
<p>This is the scene when Alfalfa and Darla are sitting on a boat together.</p>	
<b>Film Elements</b>	<b>Description &amp; Analysis</b>
<p>Actor's performance</p>	<p>Alfalfa touches Darla's chin and sings a song shows a hegemonic masculine characteristic, namely being active. Meanwhile, Darla looks at him without doing anything which shows a feminine characteristic named passiveness (Chafetz, 1974)</p>
<p>Props: An umbrella</p>	<p>Darla's umbrella which is decorated with laces in each sides makes her look feminine and shows how she cares about her appearance which illustrates values of traditional femininity. Meanwhile, Alfalfa does not bring umbrella which shows that he does not really care about his appearance.</p>
<p>Camera shot: Medium shot</p>	<p>Medium shot shows Alfalfa and Darla sit on a boat and the background behind them. However, the camera is more focused on them. Alfalfa that sits in line with Darla shows that he respects Darla as a girl without showing his authority as a boy towards Darla. His act of respecting Darla is a characteristic of complicit masculinity (Connell, 2005).</p>
<p>Camera angle: Eye level</p>	<p>When Alfalfa and Darla are together on the boat, the angle used is eye level. This angle shows that Alfalfa's masculine value is equal to the audience where men can also be masculine without hating</p>

Ani Mulyani, 2017

CONSTRUCTION OF MASCULINITY IN THE LITTLE RASCALS (1994)

Universitas Pendidikan Indonesia | repository.upi.edu | perpustakaan.upi.edu

	<p>women. In addition, Alfalfa does not seem more powerful beside Darla. Instead of displaying become more powerful, he shows how he respects her by treating her gently and singing a song for her.</p>
<p>Supporting Dialogues:</p> <p># You are so beautiful #  # To me #  # Can't you see #  # You're everything I hope for #  # You're everything I need #  # You are so beautiful #  # To me-eeee ##  (Minute 00:08:45 - 00:09:16)</p> <p>Darla: "You know, I'm a woman... sort of."  (Minute 00:09:51 - 00:09:55)</p>	<p>Through the song, he praises Darla and describes her as a beautiful girl shows how he respects Darla. His act of respecting women is a characteristic of complicit masculinity (Connell, 2005). Meanwhile, from Darla's dialogue, she declares herself as a woman, not a girl although the audience can see that she is a little girl from her physical appearance. She is a woman based on her opinion and she is beautiful based on Alfalfa's song. Thus, she is a beautiful woman.</p>

### 3.7. Concluding Remarks

This chapter has presented the methodology used in this research. This chapter consists of research question, purpose of the research, data source and context, research procedures, data collection and data analysis, and data presentation.