

THE HIDDEN TRUTH OF JACK TWIST'S CHARACTERIZATION

IN *BROKEBACK MOUNTAIN* MOVIE

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining
the Bachelor Degree in English Literature



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

By:

DONI DAMARA

13150006

**ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA
YOGYAKARTA**

2017

A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other researcher's opinions or findings included in the research are quoted or cited in accordance with ethical standards.

Yogyakarta, Mei 22th 2017

The Researcher,



DONI DAMARA

Student No. 13150006

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-264/Un.02/DA/PP.00.9/06/2017

Tugas Akhir dengan judul : THE HIDDEN TRUTH OF JACK TWIST'S CHARACTERIZATION IN BROKEBACK MOUNTAIN MOVIE

yang dipersiapkan dan disusun oleh:

Nama : DONI DAMARA
Nomor Induk Mahasiswa : 13150006
Telah diujikan pada : Rabu, 24 Mei 2017
Nilai ujian Tugas Akhir : A/B

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Danial Hidayatullah, SS., M.Hum
NIP. 19760405 200901 1 016

Penguji I

Witriani, S.S. M.Hum.
NIP. 19720801 200604 2 002

Penguji II

Ulyati Retno Sari, S.S. M.Hum.
NIP. 19771115 200501 2 002

Yogyakarta, 24 Mei 2017
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
DEKAN



Prof. Dr. H. Alwan Khoiri, M.A.
NIP. 19600224 198803 1 001



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949
Web: <http://adab.uin-suka.ac.id> E-mail: adab@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi

a.n. Doni Damara

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Yogyakarta

Assalamualaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Doni Damara
NIM : 13150006
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : **The Hidden Truth of Jack Twist's Characterization in Brokeback Mountain Movie**

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagai syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

Wassalamu'alaikum Wr. Wb.

Yogyakarta, 22 Mei 2017

Pembimbing

Danial Hidayatullah, M.Hum

NIP 19760405 200901 1 016

THE HIDDEN TRUTH OF JACK TWIST'S CHARACTERIZATION IN *BROKEBACK MOUNTAIN* MOVIE

By: Doni Damara

ABSTRACT

Brokeback Mountain movie is one of homosexual movies. The story of this movie is complicated; where the main characters in the movie are homosexuals however they have a wife and children. This research focuses on sex, gender, and sexual orientation or desires, which these are, involved in a character in this movie. This movie is interesting to be analyzed because it tells about Jack Twist's characterization. Jack Twist has two personalities to hide his real identity. In one side, he pretends to be a heterosexual man and plays a role as a straight male. In the other side, he plays a role as a female in the relationship with his boyfriend. The aim of Jack's negotiation as a gay is to reject the discrimination from outside. It is because homosexual is a minority while heterosexual is majority among communities in the world. This is also the reason why the researcher focuses on homosexuality. The researcher wants to analyze how a homosexual person can live in a society, where he can hide his desire and his relationship with another man. This research uses queer theory of Michael Foucault, discourse theory of James Paul Gee, and film theory of Ami Villarejo to achieve the result of this problem, where Jack Twist successes to negotiate his real identity. As the result of this analysis, the researcher finds how Jack Twist negotiates his real identity based on situation around him.

Keywords: *Homosexual, Jack Twist, Identity, Discourse Theory, Queer Theory, Film Theory, and Negotiations.*

THE HIDDEN TRUTH OF JACK TWIST'S CHARACTERIZATION IN *BROKEBACK MOUNTAIN* MOVIE

Oleh: Doni Damara

ABSTRAK

Brokeback Mountain adalah salah satu film homosexual. Cerita dalam film ini sangat rumit dimana karakter utamanya adalah dua orang homosexual tetapi mereka mempunyai seorang istri dan anak. Penelitian berfokus pada jenis kelamin, gender, dan orientasi seksual atau hasrat yang terdapat pada salah satu karakter di dalam film ini. Film ini menarik untuk diteliti karena film ini bercerita tentang karakterisasi Jack Twist. Jack Twist mempunyai dua kepribadian untuk menyembunyikan identitas dirinya yang sesungguhnya. Di satu sisi, dia berpura-pura menjadi seorang heterosexual dan berperan sebagai seorang lelaki sejati. Di sisi lain, dia memainkan peran sebagai seorang wanita saat menjalani hubungannya dengan kekasihnya. Tujuan dari negosiasi Jack sebagai seorang gay yakni untuk menolak diskriminasi dari luar. Hal tersebut dikarenakan seorang homosexual adalah minoritas sedangkan heterosexual adalah mayoritas dalam masyarakat di dunia. Hal ini juga merupakan salah satu alasan mengapa peneliti focus pada homosexualitas. Peneliti ingin menganalisa bagaimana seorang homoseksual bisa hidup di masyarakat, dimana dia mampu menyembunyikan hasratnya dan hubungan percintaannya dengan lelaki lainnya. Penelitian ini menggunakan teori queer dari Michael Foucault, teori discourse dari James Paul Gee, dan teori film dari Ami Villarejo untuk mendapatkan hasil dari permasalahan ini, dimana Jack Twist berhasil bernegosiasi dengan dirinya yang sesungguhnya. Sebagai hasil dari penelitian ini, peneliti menemukan bagaimana Jack Twist bernegosiasi dengan identitas dirinya yang sebenarnya berdasarkan situasi di lingkungan sekitarnya.

Kata Kunci: *Homosexual, Jack Twist, Identitas, Teori Discourse, Teori Queer, Teori Film, and Negosiasi.*

DEDICATION TO

My parents, Bachroni/ Gunawan (RIP) and Ratnaningsih

My sister, Irma Anggara

My big family, Ratagandul fam

My teachers and my lectures,

My best friends,

English Department of Sunan Kalijaga Islamic State University

You and I.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

MOTTO

Be yourself whatever you are.

People don't have to like you, but you don't have to care.



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGMENT

Assalamu'alaikum Warahmatullahi Wabarakatuh

Alhamdulillahillobbil'amin,

First of all, I would like to thank to Allah SWT, who blesses me every time and everywhere. I realize that without His help and His love, I cannot finish this graduating paper. Then, I would like also to say deepest thank to all of people who support everything. This graduating paper will not be done if there are no people who encourage, help, motivate and advise me to finish this research. As a great appreciation, I would like to express my greatest gratitude to:

1. Prof. Dr. Alwan Khoiri, M.A., as the Dean of Adab and Cultural Sciences Faculty, UIN Sunan Kalijaga
2. Dr. Ubaidillah, M. Hum., as the Head of English Department and The Academic Advisor
3. Danial Hidayatullah, SS., M. Hum., as the Research Advisor. Thanks you for the suggestions, guidance, ideas, inputs, and patience in my research.
4. Arif Budiman, M.A, Ulyati Retno Sari, M.Hum, Witriani, Ph. D, Dr. Ubaidillah, M. Hum., Bambang Hariyanto, M.A., Dwi Margo Yuwono, M.Hum, Jiah Fauziah, M. Hum. (RIP), and other lecturers of English Department of State Islamic University of Sunan Kalijaga Yogyakarta. Thanks you for your lesson, your support, and guidance.

5. My Big Family; Bachroni/Gunawan (RIP), Ratnaningsih, Irma Anggara, Enok Tini, Sajem, Dede Karnengsih, Popon Juarsih, Suryani, Yanti Susilawati, Baswi Basuki, R. Asep Wawan Gunawan, R. Tony Himawan, Nadi Supriadi (RIP), Bagas, Bima, Syakira, and Billy.
 6. Trio Kwek-kwek members, namely: Rida Nurhasanah and Yudha Fitriani
 7. D’Gabumen, members, namely: Frisca Putri Vania Kirana, Detty Eriana Sari, and Abrita Isnaeni.
 8. My huru-hara team members, namely; Apepp Bachri, A Nico, Asep Hilmil Irfan, Yoga Sugara, Istiqomah, Naufal and Latifhania Asmaning Arin.
 9. Academic team, namely; Widyaning Pamungkas, Diah Utami, Hesty Rohmanasari, Ade Nine Suryani, Havid Ansori, and Ulfa Wulan. Thanks for everything.
 10. All of students in English Literature, Chapter 2013.
 11. My ex. Crew Kofiyop.
 12. GITA SAVANA Choirs of UIN SUKA Yogyakarta.
 13. SANGGAR NUUN Yogyakarta.
 14. My big Family English Conversation Club (ECC Soul mate) and HIMASI.
- Finally, I realize that this graduating paper still has some errors in writing.

Therefore, any suggestion is welcome for improving this work.

Wssalamu’alaikum Warahmatullahi Wabarakatuh

Yogyakarta, 22th Mei 2017

Doni Damara

TABLE OF CONTENTS

TITLE	i
FINAL PROJECT STATEMENT	ii
APPROVAL	iii
NOTA DINAS	iv
ABSTRACT	v
ABSTRAK	vi
DEDICATION	vii
MOTTO	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENT.....	xi
LIST OF FIGURES	xiii
CHAPTER I: INTRODUCTION	1
1.1. Background of Choosing the Subject	1
1.2. Research Questions	9
1.3. Objectives of Study	9
1.4. Significances of Study.....	10
1.5. Literary Review	10
1.6. Theoretical Approach	12
1.6.1. Queer Theory	12
1.6.2. Discourse Theory	14

1.6.3. Film Theory.....	15
1.7. Method of Research	17
1.7.1. Type of Research	17
1.7.2. Data Sources.....	18
1.7.3. Data Collection Technique.....	18
1.7.4. Data Analysis Technique	19
1.8. Paper Organization	20
CHAPTER II: THE ELEMENTS OF THE MOVIE	21
2.1. About the Movie	21
2.2. The Intrinsic Elements of the Movie	23
CHAPTER III: DISCUSSION.....	40
3.1. Jack’s Identity as a Straight Male	41
3.1.1. Practices	41
3.1.2. Signs.....	46
3.2. Jack’s Identity as a Gay Person.....	58
3.2.1. Practices	58
3.2.2. Signs.....	67
3.3. Jack Negotiated an Identity.....	72
3.3.1. Practices	72
3.3.2. Signs.....	77
CHAPTER IV: CONCLUSION AND SUGGESTION	88
4.1. Conclusion	88
4.2. Suggestion.....	90

REFERENCES.....	91
CURRICULUM VITAE.....	94



LIST OF FIGURES

Fig.1. The Shot of Ennis Del Mar when he looks at Jack Twist.....	25
Fig.2. The Shot of Jack Twist when he looks at Ennis Del Mar.....	27
Fig.3. The Shot of Alma when she looks at Ennis Del Mar	29
Fig.4. The Shot of Lureen when she calls Ennis Del Mar by phone.....	30
Fig.5. The Shot of Joe Aguirre when he looks at Jack Twist and Ennis Del Mar	31
Fig.6. The Shot of Cassie when she meets Ennis Del Mar	32
Fig.7. The Shot of Brokeback Mountain	34
Fig.8. The Shot of Brokeback Mountain.....	34
Fig.9. The Shot of Jack Twist and Lureen are kissing	41
Fig.10. The Shot of Jack Twist is in his house with the family	44
Fig.11. The Shot of Jack Twist rides a bull in a tournament	45
Fig.12. The Shot of Jack Twist is spying Ennis from rearview mirror.....	47
Fig.13. The Shot of Ennis Del Mar cooks and Jack Twist climbs the horse	48
Fig.14. The Shot of Jack Twist gives his shawl to clean Ennis's blood	51
Fig.15. The Shot of Jack Twist and Lureen look happy when they are dancing together in a party	54
Fig.16. The Shot of Lureen is happy when Jack Twist against her father..	56
Fig.17. The Shot of Jack Twist and Ennis Del Mar do like a couple.....	59
Fig.18. The Shot of Jack Twist and Ennis Del Mar plays a romantic joke in a couple	69
Fig.19. The Shot of Jack Twist and Ennis Del Mar are kissing.....	74

Fig.20. The Shot of Alma does not believe and shocks about it.....	75
Fig.21. The Shot of Alma finds the postcard	80
Fig.22. The Shot of Jack Twist is playing with his son	81
Fig.23. The Shot of Jack Twist is in a prostitution place, and he chooses one of them.....	82
Fig.24. The Shot of Ennis Del Mar is sad when Jack Twist died tragically	83
Fig.25. The Shot of Ennis Del Mar's imagination that Jack Twist is killed by other people who hate homosexual person	83
Fig.26. The Shot of Ennis Del Mar saves their shirts in his house	85

CHAPTER I

INTRODUCTION

1.1 Background of Choosing the Subject

Movie is a part of literature which has the same purpose like other literary works such as poem, novel, and drama. “Film is a social practice for its makers and its audience; in its narratives and meanings we can locate evidence of the ways in which our culture makes sense of itself (Turner, 2003: 22). Movie is included as a literary work because movie has the characteristics of literature as the responds of life. ”Its capacity to arrange and rearrange time and motion, thus reveals its dimensions that are deeply social, historical, industrial, technological, philosophical, political, aesthetic, psychological, personal, and so forth (Villarejo, 2007: 9).

Nowadays, movie becomes an inseparable part of the society because people can watch it everywhere and every time. Therefore, the movie has influences in people’s life. Nachbar and Groggs said that to view a movie is to witness the dreams, values, and fears of the American people, to feel the pulse of culture (1982:5). The researcher will give some examples about the effect of the movie in a society. Those are the proofs that movie has a big influence in a society.

If a child always watches a movie every day, she or he will follow it. It is proved by scientists and doctors through careful studies and research, the impact of violence really depends on the personality and character traits of

young adults and children. A child or teenager who has been brought up in an abusive family and has been hit when he was a child is more likely to dash out another people especially if they have seen a very violent movie (www.academia.edu).

Beside, in the academic year 2010-2011, fourth year medical students of the Medical School of University Maribor, Slovenia, conducts a research about the controlled environment of movies. It successfully enables students to explore their values, beliefs, and attitudes towards features of professionalism without feeling that their personal integrity had been threatened. Students recognized the following dimensions in the movie: communication, empathy, doctors' personal interests and palliative care (short for "specialized"). They also reported that the movie made them think about their own life and death, and helped them to understand all phases of a dying patient (www.biomedcentral.com).

Today, movie becomes popular culture in a modern society. Some people use their free time to watch it because movie is one of media representations of politic, social, culture, in the aesthetic ways. There is relation between movie and trend within popular culture, and it is also used to be the documentary evidence of movement within social history (Turner, 2003: 152). As a popular culture and a media of representation, movies become one of the most important target investigations. Metz emphasizes more that a film...is not only an example of cinema, but also a culture (Metz, 1972a: 72)

Movie combines between audio and visual because the sounds and the moving pictures in the movie can help the audience to understand it well. Many

things can be explored from there. It is the difference between movie and other literary works. Thus, the researcher chooses a movie as the object of the research.

There are so many kinds of movie's themes, e.g.: horror, myths, gender, classic, action, suspense, thrill, history, romance, and mystery. Gender is an interesting theme to be studied because many people do not know the difference between gender, sex and sexual orientation or desire of someone. Gender is different from sex, sex only has man or woman but gender does not. Sex is a condition where a person is born as woman and man biologically. Sex is what God creates. It is a nature. However, gender is social and cultural structure. Gender is the cultural component which is socialized into the person on that basis. For example, if a man has mustache on his face it indicates that he is masculine. The indication of this masculinity comes from the culture or is influenced by the culture, whereas, actually there is no relation between mustache and masculinity. According to Butler's arguments, gender is not expression of biological sex, it is per formatively constructed in culture (as cited in Storey, 2009: 161). Meanwhile, sexual orientation is not biological aspect because there are no original. It means that sexual orientation is not natural or inherent. According to butler's argument "sexual orientation might be the results of repetition specific acts. Heterosexual, or gay or lesbian acts are copies of which there are no originals; like gender, sexuality is a social construction" (As cited in Carter, 2006: 128-129).

From the phenomenon, many Medias raise it as a story in a movie. One of them is *Brokeback Mountain*. It is an American movie which tells about conflicts of gay's life. *Brokeback Mountain* is adapted from Annie's work in 1997 and directed by Ang Lee and played by Heath Ledger and Jack Gyllenhaal. It was published in 2005 and this movie also won Golden Globe Awards in 2006 for the best movie, the best director, and the best Screenplay. Moreover, this movie was nominated for eight categories in the Oscar Awards and won three categories: Best Director, Best Adapted Screenplay and Best Original Music. That appreciations as an evidence that gay is avowed in societies.

As the topic of the study the researcher mentions about gay and focuses on homosexuality in the main character. There are two main characters in the movie, Jack Twist and Ennis El Del Mar. In this research, the researcher analyzes Jack Twist. Jack twist is a rodeo or cowboy who has manly performance, but he has a deviation in his sexual orientation. He loves Ennis who has the same sex with him. This case is very interesting because he becomes the female for Ennis, who plays his role as the male. Actually, in gay's life there are two roles. There is a person who plays the role as the woman and the other person plays the role as the man.

Analyzing character in this movie is important to know what is unknown. That is Jack's real identity. Jack Twist is the important character in the story because the main problem always appears in him; how he hides the truth of his desire to other people. Physically Jack Twist is more masculine than Ennis Del Mar because

he is a rodeo rider but he is more feminine than Ennis Del Mar based on his role in their relationship. He acts as a female in their love relationship in the story of the movie.

The researcher chooses character in this movie because the main character is a gay who has two sides of his identity. There are some contradictions that should be known. On one side, they have a family like a heterosexual couple. They have their own wife and children. On the other hand, there is the hidden truth about the characters. How Jack and Ennis hide their true identities and show the mask of who they really are is an issue that worth to be investigated. Therefore, *Brokeback Mountain* movie is important to be analyzed.

Sex, gender, and desire or sexual orientation cannot be separated from human's life. Most people in many countries consider that talking about sex, gender, and sexual orientation is taboo. According to Merriam Webster Dictionary, "sexual orientation is a person's sexual preference or identity as bisexual, heterosexual, or homosexual: the state of being bisexual, heterosexual, or homosexual". Sexual orientation refers to the sex of those whom one is sexually and romantically attracted. It also refers to a person's sense of identity. Thus, Sexual orientation is a person's sexual preference or identity whether he/she chooses to be a bisexual, heterosexual, or homosexual.

In heterosexual value, there are differences in sexual orientation. Those are normal and abnormal. In fact, heterosexual people say normal because the population of heterosexual is majority in a society. The majority is heterosexual and the minority is non-heterosexual. Heterosexual is commonly referred to straight condition where people doing romantic attraction and sexual behavior between woman and man.

Heterosexual is different from non-heterosexual. Non-heterosexual is LGBT (Lesbian, Gay, Bisexual, and Transgender). LGBT (Lesbian, Gay, Bisexual, and Transgender) is a category of sexual orientation which is typically included in attraction of one sex (gay men or lesbians) or attraction to members of both sexes (bisexuals) or commonly known as non-binary sexual orientation. According to Foucault, “homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul...” (1978: 43).

From the LGBT (Lesbian, Gay, Bisexual, and Transgender) phenomenon, it becomes a booming topic and controversial issue in societies. It is a more common in modern era. Many people talk about it in many countries. For example, in Indonesia many comments about the association’s recent statement to address rising concerns about the growing prominence of their community, which has drawn sharp criticism from government and religious leaders. One of the comments is Suzy Yusna Dewi, she is Indonesian Psychiatrists Association (PDSKJI).

"We really do care about them. What we are worried about is, if left untreated, such sexual tendencies could become a commonly accepted condition in society," Suzy told thejakartapost.com on Tuesday (www.thejakartapost.com).

Some people think that LGBT have sexual deviance. They are different from heterosexual on their sexual orientation. It is included of social deviation because the phenomenon is not in accordance with the norms and values prevailing in their communities. One of the norms and values in this case is religion. Religion is guidelines and moral bases of society. Many religions reject homosexuality including Islam. It is also described in Quran:

Al-A'raf verse 80 is translated by Yusuf Ali

وَلُوطًا إِذْ قَالَ لِقَوْمِهِ أَتَأْتُونَ الْفَاحِشَةَ مَا سَبَقَكُمْ بِهَا مِنْ أَحَدٍ
مِّنَ الْعَالَمِينَ ﴿٨٠﴾

And Lot, when he said to his people, "Do you commit lewdness no people anywhere have ever committed before you?" (The Noble Qur'an).

In the verse of the holy Quran above, homosexual has been discussed in the people of prophet Luth. The verse is an expression of the history or it reports contextually rich in detail about the personalities involved in an incident and its historical situation. In the verse is explained that homosexual acts is the worst practices done by some people in prophet Luth's time. It clearly portrays that homosexual is one of the despicable actions in Muslim community.

Through Islamic perspective, Islam forbids the action of love feeling in the relationship among LGBT community. It is because they live in heterosexual norms. However, in the eyes of God all people are same and God only notices on their piety. From this problem, it cannot be a reason that heterosexual people can judge them. It is because in Islam's view, people should appreciate each other. They are also human beings and God prohibits to judge someone, it is stated in Surah Al-Ghashiyah verses 21 and 22.

Al-Ghashiyah verses 21-22 are translated by Yusuf Ali

فَذَكِّرْ إِنَّمَا أَنْتَ مُذَكِّرٌ ﴿٢١﴾

So remind. You are only a reminder.

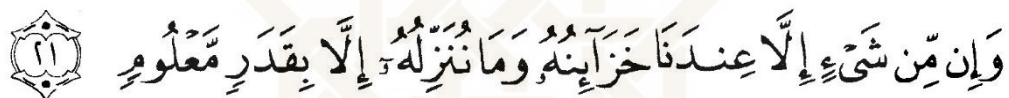
لَسْتَ عَلَيْهِمْ بِمُصَيْطِرٍ ﴿٢٢﴾

You have no control over them (The Noble Qur'an).

In the verses of the holy Quran above, it mentions about human rights. The verse describes that people can choose what they want in their life such as; freedom for choosing a religion, freedom for choosing politics, freedom for choosing a citizenship, and freedom for choosing a partner of life. The context of situations in this verse is to Prophet Muhammad as a leader and a prophet in Islam. He only

reminds the infidel to choose the right ways, but he cannot constrain them to choose it. It is because people can choose everything which is the best choice for life, but God calculates what people do about their life in the world to the next life. Thus, people can only give them a suggestion about homosexuality, but they cannot judge them such as; discrimination, bullying, and insulting about homosexual people.

Al-Hijr verse 21 is translated by Yusuf Ali



There is not a thing but with us are its stores, and We send it down only in precise measure (The Noble Qur'an).

Another verse, which supports this research, is about qadha and qadar. The verse above describes an authority of someone. It is because God has created someone based on his creation. It means that God creates people as men and women permanently, but homosexual is influenced by the cultures. For example, there is a homosexual person who becomes a gay since he was a child. It is a fate which is given by God. Even though, holly Quran has perspective about LGBT itself, but Scott Shiraj al-Haqq Kugle said that “In contrast, the Qur'an does not clearly and unambiguously address homosexuals in the Muslim community, as .there is no term in the Qur'an corresponding to homosexual or homosexuality” (Kugle, 292 :49).

God creates human in diversity. Diversity is a positive reality in the created nature of things. It can be in the right or wrong way, depends on people's choice in their life. Actually, God judges them according to their awareness of God.

1.2 Research Questions

As it has been explained above, the researcher formulates one question is related based on background of study:

1. How does Jack Twist negotiate his identity as a gay in *Brokeback Mountain*? How can those negotiations be explained?

1.3 Objectives of study

Considering the research questions in this paper, there is one objective in this research. The objective is to find out how Jack Twist negotiates himself as a gay in the movie and to explore how he negotiates his identity around societies. Moreover, the researcher wants to know the kinds of negotiations that are used by Jack Twist in this movie.

1.4 Significances of Study

This research gives information that a discourse of homosexual appears from heterosexual people. It happens because a paradigm of structuralisms is still dominant in societies. Hence, it hopefully informs that this research as an opposition about the domination.

1.5 Literature Review

The researcher finds the same object with this analysis; it is *Brokeback Mountain* by Annie prolux. M. Dalih Akbar Sembiring's paper from Gajah Mada University (2007). This research told about Gay cowboys and Marriages in Annie prolux's "*Brokeback Mountain*". He analyzed about the factors that form the image of cowboys in the American culture, the response of the (rural culture) American society towards homosexual relationship, especially those involving cowboys, and how marriage is perceived in *Brokeback Mountain*, from traditional to contextual when it is confronted with the issue of homosexuality. It also discusses, the two men see that being homosexuals means failure in proving their masculinity, despite the fact that they are not effeminate. The difference between this research and Annie's research are; He used short story version of *Brokeback Mountain* for his research. Another difference is that he used new historicism theory from Stephen Greenblatt in his research which it used a new perspective in Renaissance studies.

The researcher found another literary review about queer theory from Yuniarti's paper (2014) about "Homosexuality as seen in *Grand Theft Auto IV*". In her research, she used queer theory of Michael Foucault. She discussed the homosexuality of Tony Prince's character as a gay that openly homosexual because he was affected by negative words of people around. How the homosexuality can be seen from the conversations and actions which found in *Grand Theft Auto IV*'. Yuniarti's paper is the same with this research because she used the gay character on

her research to be analyzed by queer theory. But, her research is different object to this research.

The third, researcher also found a thesis entitled “Lesbianism as portrayed in Jewelle Gomez’s short story *Don’t Explain*” written by Sekar Yola Azza (2016). She used queer theory which is the same with the theory used by the researcher. The difference from this research is the object, she used queer of lesbianism from Judith Butler in a short story. Her research told about the discrimination of lesbianism and critical thinking for social condition issue from the story where lesbian characters cannot express their feeling and emotions freely because of social norm in a society.

The forth source is a journal related to heterosexual people that think about queer theory. This journal refers point of view of straight people. They think that queer theorists represent their project as a self-conscious and uncompromising program of theoretical critique or transgression. The aim of queer theory is to undertake a "massive transgression of all conventional categories". The transgressive fervor of queer theory is directed with special passion against the taxonomy of sexuality that is centered on the heterosexual/homosexual opposition. Queer theory is undone because it violates a rule important enough for the socio-cultural sciences to deserve a name. The conceptual frameworks within which the social world can be an object of observation and scientific explanation are impermanent. The presuppositions of the social sciences remain variable into the indefinite future; at least as long as an Oriental prettification of thought does not stultify the capacity to

raise new questions about the inexhaustible nature of social life. Actually, a project of arguing and exploring the proposition that gendered and sexual identities are historically contingent and socially constructed.

This research, however, is different from the other analyses that have been conducted. That the differences are their research uses English gay novel, English Games of homosexuality, English Lesbianism novel, and perspective heterosexual about queer theory. While this study analyzes a homosexual character to cover his real identity in homosexual movie by using discourse, queer, and film theories. The object of this research is different, but all of these researches have similarity with this research such as theory, object, and topic.

1.6 Theoretical Approach

There are many theories that can be used to analyze this movie but the researcher chooses queer theory of Michael Foucault, discourse theory of James Paul Gee, and film theory of Ami Villarejo to find out the conclusion.

1.6.1. Queer Theory

Michael Foucault (1926-1984) is a philosopher, historian and activist. He is also a gay man who died of AIDS. Foucault is not the origin of queer theory, nor is theory destination of Foucault's thinking. Queer is a "collection of intellectual engagement with the relationship between sex, gender, and sexual desire" (Spargo, 1999: 9). In the analyses, the researcher uses queer theory of Michael Foucault that

consists of character and characterization in the main character because this theory discusses about the orientation of being gay, lesbian, and transsexual.

Queer theory is a paradigm post-structuralism because post-structuralism looks sex not only from biological but also social construction such as sexuality and gender identity. This theory helps break about stigma LGBT and heterosexual because in queer there is no normal and abnormal. Both of them are similar and there are no original. Then, homosexual is pathologies as a perverse or deviant type, a case for arrested development, a suitable case for treatment, in sort as an aberration from heterosexual norm.

Sexuality and gender are a social construction. Heterosexual is being normal because they do not allow and reject homosexual to express their feeling. Thus, it appears a stigma that heterosexual is normal and homosexual is abnormal. Foucault has an argument that “sexuality is not a natural feature or fact of human life but a constructed category of experience which has historical, social, and cultural rather than biological, origins (Spargo, 1999: 12)

In Foucault’s words, he mentioned that:

“Homosexuality appeared as one the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hemaphrodism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species and the homosexual was seen as being totality

suffused with sexuality; it was everywhere present in him at the root of all his action (Spargo, 1999: 19).”

Queer studies and makes possible its unique intellectual contribution: the idea that sexual and gendered identities are not innate and biologically determined, but rather historically contingent and socially constructed. Queer theory is about social construction and discourse theory is about language-in-use. Both of them can be applied together to identify how queer is discussed by discourse.

1.6.2. Discourse Theory

Here, the researcher uses discourse theory because the discourse theory is largely unconscious theory that helps people to make sense of text and the world. There are three parts in discourse theory that will be analyzed; those are sexual languages, intersexuality, and conversations. How to find out the meaning of script in the movie, it can be seen in a text-discourse first. Actually, in a text readers may find quite different messages in the text from those expected by the author. In a real context, there are many more signals as how to go about assembling situated meaning for words or phrases. According to James Paul Gee, “Discourse model “explain,” relative to the standard of the group, why words have the various situated meanings they do and fuel their ability to grow more.” (Paul, 2005: 95). Here, Jack Twist is the important character in story because he has two personalities and hides the truth of his desire to other people. Jack Twist’s identity can be known by discourse theory. Actually, there are 7 building tasks to build language in discourse.

Those are significances, activities, identities, relationships, politics, connections, and knowledge.

In this analyzes, the researcher uses discourse (little d). It is because James Paul Gee divides it into 2 discourses. Those are discourse with little d and discourse with big D. Little d is about intrinsic elements in discourse itself, while big D is about extrinsic elements in discourse itself. Thus, the researcher chooses discourse with little d because it refers language-in-use. It discusses the combination of language with other social practices such as behavior, value, clothes, way of thinking, perspective, customs, and food within a specific group. How to identify someone can be recognized by the language. Identity in discourse here is about Jack Twist's language, his language, the way he speaks and acts can be recognize as a certain identity.

1.6.3. Film Theory

Another theory in this research is film theory because the data of this research is a movie. It is needed to support the major theory. First, Cinematography is one of the languages in film because it refers to what to do with camera with shoots an object. According to Abrams, "Film is a communication from that utilizes the technology as the representation of the text. On the other words, films attempts to translate stories moving images. "(Abrams, 2001: 75). This analysis focuses in camera angle and framing.

Framing techniques are divided into the extreme long shot (ELS) in which one can barely distinguish the human figure, the long shot (LS) in which humans are distinguishable but remain dwarfed by the background, the medium long shot (MLS) or plan américain in which the human is framed from the knees up, the medium shot (MS) in which we move in slightly to frame the human from the waist up, the medium close-up (MCU), in which we are slightly closer and see the human from the chest up, the close-up (CU) which isolates a portion of a human (the face, most prominently), and the extreme close-up (ECU) in which we see a mere portion of the face (an eye, the lips). (Villarejo, 2007:38).

Vertical Angle Shot, it divides into two categories:

First, high angle shot also called a high shot or down shot; covering any shot of a person or action from a higher vantage point immediately that informs the audience of an implied meaning. The grammar of a high angle shot often yields an understanding within the viewer that who they are seeing on screen is smaller, weaker, subservient, diminutive, or is currently in a less powerful or compromised position. Second, low angle shot also called low shot; The character seen from below becomes larger, more looming, more significant, more powerful, and, of course, also physically higher in the film space. It is part of the accepted film grammar that a shot from below implies that the person or object you observe from that angle has a substantial presence, is considered larger than life, or may, at that point in the narrative, have the upper hand (literally and figuratively) (Bowen and Thompson, 2009:41-42).

Second, *mise-en-scene* is important to get the meaning from the pictures of this movie because every picture displayed in the movie has a meaning. The meaning in movie can be understood by the film theory. There are six components in *mise-en-*

scene those are setting (set and props), lighting, costume, hair, make-up, and figure behavior. It supposes to make a movie such a real life. According to Villarejo, “remember, in the other words, that, “reality” partakes of the function of *mise-en-scene* more than measurement of its elements against a presumed “real word” at the same time as film summon our experience of living in that real word by wide of our reactions and responses”. (Villarejo, 2007: 29). Thus, every placement of the camera and the pictures can be analyzed in terms of the distance between the camera and its object.

This research focuses on lighting. Those are high-key, low-keys, and backlighting. High-key lighting is little contrast between bright and dark obtains soft and revealing of detail, whereas, low-key lighting frequently used in horror and misery. Moreover, back lighting may create a halo around the hair, suggesting the character’s saintliness (2007:33). Halo effect usually is a glowing effect above a saint person as symbolized a good and worthy person. The example is a glowing circles that floating above Jesus’ head.

1.7 Method of Research

1.7.1 Type of research

This research uses a qualitative method. A qualitative is a method that uses library research to find out the problem. It makes an analysis relates to the processes of describing, classifying, and seeing the phenomena and the concepts. It means that

this research uses books, journals, and other writings to find some information about the research to support the subject, according to Creswell, “Qualitative method is a means for exploring and understanding the meaning of individuals or group ascribe to a social or the human problem” (2007: 22). Therefore, the researcher can get the information by describing the data through some experiences of the characters that is shown in the *Brokeback Mountain* movie.

1.7.2 Data Sources

In this research, there are two kinds of data. Those are primary and secondary data. The source of the data in this research is a homosexual movie: *Brokeback Mountain*. The primary data is an experience from Jack Twist’s and other characters in this movie that support to be analyzed such as; practices, signs, events, and actions. The secondary data are several data which support about the primary data such as the books, journals, websites, and articles in this research.

1.7.3 Data Collection Technique

Brokeback Mountain movie is used to solve some problems that are raised. It is a theme of homosexual movie that considers the problems to be analyzed based on queer and discourse theory. The data collection techniques are described as follows:

1. The researcher watches movie deeply to find out intrinsic elements about this movie. Especially, the researcher focuses on Jack Twist’s character.
2. The researcher looks for the primary data from the movie.

3. The researcher determines all of data by using table of data or data base.
The aims are to describe what kind of experiences which is analyzed based on the theories such as; sign, practices, events, actions, scene, dialogue, and *mise-en-scene*.
4. The last, the researcher collects and reads the secondary data by using library research such as some theory books, some journals, and other information to support this analysis. After collecting all of the data and the supporting data, the researcher analyzes the data based on the theories which is used in the research.

1.7. 4. Data Analysis Technique

Data analysis is process to organize and arrange the data into categories and describe until it gets hypothesis as recommend by data (Moleong, 2006: 280). Thus, the researcher analyses the data using the following steps to get the finding:

1. In analyzing the data, the researcher firstly classifies on the proper data in this research including practices, signs, events, and actions of the characters that is analyzed. For example, when Jack Twist meets Ennis Del Mar. Jack has a different character from when he meets his family. However, not only Jack Twist's characterization who analyzed but also other characters in the movie that support the data like Alma, Ennis Del Mar, Lureen, Randall, and Jack's father-in-law.

2. The researcher analyzes them based on the queer theory of Michael Foucault, discourse theory of James Paul Gee, and film theory of Ami Villarejo to get the conclusion of the research. It is about the negotiation which is done by the character in a discourse of queer, and also the film theory is used to find out the meaning of the pictures to support the researcher's arguments. Each theory has different ways, but it has correlation each other.
3. Finally, the researcher concludes the analysis to answer the problem statement and make conclusion of the research.

1.8 Paper Organization

This paper consists of four chapters. The first chapter describes introduction. Those are background of choosing the subject, research questions, objectives of study, significance of study, literary review, theoretical approach, method of research, and paper organization. In the chapter two, this paper explains information about the movie and intrinsic elements. In the chapter three, the researcher analyses the data based on the theories. And the last chapter is conclusion and suggestion of the research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing the data in chapter III, in this chapter the researcher wants to conclude this Research. The conclusion is drawn based on queer theory as a post-structuralism Paradigm because homosexual issues appear from heterosexual people, where homosexual as a minority community while heterosexual as a majority community. Discourses applied to analyze Jack Twist who can live in two worlds based on the situations around him. One side, Jack Twist shows his masculinity to other people. On other side, Jack Twist shows his feminine to other people. Both of them are cases to cover his self as a homosexual in the heterosexual world. A negotiation is chosen by Jack Twist because Jack Twist lives in two situations. Even though, Jack Twist actually wants to be his real identity however the problem comes from Ennis Del Mar as a boyfriend who worries if they do not hide their relationship, they will get discrimination from around them such as bullying, insulting even violence.

1. A marriage is chosen by Jack Twist to negotiate his identity as a gay in *Brokeback Mountain*. It is because marriage is a kind of heterosexuality norm where marriage is a way to legalize their status in a religion and a state. A man becomes a husband and a women becomes a wife. Thus, Jack marries a woman for social status not desire.

2. The negotiations can be explained by practices and signs who Jack does.

Practices are an experience which is done by Jack Twist repeatedly in context of conversations meanwhile signs is an experience which is done by Jack Twist as a symbol of his identity. Both of them describe how Jack Twist shows his masculinity as a normal person in heterosexual world and Jack Twist shows his feminine as a homosexual person in homosexual world. Moreover, this analysis shows how heterosexual people who rejects about homosexual people as a contrast action.

Jack negotiates to other people by using masculinity. Jack acts a role as a man who attracted about women. He plays a role as a husband and a father, he becomes first person and a leader for his family. Jack becomes a rodeo rider to show up his masculinity to other people. Jack can hide his love feeling to his boyfriend in some situations. Jack is more aggressiveness, assertive, leadership, initiative, and competitiveness than Ennis Del Mar as a symbol of masculinity.

Jack negotiates to his boyfriend as a homosexual by using feminine because he plays a role as a female in the relationship. Jack actually wants to show up his real identity to other people by living together with Ennis in a ranch. Jack and Ennis as a homosexual couple can share their feeling love each other in the best place, where there is no one knows it because they are afraid of consequences such as discriminating, bullying, and insulting from public.

Heterosexual people do not accept about homosexuality. Jack gets bullying from outside when people know he is a gay. For example, Ennis is divorced by

Alma and Jack gets satire for the relationship. That is a proof as a contrast action which is done by heterosexual people.

4.2 Suggestion

This research analyzes a movie “*Brokeback Mountain*”, this movie has a theme about homosexuality. The researcher wants to show how a homosexual can live in heterosexual community. It clearly portrays that Jack Twist can negotiate his real identity as a homosexual person. The researcher suggests for the future researcher which uses the same subject, it can be identified in other cases like other characters and theories because this movie is complicated for analyzes. It is because the homosexuality always be sensitive issues every time and everywhere.



REFERENCES

- Turner, Grame. 1999. *Film as Social Practice*: Third Edition. London: Rouledge.
- Metz, Christian, 1972. *Film Language: A Semiotics of the Cinema*. Translated by Michael Taylor. New York: Oxford University Press.
- Nachbar, John G. and Sam L Grogg, Jr. 1982. "Introduction" in Michael T. Marsden, John G Nachbar, and Sam L. Grogg, Jr. (eds). *Movies as Artefacts*. Chicago: Nelson-Hall.
- Spargo, Tamsin. 1999. *Foucault and Queer Theory*. Cambridge: Icon Book.
- Eaglon, Terry. 1996. *Literary Theory an Introduction*: Second Edition. USA: Blackwel Publishing.
- Storey, John. 2009. *Cultural theory and Popular Culture*: Fifth Edition. Harlow: Pearson Education.
- Creswell, Jhon W. 2009. *Research Design*. California. Sage Publications.
- Villarejo, Amy. 2007. *Movie Studies: The Basic*. USA: Routledge
- Bowen, Christopher J. and Roy Thompson. 2009. *Grammar of the Shot Second Edition*. Focal Press, Elsevier.
- Abrams, M. H. and Geoffrey Galt Harpham. 2009. *A Glossary of Literary Terms*. Ninth Edition. USA: Wadsworth Cengage Learning.
- Gee, James Paul. 2005. *An introduction to Discourse analysis theory and method*: second edition. London and New York: Rouletge.
- Kugle. Scot Siraj al-Haqq. 2010. *Homosexuality in ISLAM critical reflection on Gay, Lesbian and Transgender Muslims*. Oneworld Publications. England: Oxford.
- Sembiring, M. Dalih Akbar. 2007. *Gay Cowboys and Marriages in Annie Prolux's "Brokeback Mountain"*, an undergraduate Thesis. Faculty of Cultural Sciences Gadjah Mada University.
- Yuniarti. 2014. *Homosexuality as Seen in Grand Theft Auto IV*, An undergraduate Thesis. English Letter UIN Sunan Kalijaga Yogyakarta.

Azza, Sekar Yolla. 2016. *Lesbianism as portrayed in Jewelle Gomez's short story "Don't Explain"*, an undergraduate Thesis. English Letter UIN Sunan Kalijaga Yogyakarta.

Nurgiantoro, Burhan. 2010. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.

Tyson, Lois. 2006. *Critical Theory Today: A user-Friendly Guide*. London. Routledge.

Carter, David. 2006. *Literary Theory*. Great Britain. Pocket Essentials.

Ferber, Michael. 2007. *A Dictionary of literary symbols*. Second edition. New York: Cambridge University Press.

Tong, Rosemarie. 2009. *Feminist thought: A more comprehensive introduction*. Third edition. USA: Westview Press.

Sedgwick, Eve Kosovsky. 1990. *Epistemology of the closet*. California: University of California press.

Heiderich, Timothy. *Cinematography Technique: The Different Types of Shoots in Film*. Videomaker.

Meleong, Lexy J. 2006. *Metodologi Penelitian Kualitatif*. Bandung: Remadja karya.

Cambridge Advanced Learner's Dictionary. Version 3.0

Oxford Learner's Pocket Dictionary. New York: Oxford University Press.

[Definition. Merriam Webster Dictionaries. Accessed 1 April. 2016.](#)

<http://www.merriam-webster.com/dictionary/sexualorientation>

News. Accessed. 24 February. 2016.

<http://www.thejakartapost.com/news/2016/02/24/indonesian-psychiatrists-label-lgbt-mental-disorders.html>

Movie affect. Accessed. 8 March. 2016.

http://www.academia.edu/1611473/How_Movies_Affect_Peoples_Lives

[LGBT. Accessed. 10 March. 2016](#)

<http://www.apa.org/pi/lgbt/resources/guilelines.aspx>

[Springer. Accessed. 13 February 2017](#)

Klemenc-Ketis and Kersnik BMC Medical Education 2011, 11:60
<http://www.biomedcentral.com/1472-6920/11/60>

[Surah Al-Ghasyiyah. Quran.com. 2012. Accessed 13 Mei. 2017.](#)

<http://www.quranwow.com/#/ch/88/t1/ar-allah/t2/en-italia/a1/alafasy-64/a2/italia-64/v/11>

Box Office. Accessed on 29 November. 2016.

<http://www.boxofficemojo.com/movies/?id=brokebackmountain.htm>

Script. Accessed on 20 January. 2017

http://www.springfieldspringfield.co.uk/movie_script.php?movie=brokeback-mountain

Business. Accessed on 20 February. 2016.

[\(www.theatlantic.com/business/archieve/2015/04/wearing-a-suit-makes-people-think-differently/391802/\).](http://www.theatlantic.com/business/archieve/2015/04/wearing-a-suit-makes-people-think-differently/391802/)

Meaning of the name. Accessed on 6 March. 2017

<http://www.behindthename.com/name/jack>

STATE ISLAMIC UNIVERSITY
 SUNAN KALIJAGA
 YOGYAKARTA

CURRICULUM VITAE



Name : DONI DAMARA
Address : RT 28/07, Desa Kawasen, Kecamatan Banjarsari,
Kabupaten Ciamis, West Java 46383
Place of Birth : Serang
Date of Birth : December 02, 1995
Mobile Phone : 0838 9871 4443
Email : donidamara444@gmail.com
Instagram : doni_omens

FORMAL EDUCATION:

Institutions	Periods
1. SD N 2 Kawasen , Ciamis, West Java	2001-2007
2. SMP N 1 Banjarsari, Ciamis, West Java	2007-2010
3. SMA N 1 Banjarsari, Ciamis, West Java	2010-2013
4. UIN Sunan Kalijaga Yogyakarta (Undergraduate Program) Degree: Bachelor, Sarjana Sastra (S. S.) Study Program: English Literature	2013-2017

ACTIVITIES:

- **The Member of PSM GITASAVANA UIN SUKA**
- **The Member of SANGGAR NUUN YOGYAKARTA**
- **The Member of ECC (English Conversation Club)**
- **The Member of BARAYA**

