

**ALIENATION OF MOSLEM IDENTITY IN TARIQ MAHDI'S
CHARACTER AS SEEN IN *MOOZ-LUM* FILM**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Literature



By:

Roikhatul Jannah

15150007

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

2019

A FINAL PROJECT STATEMENT

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

Yogyakarta, 29 April 2019

The Researcher,



ROIKHATUL JANNAH

Student No.: 15150007

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-304/Un.02/DA/PP.00.9/05/2019

Tugas Akhir dengan judul : ALIENATION OF MOSLEM IDENTITY IN TARIQ MAHDI'S CHARACTER AS SEEN IN MOOZ-LUM FILM

yang dipersiapkan dan disusun oleh:

Nama : ROIKHATUL JANNAH
Nomor Induk Mahasiswa : 15150007
Telah diujikan pada : Jumat, 03 Mei 2019
Nilai ujian Tugas Akhir : A

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

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

Penguji II

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

Yogyakarta, 03 Mei 2019
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
DEKAN



Dr. H. Akhmad Patah, M.Ag.
NIP. 19610727 198803 1 002



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

Jl. Marsda Adi Sucipto Yogyakarta 55281 Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi

a.n Roikhatul Jannah

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamualaikum Wr. Wb

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

Nama : Roikhatul Jannah

NIM : 15150007

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : ALIENATION OF MOSLEM IDENTITY IN TARIQ
MAHDI'S CHARACTER AS SEEN IN MOOZ-LUM FILM

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang
Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

Wassalamualaikum Wr. Wb.

Yogyakarta, 29 April 2019

Pembimbing

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

ALIENATION OF MOSLEM IDENTITY IN TARIQ MAHDI'S CHARACTER AS SEEN IN *MOOZ-LUM* FILM

By: Roikhatul Jannah

ABSTRACT

An individual, in a position of a minority, will negotiate his identity for some reasons. That individual in that situation always maintains his new identity except of certain situations force him to go back to the old identity. This research discusses the changing of the main character's Moslem identity, Tariq Mahdi, which is hidden by the character because of his trauma and discrimination when he was a child. As a minority, usually one has a close relationship with other minority as Castell (2010) said to prevent them as an oppressed side and avoid the discrimination, but Tariq does vice-versa. He does not want to be a part of a minority (Moslem) otherwise he wants to be a part of a majority (American man). This research aims to identify the changing of Tariq's identity and how he negotiates himself to reconcile his Moslem identity. This research uses qualitative method and applies Identity theory by Manuel Castells. The researcher concludes that Tariq has two ways in concealing his identity, both are by practices and signs. Then, he negotiates his identity by being conscious of his acts and trying to forgive and forget his bad past by his family and friends' help. In the end, he has hybrid identity that comes from American and Islamic culture.

Keywords: *Mooz-Lum, Discrimination, Identity, Moslem, Minority, Majority.*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ALIENATION OF MOSLEM IDENTITY IN TARIQ MAHDI'S CHARACTER AS SEEN IN *MOOZ-LUM* FILM

Oleh: Roikhatul Jannah

ABSTRAK

Seseorang, dalam posisi sebagai minoritas, akan menegosiasikan identitasnya untuk beberapa alasan. Orang tersebut dalam situasi tersebut akan selalu mempertahankan identitas barunya kecuali suatu kondisi memaksanya untuk kembali ke identitas lamanya. Tugas akhir ini membahas perubahan identitas muslim dari karakter utama, Tariq Mahdi, dimana identitasnya disembunyikan oleh karakter tersebut karena trauma dan diskriminasi yang dialami oleh karakter tersebut ketika dia kecil. Sebagai minoritas, biasanya seseorang memiliki hubungan dekat dengan minoritas lainnya seperti yang dikatakan oleh Castells (2010) untuk mencegah mereka merasa sebagai pihak yang tertekan dan menghindari diskriminasi, namun Tariq melakukan hal sebaliknya. Dia tidak ingin menjadi bagian dari minoritas (muslim) sebaliknya dia ingin menjadi bagian dari mayoritas (orang Amerika). Penelitian ini bertujuan untuk mengidentifikasi perubahan identitas Tariq dan bagaimana dia menegosiasikan dirinya untuk kembali ke identitas muslimnya. Penelitian ini menggunakan metode kualitatif dan memakai teori identitas dari Manuel Castells. Peneliti menyimpulkan bahwa Tariq memiliki dua cara untuk menyembunyikan identitasnya yaitu dari praktik-praktik dan simbol-simbol. Lalu, dia menegosiasikan identitasnya dengan menyadari sikapnya dan mencoba untuk memaafkan dan melupakan masa lalunya yang buruk dengan bantuan keluarga dan kerabatnya. Pada akhirnya, dia memiliki identitas hibrida yang datang dari budaya Amerika dan Islam.

Kata Kunci: *Mooz-Lum, Diskriminasi, Identitas, Muslim, Minoritas, Mayoritas*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

MOTTO

With one intention creates a thousand ways,
but without one intention creates a thousand reasons.

(Anonymous)



DEDICATION

I dedicate this graduating paper to;

My beloved father and mother

H. Oji Fatkhurroji and Umi Kulsum

and my little sister

Naylatun Niqoyah



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGEMENT

Assalamu'alaikum wr.wb

First of all, my greatest thankful appreciation is to Allah SWT who has been giving me His mercy and blessing so that I able to finish my graduating paper. In finishing this graduating paper, I would like to express my sincere gratitude and appreciations for people who helped me, they are;

1. Dr. H. Akhmad Patah, M.Ag, as the Dean of Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga.
2. Dr. Ubaidillah, S.S., M.Hum, as the Head of English Department.
3. My academic adviser: Ulyati Retno Sari, S.S., M.Hum.
4. My research adviser: Danial Hidayatullah, S.S., M.Hum. Thank you for guidance, advices, and motivations so that finally, I can finish it. I really appreciate your precious time.
5. Dr. Witriani, S.S., M.Hum., Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed., Dwi Margo Yuwono, S.Pd., M.Hum., Arif Budiman, S.S., M.A., Bambang Hariyanto, S.S., M.A., Aninda Aji Siwi, S.Pd., M.Pd., Harsiwi Fajar Sari, S.S., M.A., Nisa Syuhda, and Rosiana Rizqy Wijayanti, S.Hum., M.A. and all of the lectures of English Literature Department. Thank you for knowledge, advices, and motivations.
6. The most special, my beloved parents, H. Oji Fatkhurroji and Umi Kulsum. Thank you for all prays, motivations, supports, and

everything that I can't mention one by one. I love you so much, mom, dad.

7. My younger sister Naylatun Niqoyah, thanks for your affection and supports.
8. My dearest friends; Khusnul Khotimah, Rina Febianti and Zischa Yunia Oviанти. Thanks for always accompanying me either in good or in bad condition and for the crazy and silly things we have done together.
9. Mukenahbers; Qurrotul 'Aeni, Eka Nurafiah, Ketriyawati, Eka Nilam Sari, Nurhayati, Intan Purnamasari. You guys are more than best friend, but family. Thanks for all your kindness.
10. My boarding house friends; Teh Mutiara Fauziana, Teh Yulia Khoirunnisa, (Plajulit) Halwa Fauziah, Maghfira Izzani R, Kaffa Faiqoh A, Sasqya Nila. D. Thanks for always support and help me.
11. Ismansa Cirebon-Yogyakarta, thanks for being my family in Yogyakarta.
12. HMJ of English Literature, thanks for the experiences.
13. Uni Mates, especially Miss Oci and Al Bariqi, thank you so much for the TOEFL learning so that I am able to get the score that I need.
14. My dear proof reader; Nur Fauziah Hasibuan. S.Hum., Thank you so much for your willingness to review my graduating paper among the busy work on your thesis.

15. My lovely reviewers; Rina Febianti, Afdika Rinaldi, Arina Hasbana, Dimas Setiawan, Lutfi Sunani, Nisaul Mutmainah, Hafid Ansori, Khusnul Khotimah, and Zischa Yunia Ovianti. Thank you for spending your time to criticize my paper so that my paper becomes better. I really appreciate your precious time.

16. All of my friends in English Literature chapter 15 especially A class. Thanks for all experiences we have been through in almost 4 years. You guys helped me so much.

Finally, I realize that there are many lacks in writing this graduating paper. Thus, I really allow all readers to give suggestions to improve this graduating paper.

Wassalamu'alaikum wr.wb.

Yogyakarta, 28 April 2019

Roikhatul Jannah

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

TABLE OF CONTENTS

TITLE.....	i
FINAL PROJECT STATEMENT	ii
APPROVAL.....	iii
NOTA DINAS	iv
ABSTRACT.....	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	vii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS.....	xii
LIST OF FIGURE.....	xiv
LIST OF TABLE	xvi
CHAPTER I INTRODUCTION.....	1
1.1. Background of Study	1
1.2. Research Question.....	6
1.3. Significances of Study.....	6
1.4. Literature Review	6
1.5. Theoretical Approach.....	9

1.6.Methods of Research.....	14
1.7.Thesis Organization	16
CHAPTER II INTRINSIC ELEMENTS	17
2.1.Summary	17
2.2.Theme.....	21
2.3.Plot	22
2.4.Character and Characterization	24
2.5.Setting	41
CHAPTER III ANALYSIS.....	42
3.1. Problems of Tariq’s Identity	42
3.1.1. De-Islamizing Self.....	42
3.1.2. De-Moslemizing Self.....	57
3.2. Implications.....	70
3.2.1. American Identity.....	70
3.2.2. Negotiate Identity (Hybrid Identity: Moslem-American Identity)	74
CHAPTER IV CONCLUSION AND SUGGESTION.....	81
REFERENCES.....	84
CURRICULUM VITAE.....	87

LIST OF FIGURE

Fig. 01. Young Tariq Mahdi	25
Fig. 02. Tariq Mahdi	26
Fig. 03. Taqua Mahdi	27
Fig. 04. Cedric Smith (Young Cedric)	29
Fig. 05. Cedric Smith	30
Fig. 06. Hasan Mahdi	31
Fig. 07. Safiyah Mahdi	32
Fig. 08. Hamza	33
Fig. 09. Iman	34
Fig. 10. Professor Jamal	35
Fig. 11. Ayana	36
Fig. 12. University of Michigan	37
Fig. 13. Dearborn, Michigan	37
Fig. 14. Islamic School	38
Fig. 15. Tariq's Childhood	39
Fig. 16. Campus Life	40
Fig. 17. Students Gather to Watch a News	41

Fig. 18. News Anchor Informs About the 9/11 Attack	41
Fig. 19. Tariq's Family Pray Together	44
Fig. 20. Tariq Tries to Drink for the First Time	49
Fig. 21. Tariq Dances with Ayana	52
Fig. 22. Tariq Reads the Qur'an in the Class	55
Fig. 23. Tariq Takes Off His <i>Kufi</i>	58
Fig. 24. Tariq Takes Off His <i>Kufi</i>	58
Fig. 25. Tariq Prays with His Father	60
Fig. 26. Tariq Is About Going to Campus (Still Wears <i>Kufi</i>)	61
Fig. 27. Tariq Is About Going to Campus (Already Takes Off the <i>Kufi</i>)	61
Fig. 28. Tariq Angry with Hamza	67
Fig. 29. Tariq Hugs Ayana	73
Fig. 30. Tariq Tries to Prevent an Attack	76
Fig. 31. Tariq Visits His Islamic School	78
Fig. 32. Tariq Attends MSA Welcome Back Dinner	79

LIST OF TABLE

Table 1. In-Grouping and Out-Grouping of Tariq Mahdi's Identity	82
---	----



CHAPTER I

INTRODUCTION

1.1 Background of Study

More and more epoch develops, literature also develops. Previously, literary works are categorized only on prose, drama, and poem (Adi, 2016: 15). Nowadays, literary works are not only them, but there are also other fictional works like novels and films. Novel emerged earlier than film. In *Ikhtisar Sejarah Kesusatraan Inggris*, a novel for the first time emerged in 1740 from the writer named Samuel Richardson with his works entitled *Pamela, or Virtue Rewarded* (Samekto, 1998: 60). Meanwhile, a film appeared around 1805. In that year, for the first time in the history of cinema, a story was performed publicly, and it was considered as the beginning of cinema history (www.britannica.com). The film was created by Lumier brothers.

As a literary work which is classified new, film is the most desirable work. Fan of this literary work is really huge because its consumers are not limited to adults only. Consumers of this literary work can be from children, teenagers up to elders. Therefore, a film has policy for its consumer by classifying the film according to the level age of the viewer, such as G, PG, R, NC-17. A film can be enjoyed not only by the upper economic community, but also for the middle class. This thing can be proved by the high profits gained from the sale of films, especially on Hollywood films (Adi, 2016: 29).

The other proof that films have many consumers can be seen from theatrical market statistic in 2016 by Motion Picture Association of America. In

the statistic, it can be found that every year the gross' or benefits of films are always increasing. This thing also can be proved that film has become one of necessities for people's entertainment.

In 2016, the global box office for all films released in each country around the world reached \$38.6 billion, up one percent over 2015. U.S./Canada box office (\$11.4 billion) grew two percent, while the international box office in U.S. dollars (\$27.2 billion) held steady compared to 2015. International box office accounted for 71 percent of total box office in 2016, equivalent to 2015 (Motion Picture of Association of America, 2016: 6).

Films have differences from other literary works, especially in form. The form of other literary works like novels, poems, and short stories, consist of words or in writing, while films are in audio and visual. Besides, films have a uniqueness. It is that films also clearly illustrate the events of the past, the future, and even life beyond the planet of earth.

Films are representations of social life because they are produced from the experience of a social condition that exists in society and also to be enjoyed by society. Gans says that as a cultural product, then the product will reflect the culture maker because the cultural product cannot be far beyond the community who creates and uses the product (Gans, 1974: 11). Thus, a film becomes an important object to be analyzed. As Ida says that during this popular culture is consumed by a society, the popular culture is proper to be analyzed even in an academic world (Adi, 2016: 2).

Similar with any other literary works, films have various genres. The word genre itself comes from French which means type or class (Adi, 2016: 195). Some

of genres in films are romance, action, comedy, fantasy, drama, and many more. In this research, the researcher analyzes a film that has two genres. They are drama and family. “Drama films are serious stories with settings or life situation that portray realistic character in conflict with either themselves, others, or forces of nature” (www.filmsite.org). Generally, the dramatic theme comes from a real issue in life (<https://thescriptlab.com/>). Current issues are involved usually in the dramatic theme such as religious intolerance, injustices, mental illness, or racial prejudice.

One of drama films which is interesting and important to be analyzed is *Mooz-Lum* film. *Mooz-Lum* is a film that is inspired by a true story about an African Moslem family in America. This film is written and directed by a Moslem screenwriter, Qasim “Q” Basir. This film takes some places, exactly in South Eastern Michigan where many American Moslems live. Indeed, this film tells about an African American Moslem man, named Tariq Mahdi who was forced to conceal his Moslem identity when he enters the campus life.

Therefore, this film is interesting to be analyzed for some reasons. First, hard-nosed parents to be a pious Moslem on the rules of God made Tariq Mahdi’s life was under the strong Islamic doctrine of his father's teaching. It seems clearly at the time of Tariq's childhood when his father told him to wear *kufi* (a Moslem cap) while he preferred wearing a knit cap even though at that time he studied in a public school. His father wanted to make Tariq become a pious Moslem man and always engaging Islamic values.

Then, as a Moslem, Tariq suffered some of discriminations. When he was in Elementary School, his friend mocked him when a teacher checked the student's absence. The teacher found that Tariq's name was difficult to pronounce, and his friend said, "it is a Moslem's name". All of the students in the class were laughing. Interestingly, in this case, his friend who taunted Tariq was a black boy, of the same race as Tariq. This was what made Tariq change his nickname into 'T' when he entered college.

After the divorce of Tariq's parents, Tariq's father, Hasan, decided that Tariq should study in an Islamic school and become a *hafiz* (someone who memorizes the Qur'an). In the Islamic school, he learned many things. He memorized faster than other boys, as Muhammad, his friend said, "you doing pretty good in class, you recite better than most boys here, you probably be done faster" (*Mooz-Lum*, 00:42:34→00:42:40). There is an interesting thing when he was in boarding school. He used to wear a *kufi*, while he never wanted to wear it when he had been in public school. Unfortunately, he received violence from his teacher, brother Dawoud, because at that time he broke the boarding school's rules, but his punishment was severe and too exaggerate for his mistake. Thus, the violence made trauma for his life.

Some of Americans thought that Moslems were dangerous. A girl who helped Tariq to find a hockey ball said that she was not supposed to talk with Tariq because the girl's father thought that Moslems were dangerous. In the Halloween night when Tariq visited the girl's house, he was expelled by the girl's father because he hated Moslems so much. He felt sad when he accepted

unpleasant treatment because he was a Moslem. Tariq felt astonished thinking of why people thought that Moslems were dangerous when they had never met or talked to the Moslems yet.

Being a Moslem in America made Tariq received many discriminations and unpleasant treatments in his life. Because of that, after Tariq entered a college, he asked everyone to call him only 'T'. He acted like he was not a Moslem. He came to party in his dormitory and tried to drink alcohol. Even he almost did fornication. In addition, Tariq also did not want to be friends with his fellow Moslem roommates. He also refused the invitation of a Professor and his friends to participate in a dinner with the Moslem community in campus. Because all of them, Tariq looked like he wanted to alienate or conceal his identity as a Moslem. As the result, those discriminations led Tariq to conceal his identity as a Moslem.

In relation with the cases above, the researcher applies identity theory to analyze the object. Identity is an important thing for somebody. It distinguishes one from others. According to Manual Castells, there are three forms of how identity constructed. They are legitimizing identity, resistance identity, and project identity. The researcher uses all of the types from identity theory since one form of identity relates to other forms.

A person, in a position as a minority, will negotiate his identity for some reasons. In that situation, this person always maintains his new identity except if certain situations force him to go back to the old identity. As a minority, usually someone has a close relationship with other minorities as Castell (2010) says that

it is to prevent them as an oppressed side and avoid discrimination, but Tariq did vice-versa. He did not want to be a part of a minority (Moslem) otherwise he wanted to be a part of a majority (American man). This research discusses the changing of the Moslem identity of the main character which the identity was hidden by him because of his trauma and discrimination when he was a child by looking at the character's behaviour from his practices and signs and dialogues.

1.2 Research Question

This research focuses on the main character and also his characterization in the *Mooz-Lum* film. Then, the questions which are formulated in this research are:

1. How does Tariq conceal his identity as a Moslem in an unfriendly surrounding?
2. What negotiations and resistances does Tariq make in the process of identity reconciliation?

1.3 Significance of Study

Through this research, the researcher knows that the construction form of identity can be identified. Identity is something recognizable, and it can be constructed or created depend on environmental influences. This means that identity is something always in process and not static.

1.4 Literary Review

Mooz-Lum film actually has been analyzed in some journals and researches. The article entitles *The Impact Of Family Leadership Malpractice Toward The Social Misbehaviour Development Of American Moslem Children As*

Represented In “Mooz-Lum” Movie by Sari Farmulasih (Farmulasih, 2012) discusses about American Moslem children’s social behaviour development in *Mooz-Lum* film. She also explains the cases of family leadership malpractice to the children, the relationship between children and parents, and particular roles of parents to the healing of children’s social misbehaviour. This research uses descriptive method and qualitative approach.

The other article explains about *Mooz-Lum* film by the title *Examining the Critical Role American Popular Film Continues to Play in Maintaining the Moslem Terrorist Image, Post 9/11* by Rubina Ramji (Ramji, 2016). In his research, he discusses about American Moslem’s life after 9/11 attacks in a movie. He also discusses the relationship between Moslems and American in social interaction. *Mooz-Lum* is not the only movie that he analyzes, but there are many other movies he uses as data such as *Kingdom of Heaven* (2005), *Syriana* (2005), *Traitor* (2008), *Body of Lies* (2008), *American East* (2008), *Amreeka* (2009), *Unthinkable* (2010) and *Mooz-Lum* (2010). In this research, the analysis is not too deep because there are so many data that the writer analyzes. There is no method, theory, or approach which are written in this article.

A thesis entitled *The Prejudice and Discrimination toward Moslem in America as Reflected in Mooz-Lum Movie* by Muhammad Apriliansyah (Diponegoro University, 2017) explains the intrinsic and the extrinsic element of the film. For the extrinsic element he discusses about discrimination and prejudices toward Moslem in *Mooz-Lum* film and also discrimination and prejudice toward Moslem in America in real life after the 9/11 attacks. He uses the

sociological approach in his research and also the cinematography of the film. The methods used are library research and observational research to analyze about discrimination and prejudice aspects toward Moslem that happen nowadays. In his research, the writer concludes that there are several evidences which show that discrimination and prejudice toward Moslem are real.

Another dissertation also analyzes the *Mooz-Lum* film. The title of the dissertation is *The Sublime in Contemporary Art and Politics "The Post-9/11 Art of the Middle Eastern Diaspora in North America"* by Talat Balca Arda Guney (York University, 2016). This research discusses about art on the artistic practices of Middle Eastern diaspora artist in Canada and USA. Beside, this research explores the artistic practice of the Middle Eastern diaspora. There are many data of movies that the writer uses in his research and one of them is *Mooz-Lum* film. The writer uses some methods in this research. Those are one-to-one qualitative interviews, participant observation, and ethnographic research to collect the data. For the approach, the writer uses the hermeneutic approach of Hans-Georg Gadamar. The writer also performs close textual reading that focuses on art history and aesthetic theory.

A dissertation entitled *Keeping It Real?: A Mixed Methods Content Analysis Of The Representation Of Black Male Students And Black Masculinity In College Films* by Kevin Joseph (Louisiana State University and Agricultural and Mechanical College, 2015) also discusses about *Mooz-Lum* film. His research explores the representations and stereotype of black male students and black masculinity in a college movie. Besides, it identifies what are differences in

representations that exist when accounting for various characteristics of the movie. Actually, *Mooz-Lum* film is not the focus object of this research. This research uses many objects, such as *Revenge of the Nerds* (1984), *School Daze* (1988), *House Party 2* (1991), *The Program* (1993), *Blue Chips* (1994), *Higher Learning* (1995), and many more.

In the end, the researcher concludes that although before the 9/11 attacks there are few positive images of American Moslem in film, there have been some films that try and addressed the imbalance of representation when it comes to Moslems. The films have aim to show how Moslem around the world perceive their faith in the new world order. Sometimes, there are films which illustrate the diversity of Islam. As much as films like them are made, the American viewers will learn about what Islam is.

In previous researches, some researchers focus on the discrimination that occur after the 9/11 attacks. In contrast, this research depicts that the discrimination, which is experienced by American Moslem, is already there before the 9/11 attacks. Indeed, this research is different from previous researches. This research focuses on the intrinsic elements of the movie. Specifically, it analyzes the changing of identity of the main character, Tariq Mahdi.

1.5 Theoretical Approach

In this research, the researcher applies the diaspora theory, especially the diaspora identity as the primary theory of the analysis. The term of diaspora actually has been used in several fields of science such as history, anthropology, politics, and literature. William Safran says “that ironically refers to diaspora a

concept that used so widely ‘that it has become an academic growth industry - not only in political science, but also in anthropology, sociology, history and even literature’ (as cited in Kokot and Alfonso, 2004: 2).

The word diaspora itself comes from the Greek which refers to the people who are not living in their homeland, and do immigrations to their host land (Kokot and Alfonso, 2004: 3). According to Karen Fog Olwig, there are some aspects that should be there in order to know the processes of placement, movement and identity of diaspora. They are the field and the origin (as cited in Kokot and Alfonso, 2004: 57-58). Thus, diaspora is a phenomenon that at least includes several factors such as the causes of migration (either voluntarily or coercion, living in one or more countries, maintaining identity and solidarity among them) and maintaining the relationship between their present dwellings and their country of origin.

In addition, migrants want to leave their country, hoping to become diaspora in other countries willing to accept them, but not all expectations are met. There is a reluctance of some countries to open their borders to people who want to enter the country because of worries, especially concerning the economic impact that these migrants can inflict. In addition, there is also concern that with the influx of people. It will lead to xenophobia, interethnic sentiment, or conflict between indigenous people and migrants.

Stivachtis (as cited in Santoso, 2014), attempts to understand the relationship between migration, identity, and security, to then adopt a sociological perspective on national security politics influenced by cultural factors. In this

context, identity refers to the construction of meaning on the basis of cultural attributes based on sources of meaning. For individuals or groups, there may be a number of identities, but such plurality often creates shock and contradiction in the self-representation and social action of diaspora "group" in receiving a country community.

Castells defines the meaning as a symbolic identification by social actors against the goals of their actions. In social networks, meaning is governed by a primary identity, independent, and across space and time (Castells, 2010: 7). Thus, whoever constructs a collective identity, whatever its purpose, its power is largely determined by the content of this symbolic identity. If the symbolic identity content owned and constructed by these migrants are considered threatening the existence of the recipient country community, then they will be perceived as a threat.

To avoid generalization of the contents of the symbolic identity, Castells proposes the differences between the three forms and the origin of the identity building (Castells 1996: 8). This is expected to help avoiding conflict between migrants and host communities, because they can differentiate and understand the symbolic identity of migrants. Among them are:

1. Legitimizing Identity

This identity was introduced by community institutions to institutionalize and rationalize their dominance over the actors (Castells, 1996: 8). Legitimizing identity also produces a civil society, namely a set of organization and institutions and also a series of social actors which is

structured and organized (1996: 8). Generally, civil society suggests positive connotation of democratic social change. However, this identity is not always a threat to the recipient country community (Santoso, 2014: 61).

2. Resistance Identity

This identity is generated by actors who oppose the dominant logic of the community institution (Castells, 1996: 8). They build trenches of resistance and maintain their survival based on opposition principles. If migrants carry the value of this identity to the recipient countries then they will be perceived as a threat (Santoso, 2014: 61).

Meanwhile, this identity may be most important in the type of identity in society. This is the construction of collective resistance in the face of the tremendous oppression by the host society, the recipient country, and the very strong migrants of hatred and opposition (Santoso, 2014: 62). It is usually based on an apparent identity, clearly defined by the historical, geographic, and biological background of the identity owner. This can be seen in the feelings of nationalism based on ethnicity. Here often comes a sense of alienation on the one hand, as well as hatred of discrimination against social, political or economic justice on the other.

3. Project Identity

This identity sees a social actor who builds a new identity on the basis of certain cultural values so as to change their position in society (Castells, 1996: 8). Thus, there is a transformation of the social structure as

a whole. A project identity builds on what individuals think they are now and what they would like to be in the light of their past and present circumstances. This identity is not necessarily considered as a danger by the recipient country (Santoso, 2014: 61). The project identity is to make different life. It can be the effect of an oppressed identity. Then, the actors will introduce their new meanings and function to redefine their position in society.

Since the object of this research is film, theory film is needed to help analyzing the object. The researcher applies *mise-en-scene* as the film theory. The term *mise-en-scene* comes from French. It means something that has been put into the scene or on stage and describes the primary feature of cinematic representation (Sikov, 2010). *Mise-en-scene* consists of many elements which should be placed in front of the camera to be photographed, such as: props, lighting, settings, costumes, make up, and figure behaviour (Sikov, 2010).

Another film theory that the researcher uses is cinematography. The word cinematography itself comes from Greek: *kinesis* (the root of cinema) which means meaning movement, and *grapho*, which means to record or to write (Sikov, 2010). Cinematography comes to describe how the image is presented and what the meaning of the image is. As Heidrich says, cinematography is the art of visual storytelling (Heiderich: 3).

There are some framing techniques according to Sikov (2010):

1. Extreme Close-Up (ECU), in which the object is isolated at very close distance in image (person's eyes or nose).

2. Close-Up (CU), which is an isolated object in the image (person's face).
3. Medium Close-Up (MCU), which is taken from the chest up.
4. Medium Shot (MS), if the human body is from the waist up.
5. Long Shot (LS), which the object is taken from a long distance.
6. Extreme Long Shot (ELS), which the object is shown at wide distance and surrounded by a great amount of surrounding space.
7. A Three-quarter Shot or Medium Long Shot (MLS), which the object is taken from just below the knees.
8. Full Shot (FS), which takes the picture of the entire of human's body.

1.6 Method of Research

1.6.1 Types of Research

This research uses qualitative method to collect data. On the other hand, this research is a library research because this research takes many references from relating books, articles, and journals to support the subject of the research. Besides, the research uses descriptive technique that explains about what have been asked in problem statements. It is descriptive method because this method gives description systematically and accurately about the fact, characters, and relationship between the phenomena being investigated, and also there is no statistic calculation included in the research.

1.6.2 Data Sources

There are two sources of the data in this research. Those are primary and secondary data. The primary datum of this research is *Mooz-Lum* film which is written by Qasim 'Q' Basir and produced by Dana Offenbach. The data in the film

that are going to be analyzed are actions, dialogues, and pictures. Meanwhile, the secondary data are taken from some journals, books, critical works, and other references which are related to the film and explanation of diaspora identity theory.

1.6.3 Data Collection Technique

In this research, firstly, the researcher collects the data from the *Mooz-Lum* film. After collecting the data, the researcher selects the data that are related to reconciliation of Tariq Mahdi's identity in the film. Then, the researcher reads the books, journals, articles, and other references that are related to the topic.

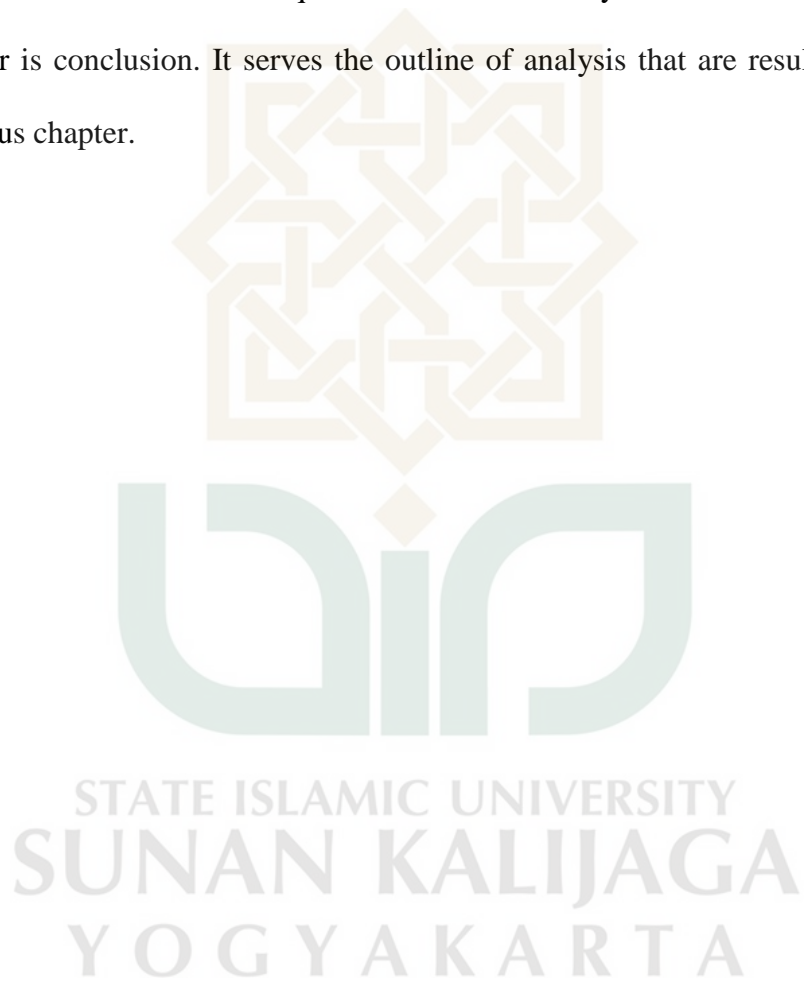
1.6.4 Data Analysis Technique

In this data analysis technique, the researcher makes the list of the data based on the film. After that, the researcher chooses important data that can be analyzed. Then, the researcher classifies the data based on the variable of the theory that are related to the problem of the research. After that, the researcher makes the screenshots of the scenes which are related to the topic. On the next step, the data are analyzed and described using the theory that is connected to the problem. After analyzing and describing data, the researcher concludes the analysis of the data into conclusion. Then, the researcher uses film theory to explain the pictures which are taken from the film.

1.7 Paper Organization

This graduating paper consists of four chapters. The first chapter is introduction. It discusses background of study, research questions, significance of study, literary review, theoretical approach, methods of research, and thesis

organization. The second chapter is the beginning of discussion. It consists of some elements of the film, such as: summary, theme, plot, character and characterization, and setting. The third chapter is the discussion of the research question. Firstly, it discusses the problems of Tariq's identity. Secondly, the implications that make Tariq reconciles his identity as a Moslem. The fourth chapter is conclusion. It serves the outline of analysis that are resulted from the previous chapter.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing the data, the researcher concludes that there are two types of the way Tariq concealing his identity, which are in practices and signs. Both the practices and signs are the aim of the project identity to be an American young man when he lives in the campus, and as the resistance identity to protect himself from discrimination, hatred or bad prejudice. He keeps his real identity as a Moslem. In practices, Tariq does many things that are in opposite with Islamic law as the legitimizing identity. Tariq minimizes saying *salaam* to other Moslems. He also never prayed although his roommate invites him to pray together. He prefers to join the party in the dormitory and drunk alcohol. Then, he does *zina* with his friend Ayana. His sister commands him to read the Qur'an. Properly, as the *hafiz* of the Qur'an, reading and remembering the Qur'an are a must, but Tariq is different. He even avoids to read the Qur'an, and he is very mad when he knows that his Moslem fellows listen to his reading.

There are some signs (not Islamic practices) that Tariq hides from people in order people do not aware about his Moslem identity. He does not want to wear a *kufi* since he was in elementary school. Although *kufi* is not a mandatory thing, but *kufi* itself is an identic symbol for Moslems. Therefore, he does not want to wear a *kufi* especially when he is in the campus. When he enters the campus, he changes his nickname into "T". He realizes that his real name "Tariq Mahdi" is

from Arabic which most of Arabic names are Moslem's name. Not only those, but Tariq also unfriends with Moslem fellows in his campus. He thinks that if he be friends with other Moslems, people can assume that he is one of Moslems too. In contrast, he be friends with non-Moslem and does some fun things with them while he keeps distance from his Moslem fellows.

Thus, Tariq does in-group and out-group to conceal his identity either he conceals it implicitly or explicitly. In-group means that he wants to be a member of a group. Here, he wants to be a member of the American man group, so he does activities that make him looked like he is a part of the group. In out-group, he pulls himself from Moslem's relation. He does activity that opposes the value or norms from the group and looking for happiness and freedom by doing out-group.

Table 1. In-group and Out-group of Tariq's identity.

In-group	Out-group
Drunk	Praying less
Zina	Minimize to say <i>salaam</i>
Change the nickname	Avoid to read the Qur'an
Be friends with non-Moslems	Not wearing a <i>kufi</i>
	Unfriending Moslem fellows

In the end, as the reconciliation of his identity problems, he realizes that his behaviours which are like the American young man in common are wrong. Then, he forcefully opens up his Moslem identity to save his sister, Taqua, from

the students' attack. With his family and friends' help, he tries to forgive and forget about his bad past like discrimination, hatred, and violence. Then, he backs again to his real identity as a Moslem man by mixing the two cultures that come from American and Islamic culture.

4.1 Suggestion

The researcher realizes that this paper is far from the word perfect. This paper still needs many corrections. Actually, the *Mooz-Lum* film is an interesting film that can be analyzed in some perspectives. Because of the limitation of the researcher, the researcher only describes few problems or cases that happen in the story.

This graduating paper analyzes the problems of Tariq Mahdi's identity that occur in the film and it applies the diaspora identity theory. For the next researcher who is interested in diaspora identity theory, the next researcher may apply in another film or the other kind of literary works. The researcher suggests for the next researcher who is interested in the *Mooz-Lum* film can apply another theory to analyze about the diaspora cases. The next researcher probably can analyze the psychology problems in the main character using the Psychoanalysis theory in further analysis.

REFERENCES

- Abrams, M. H. 1999. *A Glossary Of Literary Terms*. United States of America: Earl McPeck.
- Adi, Ida Rohani. 2016. *FiksiPopuler: Teori & Metode Kajian*. Yogyakarta: Pustaka Pelajar.
- Al- Jarjawi, Syekh Ali Ahmad. 2006. *Indahnya Syariat Islam*. Jakarta: Gema Insani.
- Al-Munajjid, Shaykh Muhammad Saalih. *Rulling On The Things That Lead To Zina-Kissing, Touching And Being Alone Together*. Islam Question & Answer, 04 April. 2003. Accessed 22 March. 2019. <https://www.google.com/amp/s/islamqa.info/en/answers/27259>
- . *Who Are The People Of The Qur'an Who Are The People Of Allah And The Closest To Him*. Islam Question & Answer, 28 January. 2018. Accessed 15 April. 2019. <https://islamqa.info/en/answers/145782/who-are-the-people-of-the-quran-who-are-the-people-of-allah-and-the-closest-to-him>
- B. Vidhya and A. Arjunan. 2015. "Characterisation- An Intrinsict Aspect Of Dramatic Text". IOSR-JHSS 20.3: 76-78.
- Barker, Chris. 2011. *Cultural Studies Teori & Praktik*. Yogyakarta: Kreasi Wacana.
- Bordwell, David and Kristin Thompson. 2008. *An Introduction Film Art Eight Edition*. New York: McGraw-Hill.
- Buffam, Noelle. *Drama*. Thescriptlab, 14 March. 2011. accessed 4 March. 2018. <https://thescriptlab.com/screenplay/genre/952-drama/>.
- Castells, Manuel. 2010. *The Information Age Economy, Society And Culture Volume II The Power Of Identity*. West Sussex: John Wiley & Sons Ltd, press.

Fathullah, Ahmad Lutfi. *Perintah Melaksanakan Shalat*. Al-Quran Al-Hadi. Accessed 15 April. 2019. <http://alquranalhadi.com/kajian/tema/1000/perintah-melaksanakan-shalat>

Filmsite.org. *Drama Films*. Filmsite.org. 2019. Accessed 14 April. 2019. <https://www.filmsite.org/dramafilms.html>

Gans, Herbert J. 1974. *Popular Culture And High Culture: An Analysis And Evaluation Of Taste*. New York: Basic Books, Inc.

Heiderich, Timothy. *Cinematography Techniques: The Different Types of Shots in Film*.

Kokot, Waltraud, Khacig Tololyan, Carolin Alfonso. 2004. *Diaspora, Identity and Religion New Directions in Theory and Research*. London: Routledge.

Motion Picture Association of America. 2016. *Theatrical Market Statistic 2016*.

Muslim, Imam. 1993: *Sahih Muslim: Being Traditions Of Sayings And Doings Of The Prophet Muhammad AS Narrated By His Companions And Compiled Under The Title Al Jami'us Sahih*. Liban: Dar El Fiker.

Nurgiyantoro, Burhan. 2015. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.

Pew Research Centre. *Premarital Sex*. Pewglobal.org, 15 April. 2014. Accessed 4 March. 2019. <https://www.pewglobal.org/2014/04/15/global-morality/table/premarital-sex>.

Samekto. 1998. *Ikhtisar Sejarah Kesusastraan Inggris*. Jakarta: Daya Widya.

Santoso, Imam. 2014. *Diaspora: Globalisasi, Keamanan, Dan Keimigrasian*. Bandung: Pustaka Reka Cipta.

Sikov, Ed. 2010. *Film Studies An Introduction*. New York: Columbia University Press.

Sinha and Surabhi. *Lumiere Brothers French Investors*. Britannica.com. 28 Mei. 2014. Accessed 14 April. 2019. <https://www.britannica.com/biography/Lumiere-brothers>

The Noble Qur'an. *Surah Al Hujurat*. 2016. Qur'an.com, Accessed 17 March. 2019. <https://quran.com/49>.

-----, *Surah Al Ma'idah*. 2016 Accessed 22 March. 2019. <https://quran.com/5>.

Turner, JS. 2003. *Dating and Sexual In America*. United States of America.

Verma, Aditi. *Romantic Relationship In The American Culture*. Academia. Accessed 15 April. 2019. https://www.academia.edu/5304635/Romantic_Relationships_in_the_American_Culture

CURRICULUM VITAE

DATA PRIBADI

Nama : Roikhatul Jannah
 Tempat, tanggal lahir : Cirebon, 27 April 1997
 Jenis Kelamin : Perempuan
 Kewarganegaraan : Indonesia
 Agama : Islam
 Email : ikharoy44@gmail.com
 Alamat : Blok 04 Komplek Al Qudsiyah Kulon RT/RW 002/003
 Ds. Tegalgubug lor Kec. Arjawinangun Kab. Cirebon
 No HP : 0896-4764-9471



DATA PENDIDIKAN

FORMAL

2004-2009: MI Tanbihul Athfal
 2009-2012: MTsN Babakan, Ciwaringin, Cirebon
 2012-2015: MAN Cirebon 1
 2015-2019: UIN Sunan Kalijaga Yogyakarta

NON FORMAL

2009-2012: Pondok Pesantren Kebon Jambu Al-Islami, Cirebon
 2012-2015: Pondok Pesantren Miftahul Huda, Plered, Cirebon
 2014 : Kursus Bahasa Inggris, RnB English Course, Pare, Kediri

ORGANISASI

2018-2019: HMJ Sastra Inggris
 2015-2019: Ismansa Cirebon-Yogyakarta

PENGALAMAN KERJA

2018-2019: Pengajar Iqra' dan Al-Qur'an TK Masjid Syuhada, Yogyakarta

2017-2019: Tentor bimbingan belajar

2018 : Fasilitator di Jurusan Sastra Inggris UIN Sunan Kalijaga

2018 : Internship program di Balai Bahasa DIY

KEAHLIAN

Microsoft Office (good)

Bahasa Inggris (good)

Public Speaking (good)



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA