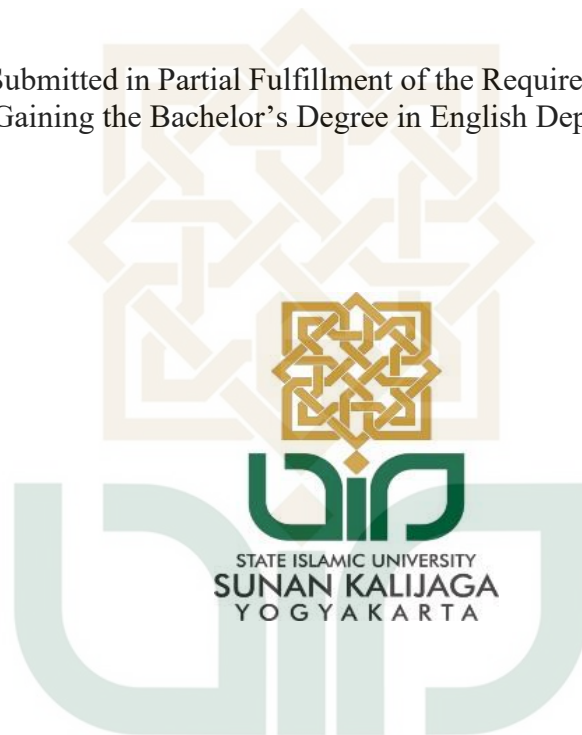


**Social Stigma and Resilience in Underage Pregnancy:
A Goffman's Analysis on *Dua Garis Biru* (2019) and *Juno* (2007)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for
Gaining the Bachelor's Degree in English Department



By:
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**ENGLISH DEPARTMENT
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YOGYAKARTA
2024**

MOTTO

“It’s not always easy, but that’s a life, be strong cause there are better days ahead”

-Mark Lee-



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YOGYAKARTA

DEDICATION

This thesis is wholeheartedly dedicated to:

To myself, you are doing props, Ni! Believe it or not, you've been through a lot of ups and downs and you've managed to get through them all. This is not the end, instead after this you will start a new journey in your life towards a world that might be a little difficult, but rest assured that you can still follow any process of God well. May Allah continue to facilitate your path and plans.

For my family, especially the greatest woman in my life, my mom, who gave me all the support, financial, prayers as I struggled to complete my education.

To all the lecturers of the English Department of the Faculty of Adab and Cultural Sciences, thank you for your knowledge and teaching experience during my studies.



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Atas perhatiannya, kami mengucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

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FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

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The signature,

A handwritten signature in black ink is written over a yellow postage stamp. The stamp features the Garuda Pancasila emblem and the text 'METERAN TEMPEL' and 'PEAL X1485*0366'. A black arrow points from the signature to the name 'Agni Anisa' below.

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**SOCIAL STIGMA AND RESILIENCE IN UNDERAGE PREGNANCY: A
GOFFMAN'S ANALYSIS ON *DUA GARIS BIRU* (2019) AND *JUNO* (2007)**

By: Agni Anisa

ABSTRACT

This research examines the forms of stigma experienced by the protagonists and their responses to these stigmas in *Dua Garis Biru* and *Juno* films, two teen films about teenagers who become pregnant underage. Erving Goffman's theory of stigma, which categorizes stigma into discredited stigma, discreditable stigma, and courtesy stigma, is applied to analyze the basic forms and manifestations of stigma in the two films. The research uses a descriptive qualitative method, supported by reviews of relevant literature, films, and documents. The findings indicate that while there are similar forms of stigma experienced by the protagonists in both films, their responses differ significantly. Dara's initial response to her pregnancy in *Dua Garis Biru* was to conceal it from her surroundings, whereas Juno in *Juno* chose to be open about her pregnancy. Additionally, the reactions of the parents in each film differ, influenced by the cultural backgrounds of the characters. *Dua Garis Biru* portrays the lives of Bima and Dara within a culturally Asian and socially conservative Indonesian environment, while *Juno* depicts Juno's life in a culturally Western and liberal American setting. This research highlights the role of cultural context in shaping the experiences and responses to stigma related to teenage pregnancy.

Keywords: Stigma, Teenage Pregnancy, Cultural Context, Erving Goffman

Theory

**STIGMA SOSIAL DAN KETAHANAN DALAM KEHAMILAN DI
BAWAH UMUR: ANALISIS GOFFMAN PADA *DUA GARIS BIRU* (2019)
DAN *JUNO* (2007)**

Oleh: Agni Anisa

ABSTRAK

Penelitian ini mengkaji bentuk-bentuk stigma yang dialami oleh protagonis dan tanggapan mereka terhadap stigma tersebut dalam film *Dua Garis Biru* dan *Juno*, dua film remaja tentang remaja yang hamil di bawah umur. Teori stigma oleh Erving Goffman yang mengkategorikan stigma menjadi stigma yang terdiskreditkan, stigma yang dapat didiskreditkan, dan stigma persahabatan diterapkan untuk menganalisis bentuk dasar stigma dan manifestasi stigma dalam kedua film tersebut.

Metode yang digunakan dalam film ini adalah deskriptif kualitatif didukung oleh tinjauan literatur, film, dan dokumen yang relevan. Temuan menunjukkan bahwa meskipun terdapat bentuk stigma yang serupa dialami oleh tokoh utama dalam kedua film tersebut, respon mereka sangat berbeda. Respon awal Dara terhadap kehamilannya dalam *Dua Garis Biru* adalah mencoba menyembunyikannya dari lingkungan sekitarnya. Sedangkan Juno dalam film *Juno* memilih untuk terbuka tentang kehamilannya. Selain itu, reaksi orang tua dalam masing-masing film berbeda, dipengaruhi oleh latar belakang budaya karakter masing-masing. *Dua Garis Biru* menggambarkan kehidupan Bima dan Dara dalam lingkungan Indonesia yang secara budaya Asia dan konservatif secara social, sedangkan *Juno* menggambarkan kehidupan Juno dalam lingkungan Amerika yang secara budaya Barat dan liberal. Penelitian ini menyoroti peran konteks budaya dalam membentuk pengalaman dan respons terhadap stigma terkait kehamilan remaja.

Kata Kunci: Stigma, Kehamilan Remaja, Konteks Budaya, Teori Erving Goffman

CHAPTER I INTRODUCTION

1.1 Background of Study

Stigma is a powerful social phenomenon, a label that marks an individual with stereotypes and negative judgments, leading them to be perceived as abnormal or deviant. This concept, as discussed by (Prastika, Rahman, & Hermawan, 2022). Underlines the profound impact stigma can have on individuals, distinguishing them from their peers and casting them in a negative light. (Elliott, 1982) explores further into the subject, presenting stigmas a deviation from societal norms, stemming from flawed social interactions. The process of stigmatization is the result of a series of cognitive stages, beginning with the cueing of certain behaviors or characteristics, followed by the formation of stereotypes, prejudice, and discrimination. Ultimately, this leads to the attachment of a social mark to the individual, which denotes negative traits and distinguishes them as different, deviant, or abnormal.

Culture plays in significant role in shaping reactions to social stigma. It influences how stigma is experienced in various communities, as it is woven into all aspects of human life. Drawing from (Tylor, 1871, p. 1), culture includes the historical experiences of society, such as its knowledge, beliefs, art, morals, laws, habits, and other societal contributions. Schein's managerial perspective on culture highlights its impact on organizational attitudes, authority systems, and employee involvement. According to (JinHyo Joseph Yun et al., 22) Culture acts as a "toolkit" of habits, skills, and styles that people utilize to construct their actions. Thus, culture

not only influences individual behaviors and norms, but also the collective response to stigma.

This discussion becomes even more relevant through the examination of two films, *Dua Garis Biru* (2019) and *Juno* (2007) which raise the theme of stigma from different cultural backgrounds and narratives. Both films focus on young couples facing unintended pregnancies, illustrating the stigma that arises from their communities. Despite their different settings, Indonesia and the United States, respectively the films expose universal themes of judgment, cultural influence, and the personal battle against societal labels. The contrasting reactions of the character's families emphasize the impact of cultural context on managing stigma.

Dua Garis Biru is a 2019 Indonesian movie that depicts the lives of two teenagers who experience underage pregnancy. The movie features Dara and Bima as the main actors and provides a family-oriented feel that is rich in typical Indonesian culture, as well as the lives of high school teenagers in general. Dara, an obedient child to her parents and a student with good academic performance, had a negative experience after becoming pregnant at a young age. Bima, Dara's partner, previously known for being a good and obedient child, also faced negative consequences after news of their relationship was revealed. Both experienced significant changes in their lives and were stigmatized by their parents, schools, and community.

Juno (2007) is a movie that shows the life of Juno when she experienced an underage pregnancy as a result of sexual relations with her best friend and lover, Paulie Bleeker. This film shows Juno's struggle in maintain her pregnancy at the

age of 16 and face all the consequences and stigma she received from her environment. The film “*Juno*” illustrates the various forms of stigma that Juno receives and her strategies for navigating these stigmas within her Western cultural background.

The researcher wants to compare these two characters because *Dua Garis Biru* (2019) and *Juno* (2007) have different backgrounds and stories, but they also have some similarities. The main characters in *Dua Garis Biru* and *Juno* are both teenagers who are still in high school. In addition, both characters experience stigmatization from those around them. What is even more interesting is that these two characters are not alone in facing stigmatization. Their families are also involved in helping them deal with the stigma and finding solutions for their future lives. In both films, stigma is accepted not only by the two main characters, but also by their family members and those closest to them.

The main characters of both films come from different times and cultural backgrounds, yet they accept the stigmatization of their environment and develop strategies to deal with various forms of stigma. Bima and Dara’s families are told to live in the modern era of 2019, while Juno’s family is told to live in 2007. Dara lives in Indonesia, which is steeped in Eastern culture and good manners, and people still adheres to social and religious norms. Juno, on the other hand, lives in the United States, which is known for its Western culture and society that upholds freedom and individualism. This difference also affects their strategies for dealing with stigma from their environment.

Based on these differences and similarities, this research takes a unique

direction by applying Erving Goffman's Stigma Theory. Goffman defines stigma as a social stigma bodily marks or brands that were designed to expose infamy or disgrace—e.g., that the bearer was a slave or a criminal. There are three types of stigmas according to (Goffman, 1963), the first is discreditable stigma, the second is discredited, and the last stigma courtesy.

This analysis focuses on how visible traits or behaviors, such as underage pregnancy in the main characters of *Juno* and *Dua Garis Biru*, invite public judgment and discrimination. This comparative study not only explores the impact of such stigma, but also examines how its impact varies across different cultural contexts, with *Juno* coming from an American background and *Dua Garis Biru* from Indonesian background. This approach allows us to investigate the navigation of identity change and responses to social stigma faced by the characters, by highlighting similarities and differences in their experiences.

The emphasis on three forms of stigma provides a clear lens through which to view the social challenges and judgments faced by the characters, offering insight into their strategies for managing identity and social interactions in the midst of stigma. By comparing cultural influences on the portrayal and impact of stigma in these films, this research contributes a different perspective to the academic dialogue on stigma, identity, and media representation, particularly focusing on the nuanced experiences of young individuals across different cultural backgrounds.

1.2 Research Question

1. What are the forms of stigma received by the main characters in “*Dua Garis Biru*” and “*Juno*”?
2. How the main characters respond to the stigma they receive from their environment?

1.3 Objectives and Significance of Study

This research aims to analyze the different forms of stigma received by the main characters in the two movies "*Dua Garis Biru*" and "*Juno*". Additionally, this research aims to compare the strategies of the main characters in dealing with each form of stigma they receive from their environment. Through an in-depth understanding of the stigmatization depicted in the two films and the various strategies that the main characters undertake; this research provides a deeper insight into the forms of stigma and provides a significant understanding of the strategies or efforts in dealing with stigma from society.

1.4 Literature Review

At the beginning of this research, the researchers reviewed existing literature on the films *Juno* (2007) and *Dua Garis Biru* (2019) to incorporate a wide array of perspectives and enhance the study's depth. Among the notable studies was "Analisis Semiotika dalam film *Dua Garis Biru* karya Gina S. Noer" by (Dewanta, 2020), which applied a descriptive qualitative research design to analyze the semiotics in “*Dua Garis Biru*”, specifically focusing on the meanings behind the film's signs. Another significant study, “Representasi

Kasih Orang Tua pada Anak dalam Film Dua Garis Biru” by (Agustin & Kristanty, 2020) explored the portrayal of parental love in the same film, using Charles Sanders Peirce’s semiotic theory to frame their analysis.

Further studies broadened the scope of analysis to include additional themes and films. “Cautionary Whales? Adolescence and Genre in *Juno* and *Push*” by (McLennan, 2013) provided insights into the portrayal of adolescence in *Juno* and *Push*, employing genre theory to discuss aspects like identity, sexuality, and family dynamics. (Trifidya & Tiani, 2022) in the study “Morphosyntec in Verbal Messages Angry Expressions in The Film *Dua Garis Biru*” examined the verbal and non-verbal communication of anger within *Dua Garis Biru*, aiming to distinguish specific speech patterns associated with anger. Lastly, “Sexual Education Values For Teenagers and The Role of Parents in Juno Movie” by (Setianingsih & Nafisah, 2022) investigated the depiction of sexual education and parental roles in Juno, identifying five key values of sexual education and two distinct parental roles.

1.5 Theoretical Framework

1.5.1 Theory of Stigma

Goffman’s Stigma Theory, which serves as the theoretical framework for this study, defines stigma as social, physical marks, or brands indicating infamy or disgrace signifying, for example, that the bearer was a slave or a criminal. (Goffman, 1963, p. 4) identifies three types of stigmas: discreditable stigma, which can be concealed and thus unknown to others, such as sexual orientation and medical conditions; discredited stigma, which is visible or known to the community

and contradicts prevailing social norms; and social stigma (courtesy) which occurs when individuals associated with stigma adapt their behavior to reduce discomfort among those around them.

Stigma, as Goffman presents in his book “Notes on the Management of Spoiled Identity” regarding the concept of stigma presented in the context of sociology and literature, namely how individuals with certain attributes or conditions can be considered “discredited”. Goffman further explores the manner in which society treats individuals who have been discredited as deviants from social norms and the ways in which they are able to manage their identity. An understanding of stigma can facilitate the integration of an individual’s experience within a “total institution” (such as a prison, mental hospital, or other place where they are isolated from society) with their everyday experience (Freidson, 1983, p. 361). Goffman's theory is a conceptual tool for understanding how individuals or groups labelled as “different” by society navigate judgment, judgment, discrimination, and challenges in social interactions (Pescosolido, 2013). Furthermore, Goffman emphasizes how individuals experiencing stigma manage their identity, control emotions, and navigate various forms of social interaction to address and counteract the social stigma they encounter.

By employing Goffman's stigma theory to further examine *Dua Garis Biru* and *Juno* films, researcher can discern how these two films portray forms of stigma that emerge and how the principal characters in both films respond to various forms of stigma from their environment. Additionally, researcher will analyze the impact of these stigma emerge from various sources towards the main characters in these

two films. Three forms of stigma, namely discredited stigma, discreditable stigma, and courtesy stigma, emerge from various sources towards the main characters in these two films. The researcher posits that these two films also demonstrate how the main characters respond to and accept various forms of stigma from society.

1.5.2 Film Theory

In this study, researcher applied film theory to see how the images, themes, and stories in the two films show forms of stigma and how the main characters respond to the stigma they receive. There are several cinematic elements in *Dua Garis Biru* and *Juno* films that show how the main characters receive stigma from those around them. In film studies, *mise-en-scène* is used to discuss visual style. The word originated in the theater and is French in origin, though it has been used in English since at least 1833. Although its literal translation is “to put on stage”, the term has a long history of being used figuratively (Gibbs & Gibbs, 2002). When talking about *mise-en-scène*, we can also talk about various elements such as framing, decoration, property, actors, camera movements, and of course the camera lens used. Researchers will look at two elements of *mise-en-scène* in the *Dua Garis Biru* and *Juno*, namely lighting elements and character behavior.

When making a movie, it is very important to think about "building" a scene. Doing this one shot at a time gives us the impression that we are putting together the elements that will later make up the scene. In terminology, shots fall into two categories: framing shots (depending on how much is included) and function shots (Brown, 2016). The following is a list of the various types of camera shots that are commonly used in filmmaking:

1. Wide shot: This shot encompasses the entire scene, with everything in it relative to the intended subject.
2. Full shot: A full shot shows the character in the movie from head to toe, or if it is an object such as a car, the entire car.
3. Two shots: This type of shot is any frame that includes two characters, and it is the most frequently used type of shot.
4. Medium shot: A medium shot is defined as a shot that is the same as a wide shot, but closer than a full shot.
5. Close-ups: One of the most important shots, usually focusing on a small area such as the subject's eyes or nose.
6. Extreme close-up (ECU): This is part of the close-up, but only includes the eyes and mouth.
7. Over-the-shoulder: Over-the-shoulder (OTS) is a shot from an actor's shoulder to a closer or medium (CU) actor. This shot is used to connect the two characters and helps us put ourselves in that person's shoes (Brown, 2016 p.123-129).

1.6 Research Methods

This section discusses the method used in this research, outlining the steps to conduct the study. These steps include formulating research questions and analyzing data. A "method" for building systematic knowledge is referred to as a research method (Patten & Newhart, 2017). Methodology comprises the following elements such as data collection techniques, sources of data, and data analysis techniques.

1.6.1 Type of Research

In this research, a descriptive qualitative approach is used. This approach is chosen because the study aims to describe language rather than focus on numerical data. The researcher aims to depict the stigma faced by the main characters and their responses in the films *Juno* (2007) and *Dua Garis Biru* (2019). Qualitative research is a tool to explore more deeply into the meanings within individual or group social issues. It adopts a holistic approach, studying social phenomena from the participants' perspectives in a natural setting, allowing researcher to uncover detailed insights into actual experiences (Carrie Williams, 2007). Researcher followed a specific process for data analysis that began with data preparation, followed by watching and understanding both films to collect data. The primary data is then categorized into variables based on the theory of discredited stigma. The researcher explains the correlation between the gathered data and the identified variables, concluding with drawing insights from the collected data.

1.6.2 Data Sources

The films of *Dua Garis Biru* (2019) and *Juno* (2007) serve as primary research materials for this study. The researcher uses various book sources, such as those on stigma, scientific journals, film theory, and previous studies with similar research topics to collect secondary data.

1.6.3 Data Collection Technique

This research designs incorporates a literature review and content analysis. The researcher analyzes and compares themes from the films of *Juno* (2007) and *Dua Garis Biru* (2019). Through careful film observation and in-depth content analysis, the researcher will identify elements related to the influence of stigma on the main

characters and their responses to stigma.

1.6.4 Data Analysis Technique

The next stage of the research involves descriptive techniques to evaluate the data and clarify the overall meaning of the results. To gain a better understanding of the collected data, the research process includes several steps. First, the researcher watches both films multiple times. The researcher also uses film theory to examine aspects of cinematography and *mise en scène*. The next step is to analyze the data based on the research questions related to the theory of stigma.

1.7 Paper Organization

This research paper is organized into four chapters, each addressing different aspects of the study. Chapter one provides an introduction to the research, including the rationale behind the study. Chapter two details the research objects and the data needed for analysis. Chapter three, titled "Research and Discussion," presents the research findings and discusses them in depth. Chapter Four concludes the paper, summarizing the key findings and providing answers to the research questions.

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CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

In *Dua Garis Biru* and *Juno*, researcher identified various forms of stigma directed towards the main characters in both films, both internally and externally. Additionally, the main characters in both films demonstrated diverse responses to stigma. Goffman's three types of stigmas, including discredited stigma, discreditable stigma, and courtesy stigma, were evident in these two films. Each stigma encompasses a multitude of facets, as exemplified by discredited stigma, which encompasses aspects of stigma visibility, family and community reactions, as well as school and education dynamics. Discreditable stigma encompasses concealment and disclosure, identity management and privacy, as well as moral dilemmas and decisions. As for courtesy stigma, it encompasses two aspects in the form of impact and family relations, as well as social and community support for stigma. *Dua Garis Biru* illustrate the difficulties that Bima and Dara experienced as a result of the pregnancy incident. These difficulties can be observed from various perspectives, including the negative responses they received from various parties regarding the changes in their educational dynamics.

Nevertheless, the two main characters ultimately succeeded in overcoming all forms of stigma and received substantial support, particularly from their families. Additionally, *Juno* portrays how Juno's character initially encountered negative responses from her educational environment and her

desire to terminate the pregnancy. However, in the middle of the film, Juno was able to secure direct support from her parents and even from her best friend, Leah. Ultimately, Juno is able to give birth to her child and find a partner who will adopt the child. The disparate responses exhibited by the two families towards the two protagonists in the two films can be attributed to the cultural differences inherent in the respective films' backgrounds.

4.2 Suggestion

After completing the research on *Dua Garis Biru* and *Juno*, the researcher identified several promising avenues for further research. The researcher suggests that future studies should examine potential connections between these movies and other stigma-related issues. Among the most crucial topics for additional research the psychological effects, mental health, and parenting aspects related to the characters in both films. These parallels can offer insights into the stigma that people and families face in various situations. The study's findings are not yet optimal, the researcher acknowledges. If in the future there is research that can complement the results of this research, the researcher will be delighted to accept it.

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