

**WESTERN STEREOTYPE TOWARDS SOMALI MUSLIM
PORTRAYING ISLAMOPHOBIA AS SEEN IN THE *BLACK HAWK
DOWN* (2001)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Literature



By:

Evans Ardi Pratama

15150022

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

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

YOGYAKARTA

2022

FINAL PROJECT STATEMENT

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

Yogyakarta, May 24th, 2022

The researcher,



Evans Ardi Pratama

Student ID Number: 15150022



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



NOTA DINAS

Hal: Skripsi
a.n. Evans Ardi Pratama

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

Assalamu'alaikum Wr. Wb

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

Nama : Evans Ardi Pratama
NIM : 15150022
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul :

**WESTERN STEREOTYPE TOWARDS SOMALI MUSLIM
PORTRAYING ISLAMOPHOBIA AS SEEN IN THE *BLACK HAWK
DOWN* (2001)**

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

Atas perhatiannya, kami mengucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Yogyakarta, 4 Juni 2022
Pembimbing

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



PENGESAHAN TUGAS AKHIR

Nomor : B-1059/Un.02/DA/PP.00.9/06/2022

Tugas Akhir dengan judul : WESTERN STEREOTYPE TOWARDS SOMALI MUSLIM PORTRAYING ISLAMOPHOBIA AS SEEN IN THE BLACK HAWK DOWN (2001)

yang dipersiapkan dan disusun oleh:

Nama : EVANS ARDI PRATAMA
Nomor Induk Mahasiswa : 15150022
Telah diujikan pada : Senin, 06 Juni 2022
Nilai ujian Tugas Akhir : A

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

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Ulyati Retno Sari, S.S. M.Hum.
SIGNED

Valid ID: 62aa9d2809e13



Penguji I

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 62a9686236835



Penguji II

Harsiwi Fajar Sari, SS., M.A.
SIGNED

Valid ID: 62aa9c7ecdd28



Yogyakarta, 06 Juni 2022

UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Dr. Muhammad Wildan, M.A.
SIGNED

Valid ID: 62aa9f15215e7

**WESTERN STEREOTYPE TOWARDS SOMALI MUSLIM
PORTRAYING ISLAMOPHOBIA AS SEEN IN THE *BLACK HAWK
DOWN* (2001)**

By: Evans Ardi Pratama

ABSTRACT

Black Hawk Down is a war-themed action film directed by British director Ridley Scott. This film shows two groups, namely East and West. The East was represented by Somalia, especially the Aidid's militia, and the West was represented by America, especially the America's Elite Soldiers. America's Elite Soldiers are portrayed as heroes who are trying to restore the situation in Somalia due to years of civil war that resulted in severe famine, while the Aidid's militia is portrayed as criminals who wreak havoc in Somalia. They are also portrayed as followers of Islam with a cruel, violent, and inhuman nature. They do not hesitate to kill other people, so they must be defeated and conquered because they are dangerous. These two differences strongly indicate the issue of orientalism. Therefore, this study uses the theory of orientalism by Edward W. Said as the basic theory. Researcher also uses the stereotypes theory to further explore previous theories about stereotypes between East and West. The last, film theory is used to understand the meaning behind each frame in this film. This research is a qualitative research. As a result, the researcher found the issue of orientalism containing clear depiction of East and West stereotypes. In addition, this film also emphasizes the issue of Islamophobia, in which the film director intentionally inserts elements related to the Islamic religion in describing Somalia, especially the Aidid militia. They were described as Muslims or followers of Islam who have cruel, violent, and inhuman nature so that they must be defeated and conquered as they are dangerous.

Keywords: *East, West, Orientalism, Stereotype, Islamophobia*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

**STEREOTIP BARAT TERHADAP MUSLIM SOMALIA YANG
MENGGAIBARKAN ISLAMOPHOBIA SEPERTI YANG TERLIHAT DI
DALAM *BLACK HAWK DOWN* (2001)**

Oleh: Evans Ardi Pratama

ABSTRAK

Black Hawk Down adalah film aksi bertema perang yang di sutradarai oleh sutradara yang berasal dari Inggris Ridley Scott. Film ini menampilkan dua kelompok, yaitu Timur dan Barat. Timur diwakilkan oleh Somalia khususnya milisi Aidid, dan Barat diwakilkan oleh Amerika khususnya Tentara Elite Amerika. Tentara Amerika digambarkan sebagai sosok pahlawan yang berusaha mengembalikan keadaan di Somalia akibat perang saudara bertahun-tahun yang mengakibatkan kelaparan hebat, sedangkan milisi Aidid digambarkan sebagai sosok penjahat yang membuat kekacauan di Somalia. Mereka juga digambarkan sebagai pemeluk agama Islam dengan sifat yang kasar, beringas dan tidak manusiawi dimana mereka tidak segan-segan dalam membunuh orang lain, sehingga mereka harus dikalahkan dan ditaklukan karena berbahaya. Dua perbedaan tersebut sangat menunjukkan isu orientalisme, sehingga penelitian ini menggunakan teori orientalisme oleh Edward W. Said sebagai teori dasar. Peneliti juga menggunakan teori stereotip untuk lebih mendalami teori sebelumnya mengenai stereotip antara Timur dan Barat. Yang terakhir, peneliti menggunakan teori film untuk memahami makna di balik setiap frame dalam film ini. Penelitian ini merupakan penelitian kualitatif. Alhasil, peneliti menemukan isu orientalisme dimana terdapat penggambaran stereotip Timur dan Barat yang terlihat jelas. Selain itu, film ini juga menekankan isu Islamophobia dimana sang sutradara film dengan sengaja menyelipkan unsur-unsur yang berkaitan dengan agama Islam dalam menggambarkan Somalia khususnya milisi Aidid. Mereka digambarkan sebagai orang Muslim atau pemeluk Agama Islam yang memiliki sifat yang kejam, beringas, dan tidak manusiawi, sehingga mereka harus dikalahkan dan ditaklukan karena berbahaya.

Kata Kunci: *Timur, Barat, Orientalisme, Stereotip, Islamophobia*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

MOTTO

“Do it yourself, if you can do it yourself”

-Evans Ardi Pratama



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

DEDICATION

I dedicate this graduating paper to:

My beloved Father, Mother, and Sister.

My beloved Partner.

English Literature Department of UIN Sunan Kalijaga Yogyakarta.



ACKNOWLEDGEMENT

Assalamualaikum Wr. Wb.

First of all, the greatest gratitude is only to Allah SWT who has given the opportunity and blessing, so that the writer is able to complete the graduation paper. Furthermore, the writer would like to thank all the staffs and lecturers at Universitas Islam Negeri Sunan Kalijaga, especially English Literature, for the knowledge, help, and support so that the writer can complete the project. Those people are:

1. Prof. Dr. Phil. Al Makin, S.Ag., M.A. as the Rector of Universitas Islam Negeri Sunan Kalijaga.
2. Dr. Muhammad Wildan, M.A., as the Dean of Faculty of Adab and Cultural Science, Universitas Islam Negeri Sunan Kalijaga.
3. Ulyati Retno Sari, S.S., M.Hum. as the Head of English Literature Department of Faculty of Adab and Cultural Science, Universitas Islam Negeri Sunan Kalijaga, and as the academic and research advisor who has given the writer supports, guidance, advice, and motivation from the beginning to the end of this process so that the writer finally be able to finish this paper. Thank you so much.
4. All of my lecturers in English Literature Department, Dr. Witriani, S.S., M.Hum., Danial Hidayatullah, S.S., M.Hum., Dr. Ubaidillah, S.S., M.hum., Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed., Ph.D., Dwi Margo Yuwono, S.Pd., M.Hum., Bambang Hariyanto, S.S., M.A.,

Aninda Aji Siwi, S.Pd., M.Pd., Harsiwi Fajar Sari, S.S., M.A., Nisa Syuhda, Rosiana Rizqy Wijayanti, S.S., M.A, Febriyanti Dwiratna Lestari, S.S., M.A, Jiah Fauziah M.Hum (RIP), and others, Thank you for the knowledge, advice, and motivation.

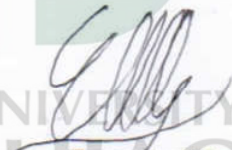
5. My beloved father and mother who have supported and prayed for me.
6. My beloved partner, Eliyawati, who has faithfully accompanied me for 7 years.
7. All of my friends in 2015 English Literature especially class A.

Finally, I realize that there are many errors in writing this graduate paper. Therefore, I will greatly appreciate the readers who provide criticism and suggestions to improve this graduating paper.

Wassalamualaikum Wr. Wb.

Yogyakarta, May 24th, 2022

The researcher,



Evans Ardi Pratama

Student ID Number: 15150022

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

TABLE OF CONTENTS

TITLE	i
FINAL PROJECT STATEMENT	ii
NOTA DINAS.....	iii
PENGESAHAN TUGAS AKHIR.....	iv
ABSTRACT	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS.....	xi
LIST OF TABLES.....	xiv
LIST OF FIGURES	xv
CHAPTER I INTRODUCTION	1
1. 1. Background of Study.....	1
1. 2. Research Question.....	3
1. 3. Objective of Study.....	3
1. 4. Significance of Study	3
1. 5. Literature Review.....	3
1. 6. Theoretical Approach.....	5
1.6.1. Orientalism Theory.....	5
1.6.2. Stereotype Theory.....	6
1.6.3. Film Theory.....	6
1. 7. Method of Research	8
1.7.1. Type of Research.....	8

1.7.2. Data Source	8
1.7.3. Data Collection Technique.....	9
1.7.4. Data Analysis Technique	9
1. 8. Paper Organization.....	9
CHAPTER II INTRINSIC ELEMENTS	11
2.1. Theme	11
2.2. Plot	12
2.3. Character and Characterization.....	16
2.3.1. Flat Character	16
a. Garrison.....	17
b. Atto	19
c. Mo'Alim.....	21
d. Firimbi.....	23
e. Abdi.....	24
2.3.2. Round Character.....	26
a. Eversmann	27
b. Hoot.....	32
2.4. Setting.....	36
2.4.1. Setting of Place.....	37
a. Red Cross Food Distribution Center.....	37
b. Mogadishu Bakara Market – Aidid Controlled Territory	37
c. Mogadishu Airport – U.S. Soldiers Headquarters	38
d. Hawlwadig Road Bakara Market – Aidid’s Militia Stronghold.....	39
e. J.O.C. Joint Operations Center	39
f. Safe Zone – Pakistani Stadium 10 th Mountain and U.N. Base	40
2.4.2. Setting of Time	41
2.4.3. Setting of Socio-Culture	41
2.5. Summary of <i>Black Hawk Down</i>	42
CHAPTER III DISCUSSION	44

3.1.	Stereotyping	44
3.1.1.	The Cruelty of the East and The Kindness of the West.....	49
a.	The Cruelty of the East	49
b.	The Kindness of the West	53
3.1.2.	The Underdeveloped of the East and The Developed of the West	59
a.	The Underdeveloped of the East.....	59
b.	The Developed of the West.....	66
3.1.3.	The Foolishness of the East and The Cleverness of the West.....	78
a.	The Foolishness of the East.....	78
b.	The Cleverness of the West.....	81
3.1.4.	The Untidiness of the East and The Tidiness of the West	85
a.	The Untidiness of the East.....	85
b.	The Tidiness of the West.....	86
3.2.	Islamophobia.....	88
3.2.1.	Constructing Islamophobia	90
a.	Elements Related to Islam in <i>Black Hawk Down</i>	91
b.	Islam is a Violent Religion.....	100
c.	American Victimization.....	104
CHAPTER IV CONCLUSION.....		108
4.1.	Conclusion.....	108
4.2.	Suggestion.....	109
BIBLIOGRAPHY.....		110

LIST OF TABLES

Table. 3.1. Group division in <i>Black Hawk Down</i>	48
Table. 3.2. Stereotype formed by Ridley Scott in <i>Black Hawk Down</i>	48



LIST OF FIGURES

Figure. 2.1. One of the militias firing an RPG (rocket-propelled grenade) at the <i>Black Hawk</i> helicopter	12
Figure. 2.2 Garrison	18
Figure. 2.3. Atto	21
Figure. 2.4. Mo' Alim	22
Figure. 2.5. Mo' Alim	22
Figure. 2.6. Firimbi	24
Figure. 2.7. Abdi	25
Figure. 2.8. Eversmann	27
Figure. 2.9. Eversmann	28
Figure. 2.10. Eversmann	30
Figure. 2.11. Eversmann	31
Figure. 2.12. Hoot	34
Figure. 2.13. Red Cross	37
Figure. 2.14. Bakara Market	38
Figure. 2.15. Mogadishu Airport	38
Figure. 2.16. Hawlwadig Road	39
Figure. 2.17. J.O.C	40
Figure. 2.18. Pakistani Stadium	40
Figure. 3.1. Jerry Bruckheimer	46
Figure. 3.2. Columbia Pictures	46

Figure. 3.3. Ridley Scott	47
Figure. 3.4. Militia gunman opening fire on the crowd	50
Figure. 3.5. Blood splattering as a few got hit.....	50
Figure. 3.6. Mo'Alim	51
Figure. 3.7. Randy Shugart stripped and paraded.....	52
Figure. 3.8. Eversmann and the Flag of America	54
Figure. 3.9. Somalia welcoming America's Elite Soldiers returning from the battlefield.....	55
Figure. 3.10. A woman with children	56
Figure. 3.11. Yurek instructing not to make a sound.....	57
Figure. 3.12. Yurek waving goodbye.....	57
Figure. 3.13. Yurek pointing his gun at the boy	58
Figure. 3.14. The first intel boy contacting the main headquarters using a cell phone.....	60
Figure. 3.15. The second intel boy receiving the report.....	60
Figure. 3.16. The first intel boy raising his hand while holding a cell phone to notify the sound of the helicopter coming.....	61
Figure. 3.17. Mo'Alim hearing the sound of the helicopter through his cell phone	62
Figure. 3.18. Aidid's militia collecting tires and trash to burn.....	63
Figure. 3.19. Burnt tires and trash	63
Figure. 3.20. Thick smoke billows over the sky of Bakara market.....	64
Figure. 3.21. <i>Technicals</i> equipped with machine gun on the back.....	65
Figure. 3.22. <i>Technicals</i> equipped with rocket launcher on the back.....	66

Figure. 3.23. <i>Humvee</i> Jeep built-in radio	67
Figure. 3.24. Captain Steele using the radio.....	68
Figure. 3.25. Operation control room	69
Figure. 3.26. Monitor one and two	69
Figure. 3.27. Blackburn on a stretcher put in the trunk of the car	71
Figure. 3.28. <i>Humvee</i> Jeep Squad.....	72
Figure. 3.29. <i>Black Hawk</i> helicopters on patrol along the coast of Somalia.....	73
Figure. 3.30. Navigation system (left) and camera panel (right) of the <i>Black Hawk</i> helicopter.....	73
Figure. 3.31. <i>Black Hawk</i> helicopter crossing the Somali sea	74
Figure. 3.32. <i>C-2 helicopter</i> escorting <i>Humvee</i> Jeep squad	75
Figure. 3.33. <i>C-2 helicopter</i> transporting 4 soldiers to be dropped on the roof of the building.....	76
Figure. 3.34. <i>C-2</i> attack type helicopter	77
Figure. 3.35. One of the Aidid's militia shooting in a perfunctory shooting posture	79
Figure. 3.36. Example of correct shooting posture.....	80
Figure. 3.37. Aidid's militiaman who was still a child shot his own father.....	80
Figure. 3.38. America's Elite Soldiers planning to capture Aidid's militia lieutenants.....	81
Figure. 3.39. American spies right in front of enemy territory	83
Figure. 3.40. America's Elite Soldiers practicing shooting	85
Figure. 3.41. Bakara Market the main headquarters of the Aidid's militia	86

Figure. 3.42. Mogadishu Airport as the main headquarters of the America's Elite Soldiers in Somalia	87
Figure. 3.43. Somali man on top of the minaret.....	92
Figure. 3.44. Somali muezzin calling to prayer.....	93
Figure. 3.45. Minaret in Mogadishu	94
Figure. 3.46. Abdi praying	95
Figure. 3.47. A Somali man praying in the midst of war.....	96
Fig. 3.48. Militia ambushing America's Elite Soldiers from the rooftop after Prayers.....	96
Fig. 3.49. Smith unconscious.....	97
Fig. 3.50. Eversmann crying after Smith died	98
Figure. 3.51. Arabic letters in <i>Black Hawk Down</i>	99
Figure. 3.52. Randy Shugart's dead body stripped and used for celebration	104
Figure. 3.53. Mike Durant being held hostage by Firimbi.....	105
Figure. 3.54. Firimbi	106
Figure. 3.55. America's Elite Soldiers forced to retreat from the battle.....	106

CHAPTER I

INTRODUCTION

1.1. Background of Study

Wellek and Warren (1963, p. 22) say that literature is imaginative. Literature itself is created and produced by the author's imagination. Literature is not just a fact. They also say that literature is not only a collection of actual events or facts but can be fictitious according to the author's imagination. Writers can create their ideas without limit. Eagleton (1983, p. 1) also assumes that literature is "imaginative writing". From the two opinions above, it can be concluded that the literature can be either fact or fiction. Literary works are said facts when the author wrote his work following the events that occur in the real world. Literary works are fictional when the author writes his work based on their idea and their creativity. There are two types of literature, namely high literature and popular literature.

Popular literature is a literary work that the wider community can enjoy. Over time, popular literature began to develop and became more and more in demand. Thus, popular literature is considered inferior to high literature because popular literature usually only aims to entertain and meet the needs of a broad market. Currently, popular literature is generally in the form of music and films.

Film is one of the popular literature. According to Effendy (1986, p. 239), the film is defined as a result of cultural and artistic expression tools. Film as mass communication combines various technologies such as photography and sound

recordings, fine arts and theatre arts and literary arts architecture and music art. Films are made for entertainment and meet market needs. However, a film can also be used as a propaganda tool to spread certain ideologies because, according to Sobur (2004, p. 127), films always influence and shape society based on their message without acting otherwise. Films has several genres, such as drama, comedy, horror, and action.

Black Hawk Down is a war-themed action film directed by British director Ridley Scott. There are two different groups in this film, namely East and West. The East was represented by Somalia, especially the Aidid's militia, and the West was represented by America, especially the America's Elite Soldiers. In the film, the America's Elite Soldiers were depicted as knowledgeable soldiers, having sophisticated weaponry, and were full of strategy in dealing with enemies. Aidid's militia, in the contrary, was left behind. They used only modest weapons and modified transportation. Their shooting skill was below average. These two things are very different; the America's Elite Soldiers are very modern. On the other hand, Aidid's militia is very underdeveloped. Thus, the above problem contains the issue of orientalism which involves the stereotypes of East and West.

After understanding the stereotypes between the East and the West, the writer analyzes the issue of Islamophobia in this film. By looking at the differences in war technology, we can conclude that the West goes far beyond the East. It includes weapons, fleets, and many other aspects. Therefore, the West is superior to the East. Regarding those facts, the West should easily win the war.

However, in this film, director Ridley Scott wanted to portray the West as a victim by showing the West lost when they were forced to retreat by the East.

In addition to analyzing the issue of Islamophobia through the lens of East and West stereotypes, the researcher also tries to understand the intrinsic elements and mise-en-scenes in this film. Thus, we can see that Scott added aspects of Islamic religion to portray the East as followers of Islam who have a cruel, violent, and inhuman nature; therefore, they must be defeated and conquered because they are dangerous.

1.2. Research Question

How Islamophobia is portrayed through the East and West stereotypes in the *Black Hawk Down*.

1.3. Objective of The Study

This research aims to show how director deliberately constructed Islamophobia through the stereotypes of East and West in the *Black Hawk Down*.

1.4. Significance of The Study

This research is important to show how the west forms negative stereotypes about the East and Islam, which creates fear and prejudice about the East and Islam.

1.5. Literature Review

The first literature review is a graduating paper entitled “Representasi Orientalisme dalam Film (Analisis Semiotik Mengenai Representasi Orientalisme

dalam Film *Black Hawk Down*)” by Fauzia Hazmi (2007) from Universitas Airlangga Surabaya. Hazmi used orientalism theory to compare western and eastern countries. Hazmi focused on semiotic theory to analyze the orientalism representation in the *Black Hawk Down*. Hazmi was interested in researching orientalism because almost films produced in Hollywood featured elements of orientalism. They usually portrayed the culture of the Western people as more modern and superior to Eastern people. Hazmi also said that Eastern people were portrayed as less intelligent compared to Western people in almost all American films.

The second literature review is a graduating paper entitled "Western Stereotype Through Eastern Representation as Seen in The Film *Eat Pray Love: Post-Colonial Study*" by Alfi Ramadhani (2018) from Universitas Islam Negeri Sunan Kalijaga Yogyakarta. Ramadhani used Edward W. Said's theory of orientalism because there were issues related to East and West in the film. Ramadhani's research focused on the domination and authority of the West over the East. Ramadhani said that the East was portrayed as a fool with no power, whereas the West is portrayed as a much more intelligent society with great power and authority.

The last literature review is a master's thesis entitled "Constructing Islamophobia: Hollywood" by Marloes Veldhausz (2017) from Radboud University North America. His graduating paper focused on three theories: stereotype theory by Richard Dyer, othering theory by Jack G. Shaheen, Stephen Harold Riggins, and orientalism theory by Edward W. Said. Veldhausz focused on

analyzing the three films using the three theories above. He found that the three films produced by Hollywood after the September 11 incident contained an ideology that ignited Islamophobia related to opinions about Islam; Muslims do not deserve to be in Western society because they are evil, cruel, and terrorists.

This research paper is different from all of the prior researches mentioned above. In this paper, the researcher will link the issue of orientalism with the issue of Islamophobia. The researcher will analyze the film entitled *Black Hawk Down* by using orientalism theory by Edward W. Said and stereotype theory by Richard Dyer. The researcher will focus on two problems. The first is finding the issues related to the stereotypes of East and West. The second is analyzing the issue of Islamophobia that is deliberately constructed by the film director.

1.6. Theoretical Approach

From the two problems mentioned above, the researcher applies orientalism theory by Edward W. Said as the basic theory because there are issues regarding East and West. The researcher also uses stereotype theory to do deeper analysis about the previous theories regarding the stereotyping between the East and the West. The last, film theory is used to understand the meaning behind each frame in this film.

1.6.1. Orientalism Theory

The researcher applies Orientalism theory by Edward W. Said because there are intrinsic elements in this film that contain the Western point of view about the Eastern. According to Said (2010, p. 4), orientalism aims to establish

hegemony over the east, renew the eastern power structure and strengthen western control over the east.

1.6.2. Stereotype Theory

In this study, the researcher uses the stereotype theory to deeply analyze the previous theories regarding the stereotyping between East and West. Stereotyping is used to exaggerate differences and thereby increases antagonisms between groups. The media often uses it to convey values and assumptions about a group. For a good reason, the media is not supposed to use it because it can lead to mere assumptions. Richard Dyer (1977) said that stereotypes are always about power, those with power always stereotype those with less power.

1.6.3. Film Theory

According to Effendy (2000, p. 211–216), the idea that emerged in creating cinematography originated from the artist painters. With the discovery of cinematography came the idea of animating the images they made into a moving image that would make the image even more interesting to see. The researcher used Ed Sikov's theory in analyzing the *Black Hawk Down*. To understand the meaning of this film, researchers used Sikov's *mise-en-scene* technique. *Mise-en-scene* is the first step in understanding how the film is produced and reflects meaning (Ed Sikov, 2010).

According to Sikov (2010), there are eight subject-camera distance:

- a. **Extreme Close-Up** : *Extreme Close-Up* is a shot that isolates from a very close distance in the image. This shot usually features the eyes, mouth, and nose of the character.
- b. **Close-Up** : *Close-Up* is a shot that isolates an object in an image, making it appear relatively large. This shot usually shows the character's face and serves to show the expression that is felt by the character being displayed.
- c. **Medium Close-Up** : This shot is taken from the head to the chest of a character.
- d. **Medium Shot** : This shot is taken from a medium distance, usually from the head to the waist of a character.
- e. **Threequarter Shot** : is a shot usually taken from knee to toe.
- f. **Full Shot** : is a shot taken to show a character's entire body.
- g. **Long Shot** : This shot is taken from a long distance.
- h. **Extreme Long Shot** : This shot shows an object or person at a great distance surrounded by a large number of people from the surrounding space.

According to Sikov (2010), in addition to subject-camera distance, there are also five camera angles:

- a. **Eye-level shot** : Normal shooting angle. The place of the camera at the level of an adult's eyes, which is to say five or six feet off the ground when the characters are standing, lower when they are seated.

- b. ***Low-angle shot*** : Angle shooting taken from below the character, low angle shots sometimes enlarge the subject of the shot.
- c. ***High-angle shot*** : Angle shooting taken from above the character, this type of shot may suggest a certain superiority over a character.
- d. ***Bird's-eye shot or bird's-eye view*** : An extreme overhead shot, taken seemingly from the sky or ceiling and looking straight down on the subject. this shot is taken from the highest possible angle.
- e. ***Dutch tilt or canted angle shot*** : A shot where the camera tilts horizontally and/or vertically. This shot sometimes used to suggest a character's unbalanced mental state.

1.7. Method of Research

1.7.1. Type of Research

This research uses a qualitative method. Bogdan and Taylor (Moleong, 2007, p. 3) suggest that qualitative methodology is a research procedure that produces descriptive data in written or oral words of observed persons and behaviours. Strauss and Corbin (2003, p. 4) termed that qualitative research intended as a type of research whose findings should not be through statistical procedures or other forms of calculation.

1.7.2. Data Source

In this research, the researcher divided the data into two parts: primary data and secondary data. Primary data includes the analyzed *Black Hawk Down*,

and the secondary data are journals, graduating paper and books which support this research.

1.7.3. Data Collection Technique

In collecting the primary data, the researcher must first understand the film's intrinsic elements, namely by watching the *Black Hawk Down*. Furthermore, the researcher will collect data in the form of dialogue from the film script and pictures taken directly from the film. Secondary data collection is done by studying graduating paper, books, and articles from the internet related to the discussed problem.

1.7.4. Data Analysis Technique

Analyzing the data is done by understanding the intrinsic and extrinsic elements seen in the *Black Hawk Down*, which is then analyzed by using orientalism theory that concerns the America's Elite Soldiers and Aidid's militia. The researcher then analyzed how Islamophobia is deliberately constructed using stereotype theory and film theory.

1.8. Paper Organization

This graduating paper consists of four chapters. The first chapter consists of background of the study, research question, significance of the study, literature review, theoretical approach, method of the research, and paper organization. The second chapter explains the intrinsic element of the *Black Hawk Down* such as theme, plot, characters and characterization, setting, social condition and summary. The third chapter discusses the stereotype between East and West and

issue about constructing Islamophobia. The fourth chapter conveys the conclusions and suggestion.



CHAPTER IV

CONCLUSION

4.1. Conclusion

This research shows that the *Black Hawk Down* presents two groups, namely East and West. East is represented by Somalia, especially the Aidid's militia, and West is represented by America, especially the America's Elite Soldiers. America's Elite Soldiers are portrayed as heroes trying to restore the situation in Somalia due to years of civil war that resulted in severe famine, while the Aidid's militia is portrayed as criminals who wreak havoc in Somalia. In addition, the researcher finds a deliberate stereotyping created by the director of the *Black Hawk Down*, namely Ridley Scott. Here, Ridley Scott stereotypes the West as a better society than the East. Ridley Scott also stereotypes 'them' as black Somali people, especially the Aidid's militia, which is cruel, underdeveloped, foolish, and untidy. Whereas 'us' are white Americans, especially America's Elite Soldiers. They are kind, developed, clever, and tidy. After understanding the differences above, we can conclude that this film contains the issue of orientalism.

It does not stop there; the researcher also finds the issue of Islamophobia in this film. The film director, Ridley Scott deliberately constructs Islamophobia in this film. In the first step, Scott forms and describes Somalia as a country whose people are Muslim by adding elements related to the Islamic religion, such as Adhan, Salat, and Arabic. The next step is to describe Islam as a cruel religion. In the last step, Scott makes America seem lost and he highlights the suffering experienced by the America's Elite Soldiers. As a result, the researcher found an

astonishing hidden meaning behind the making of the *Black Hawk Down*, namely as a propaganda tool to show that Islam is a cruel religion. Ironically, *Black Hawk Down* was released on December 28, 2001, three months after 9/11, which occurred on September 11, 2001. Thus, it is like sprinkling salt on wounds. It makes Islam worse in the eyes of Western people.

4.2. Suggestion

This research is still far from perfect. This research has not fully discussed and deeply explored about the orientalism contained in the *Black Hawk Down*, so further in-depth research is needed.

As an action film, *Black Hawk Down* is an exciting film. This film shows the tension of the war that occurred in Somalia; however, this film looks one-sided because it portrays America as a better country than Somalia. A film should not only see from one point of view; moreover, a filmmaker should be wiser in bringing up religious issues in films.

BIBLIOGRAPHY

Books

- Abrams, M. H. 1999. *A Glossary of Literary Terms*. Massachusetts, Boston: Heinle & Heinle.
- Adi, Ida Rohani. 2016. *Fiksi Populer: Teori & Metode Kajian*. Yogyakarta: Pustaka Pelajar.
- Anselm, Strauss dan Juliet Corbin. 2003. *Dasar-dasar Penelitian Kualitatif*. Yogyakarta : Pustaka Belajar.
- Baldick, Chris. 2001. *The Concise Oxford Dictionary of Literary Term*. Oxford: Oxford Paperback Reference.
- Eagleton, Terry. 1983. *Literary Theory: an Introduction*. Minneapolis: University of Minnesota Press.
- Effendy, Onong Uchjana. 1986. *Dimensi Dimensi Komunikasi*. Bandung: Alumni.
- Effendy, Onong Uchjana. 2000. *Ilmu, Teori, Filsafat Komunikasi*. Bandung : PT Remaja Rosdakarya.
- Kenny, William. 1966. *How to Analyze Fiction*. New York: Monarch Press.
- Lippmann, Walter. 1956. *Public Opinion*. New York: Macmillan.
- Moleong, Lexy J. 2007. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Mughniyah , Muhammad Jawad. 2007. *Fiqih Lima Mazhab: Ja'fari, Hanafi, Maliki, Syafi'i, Hambali*. Jakarta: Penerbit Lentera
- Nurgiyantoro, Burhan. 2015. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Said, Edward W. 2010. *Orientalisme: Menggugat Hegemoni Barat dan Mendudukan Timur Sebagai Subjek*. Yogyakarta: Pustaka Pelajar
- Sikov, Ed. 2010. *Film Studies An Introduction*. New York: Columbia University Press.
- Sobur, Alex. 2004. *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya.
- Stanton, Robert. 1965. *An Introduction to Fiction*. New York: Holt, Rinehart, and Winston
- Wellek, Rene and Austin Warren. 1963. *Theory of Literature*. Harmondsworth: Penguin Books.

Journals and Graduating Papers

- Abbas, T. 2004. *After 9/11: British South Asian Muslims, Islamophobia, Multiculturalism, and the state*. American Journal of Islamic Social Sciences, 21(3), 26-38.
- Bleich, Erik. 2011. *What Is Islamophobia and How Much Is There? Theorizing and Measuring an Emerging Comparative Concept*. Sage Publication
- Dyer, Richard. 1977. 'Stereotyping', in Richard Dyer (ed.) *Gays and Film*. London: British Film Institute.
- Hazmi, Fauzia. 2007. *Representasi Orientalisme dalam Film (Analisis Semiotik Mengenai Representasi Orientalisme dalam Film Black Hawk Down)*. Surabaya: Universitas Airlangga
- Ramadahni, Alfi. 2018. *Western Stereotype through Eastern Representation as seen in the film Eat Pray Love: Post-Colonial Study*. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga Yogyakarta
- Stolz, J. 2005. *Explaining Islamophobia*. Swiss Journal of Sociology, 31, 547-566.
- Veldhausz, Marloes. 2017. *Constructing Islamophobia: Hollywood*. Netherland: Radboud University.

Electronic Sources

- Cambridge University. 2022 . *Meaning of Islamophobia in English*. Accessed on 4 April 2022. <https://dictionary.cambridge.org/dictionary/english/islamophobia>.
- Encyclopedia Britannica. 1998. *Minaret Architecture*. Accessed on 17 May 2022. (<https://www.britannica.com/art/minaret-architecture>).
- Encyclopedia Britannica. 1998. *Muezzin Islamic Religious Official*. Accessed on 17 May 2022. (<https://www.britannica.com/topic/muezzin>).
- Encyclopedia Britannica. 1998. *Salat Islam*. Accessed on 17 May 2022. (<https://www.britannica.com/topic/salat>).

Film

- Scott, Ridley. (2001). *Black Hawk Down*. Columbia Pictures.