CHAPTER III
RESEARCH METHODOLOGY

3.1 Research Design

This study employed a descriptive qualitative research design, specifically utilizing a library research method. The qualitative approach was selected as the primary framework because it aimed to investigate and interpret complex meanings within social phenomena rather than quantifying data. As emphasized by Sugiyono (2012), qualitative research was grounded in the post-positivism philosophy, serving as a vital tool to examine natural objects where the researcher acted as the key instrument in perceiving social reality as a dynamic and multifaceted construct.

Furthermore, the descriptive nature of this design was intended to provide a systematic and factual depiction of the representation of friendship found in the data. This study did not merely describe the surface-level plot but delved into the deeper ideological layers of the text. The library research method was rigorously applied by synthesizing various sources, including the primary audiovisual material of the film *Toy Story 4* (2019) and secondary supporting documents such as academic journals, books, and relevant previous studies. Zed (2008) noted that this method involved a systematic process of reading, categorizing, and analyzing materials to build a comprehensive understanding of the research topic.

Ultimately, this qualitative descriptive design provided the necessary depth to analyze how friendship was constructed as a discourse. By focusing on the nuances of dialogues, key scenes, and character interactions, the research was able to apply Teun A. van Dijk's multidimensional model effectively. This design ensured that the analysis remained focused on the symbolic and communicative functions of the film, allowing for a thorough exploration of the shift from traditional loyalty to individual autonomy as represented in the narrative.

3.2 Research Object

The primary object of this research was the animated film *Toy Story 4*, produced by Pixar Animation Studios and released in 2019. This film was an English-language production accompanied by English subtitles, primarily categorized within the adventure and family genres. As a cultural product of a

global animation studio, the film offered a rich layer of communicative signs and narrative complexities suitable for discourse analysis.

The investigation focused on specific scenes and dialogues that depicted the friendship dynamics among the characters, with a particular emphasis on the interactions between Woody, Buzz Lightyear, and other supporting characters. This film was purposely selected because it portrayed friendship not merely as a state of constant togetherness, but as a complex relationship involving internal conflict, personal growth, and the inevitability of separation.

Consequently, *Toy Story 4* was considered a highly relevant object for examining the discourse of friendship in contemporary animated films. The researcher viewed the film as a multimodal text where the construction of friendship was manifested through a combination of verbal dialogues and visual interactions. This complexity provided the necessary depth for applying Teun A. van Dijk's discourse model, as the film's narrative challenged traditional representations of loyalty and introduced a modern perspective on individual autonomy within social bonds.

3.3 The Role of the Researcher

In this study, the researcher played several crucial roles, acting as the primary planner, data collector, data analyst, and interpreter of the research results. The researcher determined the focus of the study, selected the relevant data, applied the theoretical frameworks, and conducted the discourse analysis independently.

The researcher was also responsible for ensuring that the analysis remained consistent with the research objectives and the established theoretical basis. Because qualitative research was highly dependent on interpretation, the researcher served as the key instrument in the entire research process. Therefore, objectivity and theoretical consistency were meticulously maintained by strictly following established discourse analysis theories, particularly the multidimensional model proposed by Teun A. van Dijk.

3.4 Data and Data Sources

Data sources were fundamental components of this research, as they provided the necessary information and evidence to answer the research questions. In this study, the data were categorized into two types: primary data and secondary data.

1. Primary Data Source

The primary data source was the animated film *Toy Story 4* (2019), directed by Josh Cooley and produced by Pixar Animation Studios. The data consisted of specific audiovisual elements, primarily verbal dialogues, monologues, and visual scenes that depicted the representation of friendship. To ensure accuracy, the researcher utilized the original English-language version of the film with a total duration of approximately 100 minutes. The primary data were selected through a purposive sampling technique, focusing only on scenes and interactions particularly involving Woody, Buzz Lightyear, and Bo Peep that exhibited modern friendship values, conflict, and autonomy.

2. Secondary Data Source

Secondary data were used to support the analysis and strengthen the theoretical framework of the research. These sources included reputable academic journals, books on discourse analysis, undergraduate theses, and relevant previous studies. Specifically, the researcher referred to the works of Teun A. van Dijk (1998) and Norman Fairclough (1995) as the main theoretical anchors. Additionally, digital archives and official film transcripts were consulted to verify the dialogues and provide a deeper context for the cinematic discourse. The combination of these secondary materials provided a solid academic foundation for interpreting the social and ideological meanings embedded in the film.

3.5 Data Collection Techniques

The data collection process in this study was carried out in several stages as follows:

1. The researcher watched the film *Toy Story 4* repeatedly to understand the storyline and overall context of the film.
2. The researcher identified scenes and dialogues that showed friendship and interactions between characters.
3. The researcher recorded relevant dialogues along with timestamps, characters involved, and contextual information.
4. The collected data was sorted and categorized based on themes related to friendship.
5. The researcher prepared the selected data for analysis using the chosen discourse analysis framework.

Through these stages, the researcher ensured that the collected data was relevant, focused, and appropriate for achieving the research objectives.

3.6 Data Analysis Techniques

The data analysis technique in this study employs Teun A. van Dijk's model of discourse analysis. This model allows for a multi-layered examination of the film by analyzing selected scenes and dialogues through three distinct levels:

1. Macrostructure: This level focuses on identifying the global meaning or overarching themes of friendship embedded in the film's narrative.
2. Superstructure: This level examines the formal framework or the schematic organization of the film, analyzing how the plot and scene sequences construct the discourse of friendship.
3. Microstructure: This level involves a detailed linguistic analysis, focusing on semantic choices, syntax, and stylistic expressions within the dialogues to reveal how friendship is articulated.

The results of the analysis were then interpreted to explain how friendship is represented and the values of friendship that are constructed in *Toy Story 4*. Finally, the findings were explained systematically in accordance with the research objectives.