

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter presents the explanation of the research methodology that will be used to analyze how gender hegemony is constructed in *Blade Runner 2049* (2017). This chapter includes research design, data collection, synopsis of *Blade Runner 2049* (2017), data analysis, and data presentation.

#### **3.1. Research Design**

To examine the construction of gender hegemony in *Blade Runner 2049* (2017), this research employed a qualitative method. A qualitative method was chosen because the research aims to uncover the construction of hegemony and the current paradigm of gender ideals. According to Rugg and Petre (2007), a qualitative method can be simply described as remarking the kind of things that we are seeing without trying to “quantify and measure them”(p. 34). Furthermore, Bricki and Green (2007) adds that a qualitative method aims to answer the question about ‘what’, ‘why’ or ‘how’ of a certain phenomenon. Since the phenomenon appears to exist within a film, this present research specifically was conducted in the form of textual analysis by analyzing shots and dialogues of the film. According to Mckee (2001), when a textual analysis is performed, we basically made “an educated guess” at the possible interpretation that might be made from a text (p. 3). Textual analysis can help a researcher to interpret a text more accurately.

### **3.2. Data Source**

The source of the data was taken from a science fiction film directed by Denis Villeneuve entitled *Blade Runner 2049* (2017). The film was chosen because the portrayal of two characters within the film seems to signify a gender hegemony. The film was also critically acclaimed and was considered by plenty of critics to be one of the best films of 2017. The two characters that became the subject of the analysis are a male *replicant* cop named K and a female hologram named Joi, both of whom, are romantically engaged in the film. The data were collected in the forms of shots and dialogues which involve K and Joi.

### **3.3. Synopsis of *Blade Runner 2049* (2017)**

*Blade Runner 2049* (2017) is a science fiction film set in futuristic Los Angeles. It follows the story of Officer K, a newer model *replicant blade runner* who is tasked to find and ‘retire’ the last remaining of the older model *replicants* that are still active around the city. One time after hunting an older model *replicant* named Sapper Morton, K stumbles upon a chest that is later revealed to be containing a skeleton of a *replicant* who is able to conceive a child. The miraculous discovery leads K on a quest to find the child of the *replicant*, as well as Rick Deckard, a former *blade runner* who had a relationship with the *replicant* many years ago. Throughout his quest, K is accompanied by Joi, a hologram designed to please that he always brings with him. Along their quest to find both the child and Deckard, K eventually faces a problem where his own identity is being questioned. As K is questioning his own identity, Joi

meanwhile, attempts to establish her own identity. In the end, K and Joi eventually claim their identity and found their purpose.

### **3.4. Data Collection and Analysis**

To collect and analyze the data, several steps had to be performed. The first step is by segmenting the film into sequences. These sequences are then selected further according to the hegemony identified between the selected characters. Then, the researcher looked into the kind of persuasion and consent in the hegemony from dialogues, action, appearance, etc of the selected characters according to Boggs and Petrie's (2008) methods of characterization. Afterward, the persuasion and the consent of the hegemony were analyzed further by referring to Schipper's theory of gender hegemony (2007).

After that, the researcher created a table of segmentation for the sequences which indicates hegemony and a table of hegemony to find out about the potential meanings that the hegemony creates. The table of segmentation consisted of the duration of the sequence, the title of the sequence, the narrative description, and cinematic aspects employed in the sequence, which refer to Heintz and Stracey's (2006) film techniques, along with the remarks for each sequence. Meanwhile, the table of hegemony consisted of the identified hegemony in the sequences, the characters who persuaded and consented, as well as the potential meanings from the hegemony.

### **3.5. Data Presentation**

The categorized data were provided in two tables. The first table is a table of segmentation that consisted of the sequence duration, the title of the sequence, the

description of the narrative and the selected cinematic aspects of the sequence, and the researcher's remarks. Below is the example of the table of segmentation.

No	Sequence	Sequence Title	Description	Remarks
1.	1 (00:16:25 – 00:20:18)	K's Homecoming	<b>Narrative</b> - <b>Plot:</b> K arrives at his apartment after doing his job. He turns on a device on a wall. The device asks about K's arrival and his work, while K proceeds to take a shower, tending his wound, and makes dinner for himself. After he is done cooking his dinner, K brings it to a table and suddenly, Joi starts to appear from the projector above, serving K a holographic steak. Joi proceeds to kiss K on the cheek and lights his cigarette. After that, she asks	- Joi serving a holographic steak to K and lighting up his cigarette seems to be hegemonic through the portrayal of Joi's nurturance toward K out of love. Nurturance is one of the many traits of traditional femininity (Thomas, 2001). - K buying Joi the <i>emanator</i> seems to indicate a hegemony where K's love towards Joi seems to drive K to provide

			<p>K to read her a book, although she decides to throw it away. Then, Joi asks K to dance with her. K responds instead by telling her that he got a present for her. The present is revealed to be an <i>emanator</i>, a device that can take the hologram projector anywhere they want. K then decides to test the new device on Joi.</p> <p>- <b>Characters:</b> K and Joi</p> <p><b>Cinematic Aspects</b></p> <p>- <b>Setting:</b> Apartment room</p> <p>- <b>Prop:</b> A scalpel, a cigarette, a book (Vladimir Nabokov's <i>Pale Fire</i>), an <i>emanator</i></p> <p>- <b>Costume:</b> 1960's housewife dress (Joi), silver sequin dress (Joi), blue</p>	<p>something to Joi. Being a provider is also one of the traditional masculine characteristics (Chafetz, 1974).</p> <p>- Joi wears an outfit similar to the dress mainly worn by housewives in the 1960's. Joi's costume indicates a romantic relationship as if Joi is K's wife. Romantic tendencies are one of the traits of traditional femininity (Gates, 2006).</p> <p>- The dialogue between Joi and K resembles a typical conversation between</p>
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			dress (Joi), olive undershirt (K) - <b>Shots:</b> Medium Shot - <b>Angles:</b> Eye-level	a wife and a husband who recently arrived at home. When Joi says “I missed you, baby sweet.” It indicates a feeling of longing. The dialogue also shows Joi’s emotional vulnerability, which is one of the characteristics of traditional femininity (Gates, 2006).
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In this sequence of K’s homecoming, there are two aspects of the film. Narratively, it is about how K and Joi look like a couple of lovers. Joi can be seen serving and teasing K during most of the sequence, while K sits around and eventually gives her a present near the end of the sequence. Stylistically, what strikes the most in the sequence is the use of costume. The use of the 1960’s housewife dress in the sequence suggests that they are romantically engaged as if Joi is the wife while K is the husband. Therefore, Joi’s costume indicates a romantic relationship. Romantic tendencies are one of the traits of traditional femininity (Gates, 2006).

Meanwhile, the second table is a table of hegemony that consisted of the identified hegemony in each sequence, the characters who persuaded and consented in the sequence, and the potential meanings that could be created from the hegemony. Below is the example of the table of hegemony.

No.	Identified Hegemony	Sequence No.	Participating Characters		Potential meanings
			Persuading	Consenting	
1.	Joi serving a holographic steak to K and lighting up his cigarette	1.	K	Joi	- Joi is keeping K happy to maintain K's love for her - Joi is submissive