

CHAPTER 3

METHODOLOGY

There will be two steps of method used in this study. First is method of data collection and the second is method of data analysis. The first method will provide valid and useful data to be analyzed with the second method. However, first the analysis approach needs to be determined in order to guide the methods of the study.

3.1 Analysis Approach

In the book *Doing Analysis on Cultural Studies*, Paula Saukko classifies three methodologies in doing analysis on cultural studies based on the context of the analysis. First is lived experience analysis approach, second is text or discourse analysis approach and third is approach to analyse macro process of globalization. (Saukko) Therefore, regarding this analysis focus, the second approach will be used in here. The Film is analysed as a text or discourse, which then determines the methodology used, i.e. qualitative methodology. As this research's object is a film, then qualitative approach is the most suitable approach as a tool to analyze the discourse presented in Juno film.

3.2 Data Source

The primary data of the study will be taken from the film titled *Juno*, which produced in 2007 and directed by Jason Reitman, wherein the writer will focus only on the scenes of two competing discourses—dominant and

alternative discourse of teenage mother. The dominant one is the perspective seeing teenage mother as a negative thing, and the alternative one is, of course, the opposite.

3.2.1 Population

Population contains all the scenes in the film. First, showing the discursive constructions portrayed in the film—presenting the representation of the reality of teenage mother, thus depicting two opposing teenage mother discourse, same as what is occurring in the society.

3.2.2 Sample

Sample contains the selected film scenes, the one relevance to the discussion of the research—only those scenes, related with those two opposing discourse and their operation.

3.3 Scope And Limitation

This study concentrates on a film entitled *Juno* (2007) and the main focus will be on scenes which present two contradicting discourses, all that is used to sum up how the condition of social world in Juno film is. Those contending discourses is the focus of this analysis

3.4 Technique of Data Collection

The main source of data in this analysis comes from the film itself. Film as an audio visual product will be treated as a cinematic text which consists of form and style. Form consists of the narrative aspect of the film while style is the *mise-en-scene* or the cinematography of the film which usually named as the non-narrative aspect.

First, the data collection begin with, of course, watching repetitiously the film, understanding the film. Second is collecting scenes of the movie. Third, categorizing the data or selecting the scenes needed.

The steps are:

1. Watching the film.
2. Collecting all scenes of the film
3. Selecting relevant scenes

3.5 Technique of Data Analysis

This analysis used a theoretical lens or perspective—which provide an overall orienting lens for the study. **Theoretical lens or perspective in qualitative research** provides an overall orienting lens that is used to study questions of gender, class, and race (or other issues of marginalized groups).

This lens becomes an advocacy perspective that shapes the types of questions asked, informs how data are collected and analysed, and provides a call for action or change. (Creswell) Acting as the lens in this research is Michel Foucault's power/knowledge concept.

3.5.1 Narrative Film

Narrative is the important aspect in the film. The film audiences usually expect a good narrative of a film rather than the visual effect aspect. Narrative itself means 'chains of events in cause-effect relationship occurring in time and space.' (Bordwell and Thompson, *Film Art: An Introduction*) Usually a narrative begins with one situation; several changes that occur based on cause and effect, then a new change happens and becomes the end of the narrative. In making sense of narrative, story and plot are needed to describe things that are not explicitly shown. Story is set of all the events in a narrative, both those explicitly presented and those the viewer infers. (Bordwell and Thompson, *Film Art: An Introduction*)

Plot is used to describe everything visible and audible in the film. (Bordwell and Thompson, *Film Art: An Introduction*) It explicitly shows certain story events. Story and plot enable the making of structural list of events. This list is important to understand what is going on in the film. The narrative of the film, then, provides data of causal events that creates and shapes dominant teenage mother discourse in the film.

3.5.2 Non-narrative Film

Non-narrative aspects in the film concern with things other than narrative. They support idea in narrative and make it more understandable for the audiences. Non-narrative aspects are also called *mise-en-scene*, this term actually relates to theatre and translated as 'putting on the stage'. In this context the definition may alter to be 'placing within the shot.' (Abrams, Bell and Udris)

This aspect concerns more to the visual content of the film. This aspect is important in the analysis because through visual content or what is seen from the shot it helps our reading of the film. As James Monaco writes 'Because we read the shot, we are actively involved with it. The codes of *mise-en-scene* are the tools with which the filmmaker alters and modifies our reading of the shot.' (Monaco) There are several elements of *mise-en-scene* that helps the reading of a film. Different author suggest different elements that needed to be considered. This is based on the main function of the *mise-en-scene*, it has to be recognised and helps the narrative. (Abrams, Bell and Udris) In this context, same as in other film analysis, the elements that being analysed are costumes, make up, performances and colour.

3.5.2.1 Costumes and Colour

Costume can have specific function for the whole film. In some films costume can be quite stylish in order to gain the attraction of

the graphic qualities. Costumes help in creating the character of actors. They enable the actor to fit with a certain historical period, social class and lifestyle, and even to determine what is possible and not possible to be done by the actor. (Abrams, Bell and Udris) According to Bordwell, costumes can play important motivic and causal roles in narrative. (Bordwell and Thompson, *Film Art: An Introduction*) Costumes, in this film, plays important role as the perfecting tool in portraying the *uncommonality* of Juno. Well, She is uncommon in every way.

Colour in this study focuses on the colour of the costumes. Colour itself has long been considered to affect mood, such as green is believed to be a relaxing colour and red is a spark colour. Yet colour also affects in psychological aspect, it can symbolise emotions and values which then producing meaning in a text. Some colours believed to represent particular meaning such as black and white represent good and evil. (Abrams, Bell and Udris)

3.5.2.2 Make Up

Makeup is the aspect of *mise-en-scene* that related to the costume. Makeup was originally important for the actors because on the early film stocks, their faces would not register well. Yet in the present time, makeup still used in various ways to boost the appearance of actors in the screen. Today makeup usually tries to pass unnoticed, but it also strengthened the expressive qualities of the actor's face. The camera may record undesirable details that usually pass unnoticed in daily life such as unsuitable blemishes, wrinkles, and sagging skin. Makeup can assist the actor's performance. Makeup becomes important in creating character traits or motivating plot action. (Bordwell and Thompson, Film Art: An Introduction)

3.5.2.3 Performances

Performance focuses on the acting of the actors in the film. These include the movements, facial expression and body language of the actors. Abrams stated that 'what an actor does within the shot obviously contributes significantly to the meanings produced.' (Abrams, Bell and Udris) The actors' movement could indicate confidence, panic, friendliness, uncertainty etc. The facial expressions may present fear, anger, happiness, sadness etc. The performance of the actors in the film plays an important role in convincing the single truth in society that is bombarded to judge Juno.