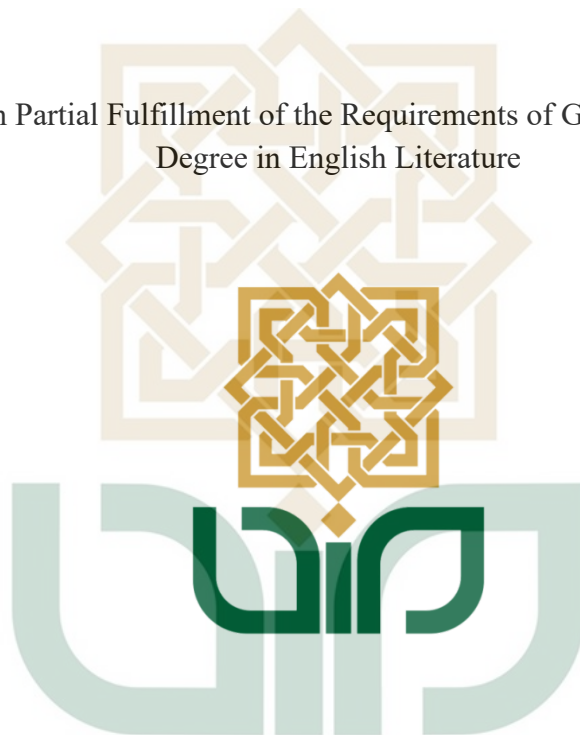


**THE REPRESENTATION OF MUSLIMS AS SEEN IN *FIVE MINARETS***

***IN NEW YORK (2010)***

A GRADUATING PAPER

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



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2021**

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

Yogyakarta, May 19, 2021

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Atas perhatian yang diberikan, saya ucapkan terima kasih.

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**THE REPRESENTATION OF MUSLIM AS SEEN IN *FIVE MINARETS IN  
NEW YORK (2010)***

By: Wibisono Yudhi Kurniawan

**ABSTRACT**

This research discusses the ways in which Muslims are represented in *Five Minarets in New York*, through the portrayal of the main character, that is, Hadji Gumuz and other Turkish Muslim characters in the movie. To analyze this Muslim representation, the researcher uses Stuart Hall's Representation Theory particularly the constructionist approach. Moreover, film Theory as supporting theory is also applied in analyzing this movie. This research is qualitative research with descriptive data analysis technique. The data are obtained from the scripts, dialogues, and scenes in the movie related to Muslim. The result of this research shows that the representation of Muslim through the portrayal of the main character named Hadji Gumuz and other Turkish Muslims is both positive and negative. The positive image of Muslim can be seen from their being tolerant. Hadji Gumuz is also represented as a patient, moderate, and religious Muslim. Meanwhile, the negative representation of Muslim is shown through the other Turkish Muslims. They are described as terrorist and impostor.

**Keywords:** *Representation, Muslim, Film, Stereotype*

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**THE REPRESENTATION OF MUSLIM AS SEEN IN *FIVE MINARETS IN  
NEW YORK (2010)***

Oleh: Wibisono Yudhi Kurniawan

**ABSTRAK**

Penelitian ini membahas tentang seberapa baik dan buruk gambaran Muslim melalui penggambaran karakter Hadji Gumuz dan karakterisasi Muslim Turki yang lain dalam film *Five Minarets in New York*. Film ini bercerita tentang aksi kontra-terorisme dan misi dari dua anggota Kepolisian Turki untuk menangkap seorang pemimpin teroris yang bernama kode “Dajjal”. Seorang Muslim yang dituduh sebagai pemimpin teroris tersebut bernama Hadji Gumuz. Dalam film ini, orang-orang Islam mendapatkan diskriminasi dan stereotipe dari orang-orang Barat sebagai seorang teroris. Penelitian ini bertujuan untuk mengetahui seberapa baik dan buruk penggambaran karakter Muslim Turki yang direpresentasikan di dalam film. Dalam menganalisis film ini, peneliti menggunakan teori Representasi dari Stuart Hall dengan pendekatan konstruksi, dan juga Teori Film sebagai teori pendukung. Penelitian ini adalah penelitian kualitatif dengan teknik analisis data secara deskriptif. Data yang diperoleh berupa naskah, dialog, dan adegan-adegan di dalam film yang berkaitan dengan Muslim. Hasil penelitian ini menunjukkan bahwa representasi Islam yang ditunjukkan melalui penggambaran karakter Hadji Gumuz dan karakter Muslim Turki yang lain terdiri dari dua, yaitu representasi yang positif dan representasi yang negatif. Hal positif dari karakter Hadji Gumuz dan Muslim Turki yang lain adalah sebagai orang yang toleran. Hadji Gumuz juga direpresentasikan sebagai seorang yang sabar, moderat, dan taat dalam beragama. Sedangkan hal negatif dari Muslim Turki yang lain adalah sebagai seorang teroris dan penyemu.

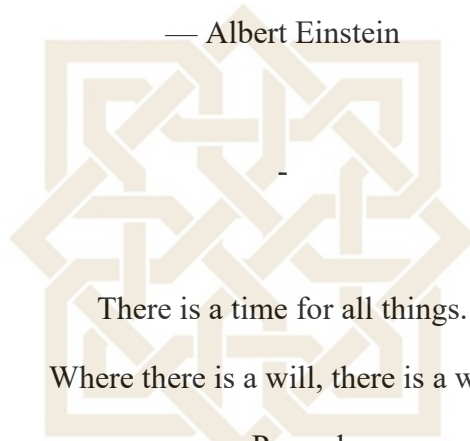
**Kata Kunci:** *Representasi, Muslim, Film, Stereotip.*

## MOTTO

-

“Science without religion is lame; religion without science is blind.”

— Albert Einstein



There is a time for all things.

Where there is a will, there is a way.

— Proverb



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## DEDICATION

I dedicate this graduating paper to;

My beloved parents

My big family of

English Department of UIN Sunan Kalijaga Yogyakarta

and

the readers



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Yogyakarta, May 19, 2021



Wibisono Yudhi Kurniawan

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Literature helps us as human beings to understand this life by analyzing the expression of what people feel and think through literary works (Rees, 1973: 9). Since the eighteenth century, literature has been commonly used to designate fictional and imaginative writing (poetry, prose fiction, and drama). It also designates any other writings (including philosophy, history, and even scientific works addressed to a general audience) that are especially distinguished in form, expression, and emotional power in an expanded use (Abrams, 2009: 177-178).

Nowadays, movie industry has been spreading all over the world and growing so rapidly. According to Zaman, Hollywood movies have been projecting misrepresentation of Muslims over the world, and they are mostly represented in negative ways (2016: 40). The representation that is constructed in the movie can reflect a perception of the movie maker's concept that is constructed to audiences. It is going to be one of the reasons why the audiences sometimes get misinterpretation or false information about Muslims from movies that they have seen.

Next, the problem is the perception or assumption of some people that Muslims are terrorists. For example, after 9/11 attacks in America, Muslims have been treated badly. One of the bad treatments that they get is when they are seen and judged as terrorists. Additionally, there are bad treatments from the FBI

members such as discrimination due to Islamic religion, Muslim as the target of suspicion, and the arrest of wrong person. However, the stereotypes of westerners who perceive Muslims as terrorists or enemies are certainly not correct because not all Muslims commit that.

One of the movies representing Muslims as terrorists and telling about religious life is *Five Minarets in New York*. This movie is a Turkish-American action thriller movie written and directed by Mahsun Kırmızıgül. The film tells about Islamophobia in Turkey and the United States after the September 11 attacks, seeking to answer whether innocence or guilt even matters to one who lusts for vengeance (<http://onthesetofnewyork.com>). Islamophobia refers to prejudice, unfounded dread, hatred, and hostility towards Islam and Muslims, and the practical consequences of such discrimination are against Muslim individuals and communities (Huda, 2015: 197).

*Five Minarets in New York* (2010) tells about contra-terrorism. Two Turkish anti-terrorist officers are sent to New York City on a mission to find and bring back the Islamic leader with the code name “Dajjal” that lives in New York, believed to be hiding in there. They are working with the FBI and NYPD, the agents who orchestrate the arrest of Hadji Gumuz. Hadji Gumuz is a well-respected Muslim scholar and a family man who several years before fled to the United States after being released from a Turkish prison where he served time for murder (<http://www.imdb.com>).

The discrimination due to religion in society is still a problem that needs to be resolved. *Five Minarets in New York* provides a portrayal of how Muslims

obtain discrimination from westerners. It can be seen in the picture from the following movie:

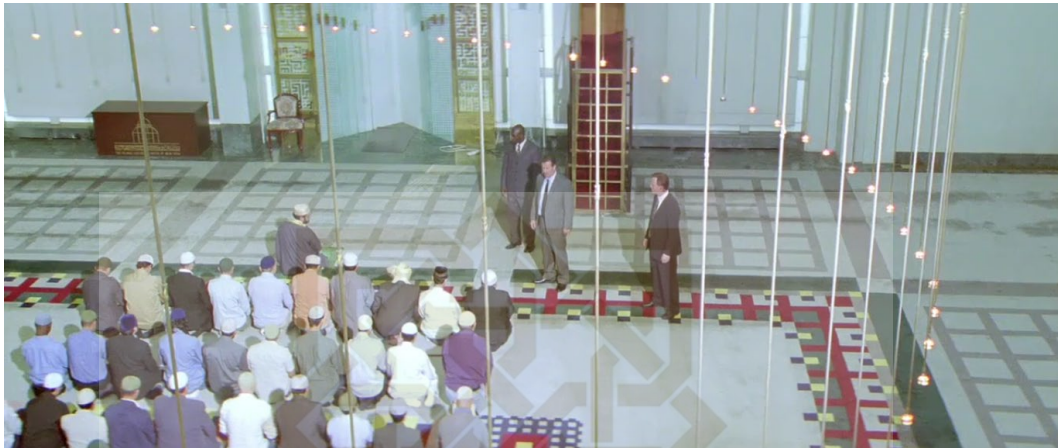


Fig. 1.1 FBI entering the Mosque when Muslims are praying

The picture above tells about several FBI members entering the mosque, a place of worship for Muslims. They use their shoes and stand in front of Muslims who are doing their prayers. Besides, they scream and ask about someone they are looking for and threatening to close the place of worship if they cover up the whereabouts of the person they are looking for. Moreover, this can also be seen in the dialogue cited from the following script:

DAVID BECKER. We have no respect for a religion that gives aid and comfort to our enemies.

IMAM OF MOSQUE. There is no room for evil here. This is a house of worship. I don't know what you're looking for (00:43:16- 00:43:28).

From the movie's dialogue above, we can conclude that there is discrimination towards religion, as David Becker has stated. David Becker thinks Islam is a religion that gives aid and comfort to the terrorist. From the Imam of the Mosque's response, Islam is a religion that never gives aid and comfort to the



terrorist, and there is no evil in there. Therefore, there is an interesting concept that constructs the movie. To understand the meaning of the movie maker's concept, the researcher considers choosing the representation theory to analyze the movie.

Next, *Five Minarets in New York* movie has many moral values. Through the movie, audiences can learn the importance of respecting each other in diversity, tolerance, friendship, responsibility, peace, and belief. Sometimes, audiences seldom pay attention to the moral values of the movie. Audiences only enjoy the plot of the story or the visualization, but this movie actually contains moral values for audiences.

Furthermore, audiences can learn the moral values that have benefit for the current life through the movie. It also has relevance to the representation theory to understand how the meaning of the movie maker's concept is constructed. Thus, in this research, the researcher considers choosing the representation theory because this theory is suitable for analyzing how bad and good the representation of Muslim is represented in the movie. The researcher focuses on finding out the representation of Muslim through Hadji Gumuz and other Turks.

Finally, from what the researcher explains above, the researcher considers that it is essential to research Muslim as represented in *Five Minarets in New York* (2010) to find out how bad and good the representation of Muslim is through Hadji Gumuz and other Turks. So in this research, the researcher takes the title: The Representation of Muslim As Seen in *Five Minarets in New York* (2010).

## 1.2 Research Question

Based on the background of the study above, the researcher discusses the following question:

- How are Muslims constructed through Hadji Gumuz and Turkish people characterizations in *Five Minarets in New York* movie?

## 1.3 Objective of Study

This research is objected to finding out how the representation of Muslim is in *Five Minarets in New York*. It is to look further at how Muslim characterization is described in the movie.

## 1.4 Significances of Study

This research is significant to the development of literature, social and humanity, cultural science, and Islamic knowledge theoretically and practically. Theoretically, the research results are useful as an input of literary research, especially about the Muslim as represented in *Five Minarets in New York* (2010). Also, the research of *Five Minarets in New York* (2010) is useful as an additional source for studying and reviewing the research content.

Practically, this research can help the readers learn and understand the Islamic perspective against terrorism. In another way, the research can expectedly be an alternative possibility to solve human or religious discrimination problems, diversity, and intolerance.

### 1.5 Literature Review

The first work is a graduating paper of Indah Purnama Sari from Sunan Kalijaga State Islamic University Yogyakarta (2016) entitled *Bentuk-Bentuk Ketaatan Beragama dalam Film "Five Minarets in New York" (Studi Analisis Semiotik terhadap Tokoh Hadji Gumuz)*. She uses Ferdinand De Saussure's model of Semiotic analysis to analyze the data in the movie. The research shows that there is a form of obedience in religiosity inside the portrayal of Hadji Gumuz in *Five Minarets in New York*. The forms of obedience in religiosity are believe in God, not desecrate Islamic religion, do prayer, prohibit murder, be honest, do the prayer lonely or together, always apologize to Allah, be willing to sacrifice, and give knowledge about the meaning of  *Jihad*  that the Prophet Muhammad does in Islamic law. The form of obedience in Hadji Gumuz's religiosity that is portrayed in *Five Minarets in New York* is all of his actions, which are appropriate with his capability. The similarity with prior research is regarding the title of the movie as the material object. However, there is a difference from current research. The researcher's position here is different from prior research because the researcher analyzes Muslim in the movie using representation theory.

The second is a graduating paper of Islamic University of Indonesia by Hadi Surya Tirtakusuma R.G. (2019) entitled *Analisis Resepsi Anggota HMI dan PMII terhadap Diskriminasi Islam dalam Film Five Minarets in New York*. In this research, he analyzes the message in the media framing using Stuart Hall's reception theory. He chooses a member of HMI and PMII as the informants because there are relevances with Islamic values between object and *Five*

*Minarets in New York* movie. The result of the research shows that there are messages which discriminate against Islam in the movie. The conceiving process of HMI and PMII members towards the discrimination of Islam in the movie is in the form of discrimination of Islam as portrayed. All informants are in the negotiated position. The similarity to prior research is the title of the movie as a material object. However, there is a difference from current research. The difference from this current research is in the theory that is used. The researcher's position here is to analyze Muslim as represented in the movie using representation theory, whereas the prior researcher uses reception theory.

The third is a graduating paper of Afdika Rinaldi from Sunan Kalijaga State Islamic University Yogyakarta (2019) entitled *The Representation of Muslim As Seen in Dracula Untold Movie*. In this paper, he focuses on finding how bad and how good the representation of Muslim is through Mehmed and his army characterization. In the research, he concludes that the representation of Muslim, which can be seen in the characterization of Mehmed and other Turkish armies, is divided into negative representation and positive representation. The negative representation of Turks is as a conqueror and a dictator. The positive thing about Turks is as tacticians because they can beat Transylvania many times in tactics. This paper is different from the researcher above in the material object or title of the movie. This paper attempts to find out the representation of Muslim in *Five Minarets in New York* (2010). With the difference from this paper, the researcher will give other perspectives about Muslim broadly as represented in the movie.

This paper is different from all those prior researches. This paper attempts to find out the representation of Muslim in *Five Minarets in New York* (2010).

## **1.6 Theoretical Approach**

This research will discuss how Muslim in the movie is represented. Thus, the writer uses the Representation Theory as the theoretical approach. The researcher also uses Film Theory as the supporting theory.

### **1.6.1 Representation Theory**

In this research, the writer applies Stuart Hall's Representation theory to support the analysis of data. Representation theory is suitable to find out the representation of Muslim in *Five Minarets in New York* movie. The representations, which are verbal formations, are "ideological products" or cultural constructs of the historical conditions specific to an era. These cultural and ideological representations also have many historical claims in texts, which serve mainly to produce, confirm, and propagate the complex power structures of domination and subordination which characterize a given society (Abrams, 2009: 184). According to Hall, culture plays a vital role in representation theory because representation connects meaning and language to culture (Hall, 1997: 15). In *Five Minarets in New York*, one of the most critical aspects of the movie is culture. It is concerned about Turkish and American culture and society. Hence, culture is needed as a foundation since language is created through culture. Culture is also needed to create meaning and language.

Representation is divided into two processes. First, the process sets the system of concept around in people's minds to interpret the world. Second, a

process shares the meaning of construction. Both are the processes to construct the meaning of the movie maker's concept (Hall, 1997: 17-18). According to Hall, at the least, there are three approaches needed to understand the meaning: namely reflective, intentional, and constructionist or constructivist approaches (Hall, 1997: 24-25). Reflective is defined as the meaning reflected from the meaning that has already existed in the world. Intentional is defined as the meaning created from how the movie makers share the meaning through their language. Then the last one is constructionist, defined as the meaning created through shared meaning that has already existed in the world, gaining knowledge about that meaning to generate new meaning.

### **1.6.2 Film Theory**

The researcher uses film theory to help the researcher find meanings in every scene, frame, or any other film elements inside the movie. Film theory helps the researcher understand the movie deeply, so the researcher can easily find the necessary data. There is the term called *Mise-en-scene* that describes the primary feature of cinematic representation.

According to Sikov, *Mise-en-scene* is used as the first stride to understand how film produces and draws meaning. It is the first step in understanding how film produces and reflects meaning. *Mise-en-scene* consists of all the elements placed in front of the camera to be photographed: setting, props, lighting, costumes, makeup, and figure behavior. Moreover, *mise-en-scene* includes the camera's action, angles, and cinematography (Sikov, 2010: 16).

## **1.7 Methods of Research**

### **1.7.1 Type of Research**

The type of this research is qualitative research. Qualitative research is primarily an investigative process where the researcher gradually makes sense of a social phenomenon by contrasting, comparing, replicating, cataloging, and classifying the object of study (Miles and Huberman as cited in Creswell, 2009: 180). One of the types of qualitative research is library research. The writer collects the data from the library as a reference. Then, as sources of additional data, the writer gathers information from the Internet, books, articles, and journals. The current research uses Stuart Hall's Representation theory as the main theory to answer the research problem.

### **1.7.2 Data Sources**

The primary data in this research is the *Five Minarets in New York* movie. This research uses the movie script of *Five Minarets in New York* movie as the data analysis. The secondary data used in this research are books and internet resources related to the topic of research.

### **1.7.3 Data Collection Technique**

This research uses the documentation method to collect the data. The writer watches the movie to understand the character and the case in the movie and then interprets the script and the character's dialogue descriptively. The writer also collects the supporting data from books and the internet related to the current research topic.

#### **1.7.4 Data Analysis Technique**

The writer analyzes the data descriptively. The writer describes, interprets, and analyzes the collected data in detail using Representation theory. The first step in data analysis is classifying the related data to the character by looking at the scenes and dialogues of the movie. The data are from Hadji Gumuz and Turks characterization in the movie. Next, the writer evaluates the representation of Muslim from the character and the constructed meaning in that representation. The second step is employing representation theory to analyze the data. The last step is finishing the analysis by concluding the research.

#### **1.8 Paper Organization**

The paper is divided into four chapters. The first chapter contains general information about the research. The second chapter describes the intrinsic elements of the movie. The third chapter is the analysis of the data using representation theory and the discussion on Muslim representation. The fourth chapter is the conclusion and the result of the analysis.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

From what has been analyzed in the previous chapter, the conclusion that can be drawn from this research is that the representation of Muslim as seen in *Five Minarets in New York* (2010) can be divided into two. There are negatives and positives images of Muslim Turks. The negative construction of Muslim that the researcher finds in *Five Minarets in New York* movie are the stereotypes of Turks as a terrorist and an impostor. The negative portrayal relates to past conflicts such as the tragedy of September 11, 2001, Iraq War, and the international network of the terrorist. Meanwhile, the positive image of Muslim Turks shown in the movie is their tolerance. Besides, through the character of Hadji Gumuz, Muslim is portrayed as a patient, moderate and religious.

The construction of Muslim in *Five Minarets in New York* can be explained in three points. Firstly, there is an Islamic group that is in line with Islamic lessons or the teachings of the Prophet Muhammed, the Qur'an, and the Hadith. Nevertheless, there is also a group that is not in line with Islamic lessons. Secondly, the movie is constructed to give the meaning that Muslim is not a terrorist. Even Islam never teach Muslims to kill other people and violence. Thirdly, this movie also tells the message about tolerance in religion and not forcing anyone to follow a religion. In this movie, the construction of Muslim is represented through the representation of several Islamic groups and Islamic movements, internal politics, Islamic culture, and the attitude of the Westerners

towards Islam. This movie gives a good insight to the audiences about several perspectives of Islam and Turkish culture.

#### **4.2 Suggestion**

The researcher realizes that this research is still far from perfection. It is caused by the limitation of knowledge, data sources, and others. There are many cases and aspects that can be analyzed from Five Minarets in New York movie to the next researchers. The researcher also suggests that the next researchers analyze the movie with other theories such as masculinity, binary opposition, critical discourse analysis, and post-colonial. This graduating paper will be useful reference for them.



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### FORMAL EDUCATION

2016-present Sunan Kalijaga State Islamic University, Faculty of Adab and Cultural Sciences, English Literature Major

2010-2013 MAN 1 Yogyakarta

2007-2010 SMPN 3 Yogyakarta

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### ACHIEVEMENTS

- 2nd Winner of Poetry Writing Contest of Olimpiade Budaya II UIN Sunan Kalijaga Yogyakarta, 2017
- 1st Winner Best Participant of Top Score Category of Sekolah Protokoler UIN Sunan Gunung Djati Bandung, 2019
- A Garuda Scout of Senior Rover Scouts Category in Sleman, 2019
- A Member of Association of Top Achiever Scout (ATAS) Indonesia.

## ACADEMIC WORKS & PUBLICATIONS

### 1. Articles

- *Pengembangan Multimedia Pembelajaran Bahasa Inggris Kelas X dengan Menggunakan Software Lectora Inspire*. In Proceedings of Konferensi Pengabdian Masyarakat, LPPM UIN Sunan Kalijaga Yogyakarta, 2020.
- *Peran Kepemimpinan dan Kebijakan Kepala Madrasah dalam Meningkatkan Mutu Pendidikan di MAN 1 Yogyakarta*. In Journal al-Fikrah: Jurnal Manajemen Pendidikan. Volume VIII, No. 2 Juli-Desember 2020. Website: <http://ecampus.iainbatusangkar.ac.id/ojs/index.php/alfikrah/article/view/1722/1862>, 2020.
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### 2. Books

- *Filsafat Pendidikan Islam: Pemikiran Para Tokoh dan Relevansinya Terhadap Dunia Modern*. Yogyakarta: K-Media. ISBN: 978-602-451-715-1., 2020.
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