CHAPTER 2

LITERATURE REVIEW

2.1   Theoretical Framework

This sub chapter aims to explain the approach applied in this study. Power/knowledge approach by Foucault is considered to be the most appropriate approach to be applied in analysing Juno film. Considering the using of film as the object of the study, narrative and non-narrative aspects of the film will be included to support the analysis.

The representation of teenage mother in film has been analyzed by many theories. However, this research is analyzing teenage mother discourses—opposing discourses of teenage mother, to be exact. It is, then, important to find a suitable framework to be used in analyzing this teenage mother discourse containing relation between discourse and power and knowledge. Therefore, Michel Foucault's power/knowledge concept came up as the best framework.

2.1.1   Discourse Theory

The shift of attention from 'language' to 'discourse' is Foucault's main study. Foucault studied **discourse as a system.**

What interested Foucault were the *rules and practices that produced meaningful statements and regulated discourse in different historical periods*.

By 'discourse,' Foucault meant 'a group of statements which provide a language for talking about – a way of representing the knowledge about – a particular topic at a particular historical moment. . .Discourse is about the production of knowledge through language.But . . . since all social practices entail *meaning*,and meanings shape and influence what we do – our conduct – all practices have a **discursive aspect**' (S. Hall, The west and the rest)

The concept of discourse in this usage is about language and practice. Discourse, Foucault argues, constructs the topic. It defines and produces the objects of our knowledge. It governs the way that a topic can be meaningfully talked about and reasoned about. It also influences how ideas are put into practice and used to regulate the conduct of others. Just as a discourse 'rules in' certain ways of talking about a topic, defining an acceptable and intelligible way to talk, write, or conduct oneself, so alsoby definition, it 'rules out,' limits and restricts other ways of talking, of conducting ourselves in relation to the topic or constructing knowledge about it. (S. Hall, The west and the rest)

As stated by Foucault (M. Foucault, Pengetahuan dan Metode Karya-Karya Penting Foucault), discourse is as a system of signification governed by rules that structure the ways in which we classify and divide its different meanings. The function of discourse is to make certain ideas and values present, while others are made to be absent. Discourse is an exclusionary mechanism that allocates power and knowledge to those whose ideas are included and made present at a given moment in time,

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but at the same time exerts power and knowledge over the excluded/absent. (Storey)

Discourse is mostly understood as "conversation," "the subject of talk." Everyone does that daily. Topic A (can be e.g. ideology, values, perspectives, etc) is communicated (written or spoken), then it circulated in society, and in the end of the day, discourse is produced. After it is produced in the social world, at least two things come out as the response, people seconds it or denies it. However, discourse in society mostly ends up being accepted without ever being filtered first. This, then what appeared to be the start of the problem. After internalizing some certain discourses, those discourses are able to act (or in other words, being used by the society) as the *law/norm/parameter* to judge everything happens in the society. This is what Foucault means when he said that discourse refers to socially and historically situated domains of knowledge or ways of constructing the world. (M. Foucault, Power/Knowledge: Selected Interviews and Other Writings 1972-1977).

2.1.1.1 Power/Knowledge

Michel Foucault is a French postmodernist. He has been hugely influential in shaping understandings of power, leading away from the analysis of actors who use power as an instrument of coercion, and even away from the discreet structures in which those actors operate, toward the idea that 'power is everywhere', diffused and embodied in discourse, knowledge and 'regimes of truth' (M. Foucault, Discipline And Punish:

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the Birth Of A Prison) (Rabinow). To Foucault, power is what makes us what we are—this is that differ Foucault from other theories. 'His work marks a radical departure from previous modes of conceiving power and cannot be easily integrated with previous ideas, as power is diffuse rather than concentrated, embodied and enacted rather than possessed, discursive rather than purely coercive, and constitutes agents rather than being deployed by (Gaventa). 'Power is everywhere' and 'comes from everywhere' so in this sense is neither an agency nor a structure (M. Foucault, The history of sexuality: the will to knowledge). Instead it is a kind of 'metapower' or 'regime of truth' that pervades society, and which is in constant flux and negotiation.

Foucault uses the term 'power/knowledge' to signify that power is constituted through accepted forms of knowledge, scientific understanding and 'truth': 'Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its "general politics" of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true' (Rabinow)

These 'general politics' and 'regimes of truth' are the result of scientific discourse and institutions, and are reinforced (and redefined) constantly through the education system, the media, and the flux of political and economic ideologies. In this sense, the 'battle for truth' is not for some absolute truth that can be discovered and accepted, but is a battle about 'the rules according to which the true and false are separated and specific effects of power are attached to the true'… a battle about 'the status of truth and the economic and political role it plays' (Rabinow). This is the inspiration for Hayward's focus on power as boundaries that enable and constrain possibilities for action, and on people's relative capacities to know and shape these boundaries. (Hayward) Power is also a major source of social discipline and conformity. Foucault's approach has been widely used to critique development thinking and paradigms, and the ways in which development discourses are imbued with power (Gaventa)

2.1.2 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

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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 single truth in the film.

2.1.3 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

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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.

2.1.3.1 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 *un-commonality* 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)

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2.1.3.2 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)

2.1.3.3 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.

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2.2   Review of Related Studies

There is a research paper by Jessica L. Willis titled "Sexual Subjectivity: A Semiotic Analysis of Girlhood, Sex, and Sexuality in the Film Juno" which looked at the semiotics of *girlhood* in the film, and come to conclusion of the changing concept of adolescent female sexuality within popular western culture during early part of the 21st century. (Willis)

There were also several preceding studies in the matter of discourse and marginalization study. *Foucault, Technologies of Self and the Media: Discourses of femininity in Snowboarding Culture* by Holly Thorpe analyze various discursive constructions of femininity and focuses the analysis on its relationship between young women and media.

Another study is '*Beautiful Aging': Disciplinary Practices and Perceptions of Aging Women In Surabaya Toward Anti-Aging Product TV Advertisements* by Ila Ferdiana, English Department Faculty of Humanities of Airlangga University. This study specialize to know how older women perceive beauty product TV Advertisements and, thus, how the perceptions shape their conduct concerning 'beautiful aging' in daily life.

Seeing Jason Reitman's Juno, produced in 2007, we can see that it tried to represent the way discourse operates (communicated-

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circulated-internalized-judge). Juno is a movie portraying the life of a high school girl, Juno, which gone through an unordinary life track—experiencing an unplanned pregnancy. The focus here is on how the surrounding society judges her altogether with her *un-common* situation. This is a perfect example of how discourse works. As stated by Foucault (Foucault), discourse is as a system of signification governed by rules that structure the ways in which we classify and divide its different meanings.

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