

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter focuses on the current study's methodology. It begins by explaining the study design, data sample, data collection techniques, and data analysis techniques.

#### **3.1 Research Design**

This research uses a qualitative descriptive approach. According to Cresswell (2010: 4), qualitative research is a method for exploring and understanding the meaning that by a number of individuals or groups of people is ascribed to social or human problems. This research focuses on describing the theory used in Cawelti's formula theory. Cresswell also includes a quote from Schwandt (2007), that the purpose of qualitative research generally includes information about the main phenomena explored in the research, research participants, and research locations. Bogdan and Taylor stated (1975), where they define that qualitative research also includes methodologies utilized for research procedures that produce descriptive data. Descriptive data is data that is written using words in detail.

According to David Williams (1995), qualitative research is an effort by researchers to collect data based on a natural setting. His research used a qualitative descriptive method with an observational approach. Qualitative research is research intended to understand meaning through phenomenon with descriptive data collection, such as words, images, or symbols (Moleong, 2013). It emphasizes direct observation on the object of research, which is in this case the film *Slumberland* (2022). This will be done by paying attention to the narrative elements, visuals, and symbolism that are utilized in developing the storyline and its fantasy themes.

Basic lens applied in this research is dependent on the formula fantasy theory proposed by John G. Cawelti. This theory emphasizes that fantasy works breed traditional elements with innovation to generate a narrative experience that is relevant to an audience. One such film, *Slumberland* (2022), has thematic elements such as journey into dreamland, eccentric guide character, and quest motif as narrative patterns that are commonly used in the fantasy genre.

Observation of *Slumberland* film will be followed by description of application of formula fantasy methods in the narrative of the film. This study will also look into how fantasy elements in the film provide space for the audience to think about escapism, emotional attachment and hope against the reality of life. The researcher uses a descriptive qualitative method that focuses on content analysis. The researcher applies the fantasy genre formula theory from Cawelti (1976) and Sarricks (2019) to learn about fantasy genre formula reflected in the *Slumberland* movie (2019).

### **3.2 Research Paradigm**

In attempting to uncover the fascinating relationship between fantasy and the subconscious, the film *Slumberland* (2022) serves as a key to understanding the different layers of complexity relating to dreams and fantasy. A dream odyssey colors this compelling narrative's specific surreal yet emotional events. This fantasy can be interpreted from different psychological and literary lenses concerned with the concept of dreaming and its formation of personal reality. We can also invoke various paradigms concerning how *Slumberland* (2022) uses fantasy to signify more profound thoughts about identity, growth, and transformation. That being noted by different experts, one can clearly state the nature of fantasy and its application in literature and film, which can be systematically analyzed through several research paradigms. In this case, the fantastic scheme applied in this film closely approximates what is attributed to the constructivist paradigm—the view that reality is not definite

but varies upon individual interpretation and experience. In the context of the movie *Slumberland* (2022), the protagonist's dreams provide a stage for these fantasies to function beyond personal escapism and address some real-life problems. In that intersection between fantasy and reality comes an opening for reflection on how individuals construct the world around them.

This constructivist paradigm emphasizes the uniqueness and subjectivity of every interpretation, relevant to how dreams in *Slumberland* (2022) shape the protagonist's experience. Through such dreams, the protagonist immerses himself in an imaginative world but is simultaneously confronted with an impossibility of inner reality that is either rarely acknowledged or entirely accepted in the waking world. Dreams thus become a space where fantasy clashes with reality to create a fluid reality imbued with variations of uncertain possibility. Furthermore, we find affinity here with phenomenology, wherein the reality in qualitative research is very dynamic and sensitive to the context of time and situation.

*Slumberland* (2022) creates a picture of such dreams, where each actor in this dream world transforms according to the changing feelings and needs of the protagonist. So, the entire construction of the fantasy world is not merely a representation of what happened in some dream; it instead stands for the psyche of the character, with fluidity put into perspective along with the story's development. It also reveals the necessity for critically reflecting on the social and cultural world lying beyond the dream world. As in many constructivist endeavors, fantasy often serves as a mirror for questioning society's norms and values. So, primarily through dreams, *Slumberland* (2022) engages an audience to examine how social reality is constructed and how humans can work through their inner conflicts with the fantasy structures created in their minds and dreams. Overall, the movie *Slumberland* (2022) aptly discusses and underlines the role of fantasy and dreams in escaping the real world and obtaining some measure of understanding and transformational capacity toward that world. This film explores aspects of the constructivist paradigm that can

help, theoretically, articulate how individuals perceive and overcome life's challenges informed by subjective experiences infused with fantastical elements.

### **3.3 Research Approach**

The researcher recognizes that research approaches play a pivotal role in the development of an undergraduate thesis, as they facilitate the systematic design and direction of studies, in addition to the cultivation of competencies. The term research approach encompasses the methodologies employed for data collection and information analysis to derive research conclusions. Within the context of research, an approach delineates the guidelines that encompass the methods, the research design, and the perspective adopted by the researcher. This study employed content analysis, defined as the investigation of a literary work by the researcher with the objective of creating a system that will define, classify, analyze, and evaluate literary works. Its research type is under objective theory by Abrams, who considers works as entities made for their own sake, without connections to the authors or audience. All emphasis will be on the intrinsic aspect of the work analysis

### **3.4 Analytical Framework**

The analysis of the film *Slumberland* (2022) employs a fantasy paradigm inspired by Cawelti's formula theory and Saricks' fantasy concept, thereby providing a solid basis for articulating how the film essentially structures itself as a fantasy film. According to Cawelti (1976), this notion of formula refers to how specific patterns blend cultural conventions with literary innovations. In this context, the formula provides narrative stories as a set of coordinates using which the story shapes itself within the audience's imagination and creates an area through which the story may travel. The fantasy idea developed by Saricks is thus very clearly present in this film. Saricks states that in a fantasy story, the world it has built must follow its own rules and logic such that the fantasy can forge some emotional binding with the audience.

Slumberland fulfills all these suggestions, constructs a dream world dazzling with visuals, and has a separate set of laws from those in the real world. In that world, beds float above the oceans, doors lead to unanticipated locales, and eccentric personalities such as Flip can traverse many dimensions. The dream world functions as a backdrop and a significant part of the main character's emotional journey.

The study evaluates the film *Slumberland* (2022) through the fantasy formula paradigm utilizing an analytical framework referring to Cawelti's formula theory and Saricks's fantasy conception. Thus, this framework leads the analysis of the reflections of the fantasy formula upon the dream journey of the main character, Nemo. The focus of this analytical framework is to identify the elements of the fantasy formula; analyze thematic structure; interpret visual elements and symbols; investigate the relationship between the protagonist's journey and the formula concept that shaped her destiny. The first step in this analysis is :

1. Identify the fantasy formula according to Saricks' theorization and explain that fantasy always contains supernatural/magical elements and an alternate world with its own rules. In *Slumberland* (2022), the dream world is the central part that illustrates this fantasy concept. The world is depicted as a magical realm where people pass through enchanted doors, float above their beds, and encounter creatures that could not exist in any real world. Thus, as a requirement of fantasy genre analysis, every element that forms the film's dream world or fantasy world will be identified and classified based on Saricks' statement.
2. Based on Cawelti's formula theory, this film narrative analysis discusses how Cawelti sees a film formula to be distinctly patterned in the ebb and flow of storytelling whereby a main character witnesses' gross disruption to his everyday life and embarks on an adventure towards a new understanding of self and the world around him. In *Slumberland* (2022), Nemo's life is disrupted at the point of losing his father, leading him into the dream world in search of a

way of reconnecting with his deceased father. From this standpoint, this research will try to track how the film follows Cawelti's formulaic pattern by pointing out essential moments in the story's development from the beginning to the resolution of the conflict. Besides dealing with narrative structure, the analysis also points to some visual elements and symbols that reaffirm the fantasy formula in this film. The dream world of Slumberland provides a fitting backdrop to Nemo's emotional journey of dealing with loss. The analysis will include how the production design, color, lighting, and visual effects engender the distinct fantasy disposition. For instance, some scenes' bright colors and soft lighting could signify a hopeful world, while darker or hazy settings translate Nemo's fear and confusion. All visual elements will be examined with the film's central theme and how they build upon the established fantasy formula.

3. Correlating the journey of the protagonist with the fantasy formula used Cawelti's theory states that if a film represents an adventure formula in fantasy terms, the main character must surmount challenges that test his valor, perseverance, and adaptability to the new world. This formula seems to fit Nemo's journey in this film when he must learn the rules of the dream world, the essence of overcoming obstacles, and confront his fears. Furthermore, an analysis will reveal that Flip beholds the position of the mentor archetype, showing how he relates to guiding Nemo and how the character adheres to the patterns commonly cognition in fantasy formulas.

4. Assessing how Slumberland utilizes the fantasy formula to explore deeper emotional themes.

An essential consideration in this analysis is that, far from being merely an escape, the dream world often corresponds to the main character's emotive or inner experiences. In this film, the fantasy world is seen as a projection of Nemo's psychological apparatus in working through loss and accepting a new



reality. Thus, the analysis will explore how the fantasy elements presented in the film stand not just as visual delight but are instead a vehicle for conveying an emotional message to the audience. This study would offer more profound insight into the workings of the fantasy formula applied in the film by following this line of argument and analyzing the ingredients of the fantasy world, narrative configuration, and symbols employed within the film. The research aims to uncover how fantasy can represent human emotional experience in confronting events of loss in life.

### 3.5 Sample Data

#### 1) Data 1

**Table 3.5.1;** Fantasy Formula through the main character's dream


No	Picture	Description
1.		<i>Slumberland (2022) at 19:31</i>

In the world of fantasy, it's not just about spells. But there are also imaginary creatures that each have a different character. So the vague formula for fantasy film is about creatures that can be in the form of ordinary people or imaginary creatures. The creatures can be divided into two characters, there are protagonists and antagonists. Flip here is an eccentric imaginary creature from the dream world of the main character, Nemo. Formulas in general, written by Cawelti (1976: 1), are

narrative structures or dramatic conventions used in a large number of individual works. These popular story patterns are embodiment of formula in general and cultural material in specific (Cawelti, 1976: 1) is a narrative structure or dramatic convention used in a large number of individual works. Flip here is a fantasy of the western cultural imagination with the existence of creatures in the unconscious, in terms of fantasy Flip can be regarded as a protective character who guides the main character to explore his fantasy world. Flip is the symbol of the hero of the fantasy film because he is an imaginary creature that can connect in Nemo's subconscious dream, and previously Flip also entered Nemo's father's dream as his best friend. This proves that the fantasy world does not use logic but imagination is used as the key here in accordance with the theory conveyed by Jackson (2009), fantasy itself is a term taken from Latin, namely phantastic us, which means a delusion that contains imagination not real.

## 2) Data 2

**Table 3.5.2;** Fantasy formula through the plot of the movie

No	Picture	Description
1		<i>Slumberland (2022) at 16:45</i>

The scene that showcases the first fantasy in the film *Slumberland* (2022), which falls under the fantasy genre, is the moment when Nemo falls asleep and dreams for the first time that she enters Slumberland. In her first dream, the bed started to move and had legs, and his pig doll came to life and could talk. In her first



dream, she met Flip, who asked where the Slumberland map was to find the pearl treasure left by her father. The first fantasy formula is applied to the storyline of *Slumberland* (2022) in her first dream scene.

This plot is arguably the main foundation of the film's fantasy. She is first taken to Slumberland, a colorful and strange place. Nemo is still digesting everything whether it is real or just a dream, until she wakes up and realizes everything is just a dream but not an ordinary dream because in her dream she meets Flip, the person her father told him about. In the fantasy genre, literary artists create a world filled in imagination and mystical aspects, where the protagonists in their films frequently embark on quests or missions initiated by some good or supernatural power. The primary focus of fantasy genre films is typically on character development as they encounter numerous difficulties and myths that form the reality of the main character's world.

### **3.6 Source Data**

This research has two data sources, namely: primary data and secondary data. The primary data source in this research is the film *Slumberland* (2022), directed by Francis Lawrence, while the secondary data comes from related articles that explain the concept of fantasy formula through Nemo's dreams in this film. Through this combination of data sources, this proposal aims to present an analysis of Nemo's fantasy in the context of the fantasy formula. The collection of qualitative research data is the researcher describing, and analyzing the fantasy formula represented in *Slumberland* (2022) through the main character's dream, setting, and plot.

The reason for choosing *Slumberland* as the main source for this empirical research work on a selected movie is that it is an adequate supplement to support the relevance of the theme and objectives of this study. Directed by Francis Lawrence, *Slumberland* is an adaptation of the classic comic strip *Little Nemo in Slumberland*,

recognized as a fantastic piece exhibiting penetrating insight into the dream world. One of the most important reasons for choosing this particular movie is that its central theme addresses the journey of dreams-laden fantasy yet strongly appeals to describing the intricacies of human emotions, especially in loss, hope, and the space of relationships between people. This modern connotation of emotional narrative presents a unique combination of modern visual technology and contextual relevance for symbolic and structural analysis.

Moreover, *Slumberland* (2022) provides for its young character, Nemo, a window into the relationship of dreamworld and actuality, since she goes wandering in dreams in search of her father. The cheerful-yet-emotionally-scarred character of Flip, justifies studying the interactions of these characters in a larger narrative and semiotic context. It is based on the visual and narrative power of the film which gives a very expressive portrayal of the changing landscape of the dream world. This makes space for a thorough analysis of how dreams can be interpreted as metaphors of life and how the pictorial and the narrative elements will support the progression of the emotional journey of the characters. Therefore, *Slumberland* (2022) was selected as a case study since it has huge and rich materials relevant for the theoretical, symbolic and visual inquiries that help to support this thesis.

### **3.7 Technique of Collecting Data**

The data collection technique in this research uses the literature study method and the observation method. Researchers made observations by watching the movie *Slumberland* (2022) repeatedly and noting important things in each scene. This research collects data with the techniques of literature study method and observation method. Researchers observe data from watching the movie *Slumberland* (2022) repeatedly while noting down crucial scenes. This applied method will give a total understanding of the subject of the film, which talks of fantasy, and the plot of

moving on. Some steps that researchers take when collecting data in this study include

### **1. Watch the movie.**

The first analysis is to watch the film from beginning to end to get an overview of the plot, characters, and world-building by the director. At this stage, the main interest is getting an overview of the narrative and insights into how the fantasy elements help shape the film. Initial observations provide insight into the tone, main conflicts, visual tools, and themes shaping the fantasy world.

### **2. Watch the movie again using the observation method.**

This is the point where the researcher will focus on specific effects that support the thesis as fantasy, such as visual experiments, production design, and narrative patterns that align with the genre. Observations are conducted carefully to capture subtle points that might have been missed during the first viewing.

### **3. Identify scenes that can be described as formulas of the fantasy genre.**

Identifying scenes that directly reflect the archetype of the fantasy formula. The next step involves inspecting scenes that can be classified under the fantasy formula. The elements used in the fantasy genre may include the hero's journey, magical creatures, alternate worlds, the battle between good and evil, and the use of magic or supernatural powers. Such patterns fit the mold to show scenes that get extra attention for the analysis.

### **4. Collect data by marking sections of the movie.**

As an extension of their analysis, the researchers marked the appropriate sections of the film with the fantasy formula. Here, they include key scenes, quotes with the infusion of fantasy themes, and the presence of any symbols or motifs consistent with this genre. The resultant collection gives a good starting point in

understanding the application of a fantasy narrative structure in a case under consideration.

## **5. Note important scenes that belong to the fantasy formula.**

The last point is to transcribe meticulously the essential scenes that reflect the fantasy formula. Here, except for scenes showing the protagonist's transformation, magical events would include anything that alters the story's plot or climactic moments that depict the confrontation of good and evil forces. These notes form the meat and drink of a more detailed analysis of how the film holds specific parameters of the fantasy formula and breaks others. Thus, the study can probe deeper into the film's construction of the fantasy genre and how these constructions apply their ideologies to generate an alternate viewing experience for all readers and watchers.

### **3.8 Technique of Analyzing Data**

The technique used in this analysis involves watching and noting important parts that fall under the category of fantasy. After the data has been collected, the technique employed is to classify the obtained data according to Cawelti's formula structure. The method applied in this analysis is a number of systematic steps. Watching, listening, and noting passages and pieces of information relating to the fantasy. This process encompasses all aspects of data collection. After this collection of information, the next step is to classify the collected data according to the structure of the Cawelti formula. The creation of this method allowed the researcher to understand and prepare the material to find out how the elements of fantasy function in the broader picture of the movie.

After collecting the data, the next step is to reduce the data by selecting the elements that are relevant to the study. The technique used in this analysis involves watching and noting important parts that fall under the category of fantasy. After the data has been collected, the technique employed is to classify the obtained data according to Cawelti's formula structure. The method applied in this analysis is a number of systematic steps, Identifying, classifying data, interpreting data, and making

conclusion.

### **1. Identifying Data**

The researcher has analyzed the data of *Slumberland* (2022) by observing the film. Furthermore, determining which data is integrated into the fantasy formula and mystical creatures that build fantasy elements in this film. The researcher identified by analyzing the fantasy elements in the film, and also captured the layers and dialogue in the scenes in the film.

### **2. Classifying Data**

After the data has been identified, the next step is to analyze which data is worthy of being used as a research source. The data is then examined using relevant theories that can accurately describe the fantasy and mythical creatures' formulas.

### **3. Interpreting Data**

After identification and classification, the next step is to interpret which data is worthy of being used as a research source. The data will be examined using relevant theories that can accurately describe the fantasy formula in the object.

### **4. Conclusion**

The final stage of the research process involves the formulation of conclusions. These conclusions are derived from the analysis and interpretation of the data collected during the research. To draw these conclusions, the elements of fantasy must first be identified using Saricks' fantasy theory and Cawelti's Formula as the basic lens of this research.

### **3.9 Organization Of Writing**

Chapter I: Introduction This chapter presents an overview of the research conducted. It presents the background of the study, the problem statement, the research objectives, and the theoretical framework. It reviews previous articles relating to the fantasy formula in the film *Slumberland* (2022).

Chapter II: Theoretical Framework This chapter reviews the theories applied during the research. The analyzed theories are an introduction to popular literature, popular fiction, and the concept of formula in literature. In addition, an elaborate explanation of the fantasy formula utilized in the research is given, as well as the application of the adventure formula components put down by Saricks and Cawelti in the film *Slumberland* (2022). The characterization of the film and how the setting acts upon the characters concerning plot arrangements are included in the discussion.

Chapter III: Research Methodology This chapter profiles the research methodology used by the researcher. The section refers to the research design, data sources, data samples, data collecting techniques, data analyzing techniques, and writing systematics of the research.

Chapter IV: Findings and Discussions This chapter analyzes how the aspects of the fantasy formula are treated in the film *Slumberland* (2022). The researcher illustrates how the protagonist's dream reflects common patterns of the fantasy formula and how the adventures taking place in the dream world are correspondingly organized within the norms of this genre. Additional analysis shows how the main character makes a fantasy passage in the film and how the setting built in the dream world affects the character's development and the storyline. The talk in this chapter is patterned along the lines whereby repetitive themes are formulated. The final step is data interpretation. In this stage, the categorized elements are subjected to detailed analysis according to Cawelti's formula theory and Saricks' fantasy. The analysis aims to reveal the meaning of fantasy in the narrative and visual elements, especially how the dream world in *Slumberland* (2022) stands as a metaphor for the emotional journey and relationships between the characters. The results are then presented descriptively and systematically based on the research objectives



Chapter V: This chapter concludes the research results by summarizing the main findings analyzed earlier in the manuscript. Furthermore, it provides answers to the problem formulation that has appeared in this research. Finally, it presents recommendations for future investigations toward a more complete analysis of fantasy formulas in films or other media.

