CHAPTER III
RESEARCH METHODOLOGY

This chapter explains the methodology used to conduct this study. This chapter is divided into five parts: the research design, research questions, film summary, data collection, and data analysis.

3.1 Research Design

This study is a text-based analysis. According to McKee (2002), textual analysis is a method that is used when researchers want to make sense of a text by making an "educated guess" (p. 1) to make meaning to the said text. Furthermore, McKee explains that the text can be in a form magazine, graffiti, film, and so on. He also states that textual analysis can be used to gain an understanding of a culture in which a text is originated from and to learn more about our own culture from analyzing texts from other cultures. In this study, a textual analysis was used to examine the humor that exists in the film's narrative and cinematographic aspects to uncover how humor operates in the film.

3.2 Research Questions

As previously stated, this study aims to uncover (1) how the humor in *Monty Python and the Holy Grail* operates and (2) what the humor in the film signifies. The humor was analyzed using the framework of humor mechanism proposed by Vandaele (2002) and is supplemented by Bordwell, Thompson, and Smith's (2017) film form.

3.3 Film Summary

The object of the study is a feature film entitled *Monty Python and the Holy Grail* that is directed by Terry Gilliam and Terry Jones. This 90-minute feature film which is released in 1975 is written and directed by the Monty python group and produced by Mark Forstater and Michael White.

Monty Python and the Holy Grail tells about the satirical version of Arthurian legend. The story begins with King Arthur's quest to search mighty knights who would join him to be a part of the Knights of the roundtable. In his journey, he is

accompanied by his servant, Patsy, and they travel the lands riding a horse (although it just two halves of coconut banged together). After a series of silly and satirical events, King Arthur finally able to gather Knights that will become the knights of the roundtable.

As they all gathered, God calls upon King Arthur to give him a quest to seek the Holy Grail. Then, they begin their search on the Holy Grail. Along the way, they encounter a French castle that claims to have the Grail, yet refuses to show them. After a long streak of insult, a battle between King Arthur and the Frenchmen ensues. Ultimately, they have to retreat, and then they decided to split up to find the Holy Grail. After another series of Silly event, King Arthur is told to find an enchanter who knows the last known location of the grail. After meeting such enchanter then he led them to a cave where a clue about the whereabouts of the Grail exists. However, the cave entrance is guarded by a killer rabbit.

After defeating the rabbit and finding the recent whereabouts of the Holy Grail, King Arthur and his knights have to cross the bridge of death to reach the recent whereabouts of the Holy Grail. Some of the knights died when they try to pass the question the bridge keeper has. Yet, King Arthur can outwit the bridge keeper in his own game, and King Arthur and the remaining knight find the castle where the grail is supposed to be. To their surprise, the Frenchmen are already there. Determined to find the grail, King Arthur prepare an assault on the Frenchmen. However, right before they reach them, police intervene and arrest King Arthur and his Knights.

3.4 Data Collection

The data in this study is collected in the form of a humorous scene represented with screenshots, which include humor that presents from both narrative aspects and cinematic aspects. The film itself, *Monty Python and the Holy Grail* (1975) is specifically chosen as this film is one of Monty Python's work that received the most positive response among people. In collecting the data, the film was first watched closely to understand the film thoroughly and to provide a better contextual understanding of the film itself. Then, the film was sequenced based on its humorous scenes. Then, the sequences were broken down into three parts, which

were its film aspects, narrative aspects, and its humor aspects. Film aspects include film elements such as *mise-en-scene*, cinematography, editing style, and sounds, which were listed in a table. Furthermore, the narrative aspects consist of the remark of the sequences, which explained what happened in the sequence and what does made the sequence humorous. Then the humor aspects include a listing of contexts of humor in each sequence and its superiority/incongruity stimuli.

3.5 Data Analysis

After the data was collected, the collected data were interpreted and analyzed using Vandaele's Humor Mechanism Framework (2002) to categorize the context of humor in each sequence and its stimuli, and Bordwell, Thompson, and Smith's Film Form (2017) to elaborate the film aspect in each sequence. Furthermore, both theories were used to uncover the relationship between the film elements and the narrative elements with humor. The result is presented in a table as follows:

Table 3.5 Data Analysis examples

No.	Sequence	Time Description	Description	Remarks	Context	Types of Superiority	Types of Incongruity
2	King Arthur	00:03-00:06	Narrative: Plot: King Arthur went on a journey to seek a worthy knight. Character: King Arthur, Patsy, two guard Setting: in a valley and near a castle. Style: Costume: a knight outfit Lighting: fill, light, blue color Staging: Visual: Shot type: long and medium shot Cinematography: low-angle Editing: fade-in, Sound: Diegetic: "Horse" shoe sound	In this sequence, the main character is introduced, King Arthur, along with his quest to find a knight that will join him in his castle. The humor starts when it is revealed that King Arthur did not appear riding a horse, but merely pretending to do so while making horseshoe sound with two halves of coconut. Then later, the two guards that being asked by king Arthur to call their lord, are also puzzled by this coconut shell that they completely ignore King Arthur's request to debate about the Coconut whereabouts and how did they get here.	Conditioning	Affirmative Superiority (solving) (Cuing)	Unlocated incongruity Pragmatic Incongruity

In this table, there are three main categorizations in which data can be located. These categorizations were the film elements data, narrative data, and humor data.

In the film elements data, represented by the sequence, time description, and description tabs. In this tab, every data about the elements of the film was collected. The sequence tab was used to help identify the sequences that exist in the film. The time description shows where the sequence is located in the film, and the description tab was used to list the elements of a film according to Bordwell's Film Form theory (2017).

Then, the narrative data is elaborated in the remarks tab, which describes the narrative of each sequence and the reasoning why a particular sequence is humorous.

Furthermore, the humor data is explored by listing the context of humor and its superiority/incongruity stimuli using Vandaele's Humor Mechanism (2002) categorization. Finally, the data were synthesized and elaborated in the following chapter.