CHAPTER THREE

RESEARCH METHODOLOGY

3.0   Introduction

All research and the ensuing knowledge gained, starts from asking questions, usually the *Wh* questions. There are qualitative and quantitative researches, as well as researches combining both. This study, however, is basically a qualitative research on cartoons of Dr. M in Lat's compilation "Dr. Who?!". These cartoons are stand-alone cartoons highlighting Dr. M during his tenure in the Malaysian Cabinet, the bulk having previously appeared on the editorial page of the New Straits Times (NST) - a nationally distributed Malaysian daily published in English. Stand-alone cartoons are taken here to be those that can be understood and appreciated on their own, without referring to cartoons of the previous or succeeding day.

3.1   Description of Data

The data used in the study were taken from the 148 caricatures in the compilation, inclusive of the cover, that portray Dr. M and his times. Due to the nature of this study (a research report as opposed to a thesis), only 23 caricatures highlighting Dr. M's public facade and the perceived private individual, as well as showing the use of linguistic and visual features were analysed. The drawings were randomly selected

on the basis of, first, on what known characteristics of Dr. M (as public and private person) were shown and second, the various features used by Lat.   The cartoons' features and the numbers selected can be seen in Table 3.1 below, with the selected extracts found in Chapter Four.

Table 3.1
Cartoons in "Dr. Who?!"

How Dr. M was featured	Number in compilation	Number selected
As a private individual	9	5
As the public persona	127	14
As both the individual and public person	12	4
Total	148	23

Lat's caricatures were chosen as the public is familiar with them since his cartoons have made regular appearances in the NST for over three decades. Of his many compilations published, "Dr. Who?!" was chosen as it focussed on one personality, the longest serving Malaysian prime minister, who has impacted Malaysia and the world in many ways. Jariah Mohd. Jan (2004) noted that real, everyday language is normally used in cartoons. Everyday language, irrespective of the language used, has culture imbued in it; hence, it can be analysed from both the linguistic and cultural perspectives. Thus far, no study has been found that focussed on these aspects of locally produced cartoons written in English; hence "Dr. Who?!" as the subject of this research for it contains both.

3.2   Methodology Used

This small study was carried out primarily by using Fairclough's 3-Dimensional framework and Cook's framework for the visual analysis. Fairclough's Intertextuality is utilised as well, as there is an interaction between the text and the visuals. Lat was interviewed to gain further insights into his work, namely on how Dr. M is portrayed in his compilation "Dr. Who?!", as well as the tools used for such portrayal, in order to strengthen and verify the findings. A list of questions were sent by email prior to the meeting, with supplementary questions raised during the interview sessions in response to the feedback given.

3.2.1   Discourse Analysis

A discourse analysis (DA) is to analyse language for the meanings contained within the communication between the parties concerned, taking into account the societal factors in which the language arose. As the data consists of caricatures in "Dr. Who?!", the analysis would cover both linguistics and non-linguistic tools or features, as well as any cultural aspect found there.

3.2.2   Framework for Text Analysis

Fairclough's 3-Dimensional Framework is used in the analysis, whereby discourse is analysed using a framework of text, discursive practise and social practice. What is meant by text analysis, is that the vocabulary used, grammar, cohesion and text structure are looked into; thus, it includes tenses, choice of words, metaphors, idioms, and code mixing – for each choice gives the text a different connotation. Discursive practice however, encompass the processes of text production, distribution,

and consumption, as well as how they vary between the different types of discourse according to social factors; among others, it includes the actual message that the text originator wants conveyed, how it is conveyed, and to whom it is targeted. And finally, social practice is studied, which looks at the environment (both social and cultural) in which the text is produced; for example, a football coach wanting his team to improve performance during practice sessions may issue directives (e.g. "pass the ball" or "faster") to get the desired effect; while he may mouth declarations (e.g. "this team is stronger" or "you are champions!") when they are faced with a tough opponent in a match, to motivate them to win. The text, discursive practise and social practice are inter-related and occur simultaneously, with inter-play between the three.

Fairclough had noted that 'Intertextuality' is the occurrence of other texts within a text and it may occur in several ways, such as when a text under study is related to one that had occurred before or after it, when some prior texts are imbedded within the text under study, when a text is recontextualised (e.g. direct speech becomes reported speech). Intertextuality may also occur when there is an interaction between the text and the visuals (if the text is accompanied by visuals), as pointed out by Cook (see below). This is often seen in cartoons.

3.2.3   Framework for Visual Analysis

Cook's Framework puts forth that language and context must be viewed together; with pictures, how words are communicated and how words are situated in the picture falling under the 'context' that he had outlined. The 'how' (e.g. font type and size for written text) and 'what' of words written or uttered is shown to be equally important as they both have meanings, occur simultaneously and interact with each other, with the

former either confirming or contradicting the latter. For example, a drawing of a man offering an apology with a contrite face would only confirm his utterance "I'm sorry", but one shown with a glowering look only contradicts what has been said. Pictures (and picture advertisements) were shown able to visually suggest words, puns and metaphors; this together with use of graphology and other paralingual devices, could influence the audience. As such, they must be looked at from the macro aspect, and not just from the individual micro aspect (ie. from the visual or linguistic aspect only). Cook had placed cartoons under the pictures mode; hence, he was the appropriate choice for analysing the non-linguistic aspects of "Dr Who?!".

Although most of the cartoons appeared in the English daily, NST, the Malaysian Lat had used both English and Malay, as the targeted readers would understand them. Hence, the linguistic and visual features that could, were traced to these languages. As language is part of culture, some analysis would include the originating culture of the language, as some aspects of them are found in Lat's cartoons.

3.3   Terminology Used

Some terms were used repeatedly in the analysis. The terminology and their meanings, are as follows, with their illustration shown in Figure 3.1:

heading/title   =   one or several words appearing at top or top left hand corner of frame, which sums up the cartoon succinctly

frame   =   box or space containing the cartoon

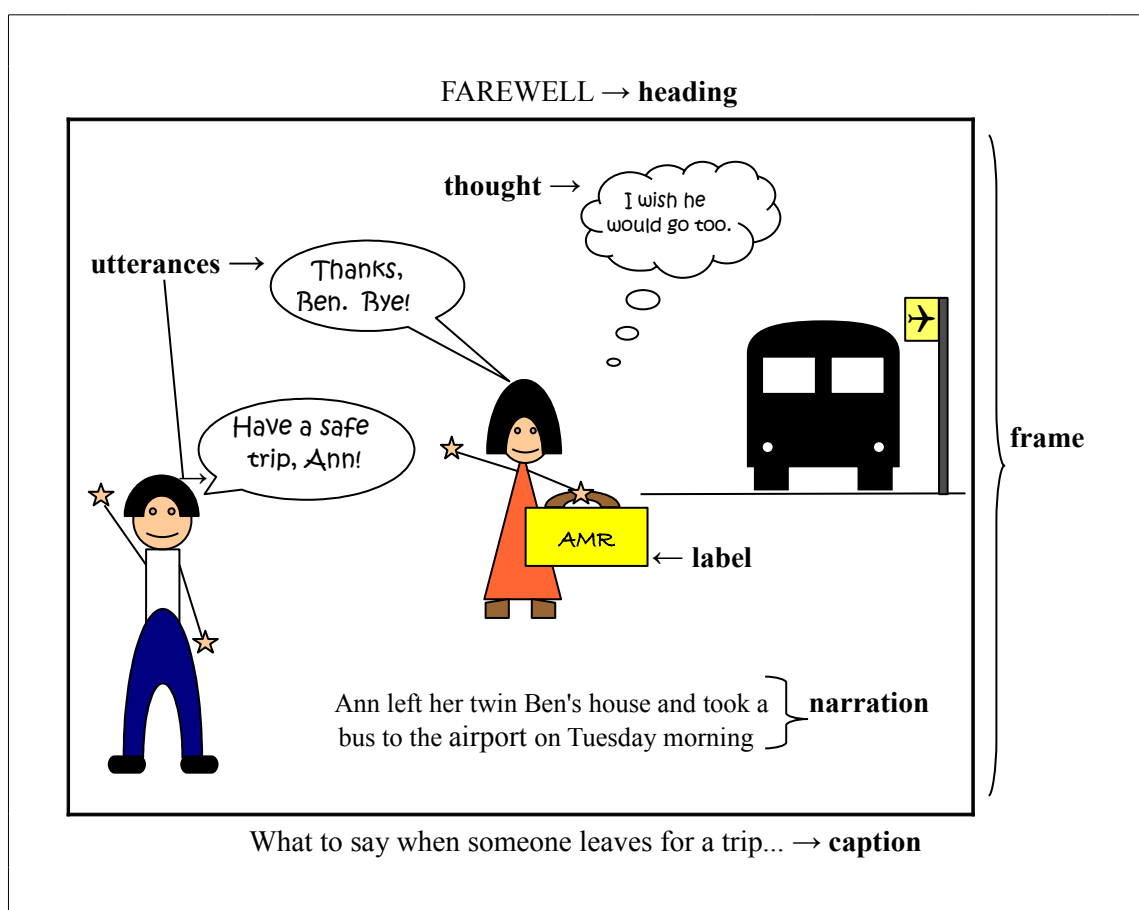|		
narration	=	one or several sentences appearing in the cartoon frame/frames, which tells the story of the events
caption	=	short explanation, appearing under the cartoon
utterance	=	words uttered by a character, appearing in the dialogue bubble or space (connected by a straight or wavy line) near his head
thought	=	words thought of by a character, appearing in the cloud-like bubble near his head.
label	=	letters of the alphabet or words stated on an item (e.g. bag)

Figure 3.1
Illustration of Terminology Used

3.4   Conclusion

As stated earlier, research is undertaken to find answers to questions. The methodology employed, as well as the frameworks used for the text and visuals, sought to answer the research questions of how Dr. M is portrayed and what tools Lat used in his portrayal. The answers arrived at are set forth in the following Chapter Four.