

**THE REPRESENTATION OF MUSLIMS IN AFGHANISTAN AS SEEN IN  
*JIRGA* (2018)**

A GRADUATING PAPER

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



By:

**Hasan Sholahuddin**

19101050085

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

**2023**

**A FINAL PROJECT STATEMENT**

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

Yogyakarta, 14/08/2023



Hasan Sholahuddin  
NIM: 19101050085



UNIVERSITAS ISLAM NEGERI  
**SUNAN KALIJAGA**  
Y O G Y A K A R T A



## PENGESAHAN TUGAS AKHIR

Nomor : B-1562/Un.02/DA/PP.00.9/08/2023

Tugas Akhir dengan judul : THE REPRESENTATION OF MUSLIMS IN AFGHANISTAN AS SEEN IN JIRGA  
(2018)

yang dipersiapkan dan disusun oleh:

Nama : HASAN SHOLAHUDDIN  
Nomor Induk Mahasiswa : 19101050085  
Telah diujikan pada : Jumat, 18 Agustus 2023  
Nilai ujian Tugas Akhir : A-

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

### TIM UJIAN TUGAS AKHIR



Ketua Sidang

Febriyanti Dwiratna Lestari, SS., MA  
SIGNED

Valid ID: 64e701c169080



Penguji I

Dr. Danial Hidayatullah, SS., M.Hum  
SIGNED

Valid ID: 64e6b673040ad



Penguji II

Dr. Witriani, S.S. M.Hum.  
SIGNED

Valid ID: 64e7120e3a1f1

UNIVERSITAS ISLAM NEGERI



Yogyakarta, 18 Agustus 2023  
UIN Sunan Kalijaga  
Dekan Fakultas Adab dan Ilmu Budaya

Prof. Dr. Muhammad Wildan, M.A.  
SIGNED

Valid ID: 64e801147e87a



NOTA DINAS

Hal: Skripsi  
a.n. Hasan Sholahuddin

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 : Hasan Sholahuddin  
NIM : 19101050085  
Prodi : Sastra Inggris  
Fakultas : Adab dan Ilmu Budaya  
Judul : **THE REPRESENTATION OF MUSLIMS IN AFGHANISTAN  
AS SEEN IN *JIRGA* (2018)**

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*

Yogyakarta, 10 Agustus 2023  
Pembimbing  
  
Febriyanti Dwiratna Lestari, SS., MA  
NIP: 19810203 200901 2 007

## MOTTO

*“Dream as if you will live forever and live as if you will die today.”*

- "c.h.a.o.s.m.y.t.h" by ONE OK ROCK-



UNIVERSITAS ISLAM NEGERI  
**SUNAN KALIJAGA**  
Y O G Y A K A R T A

## **DEDICATION**

*I dedicate this graduating paper to:*

*The Almighty Allah Subhanahu Wa Ta'ala*

*Prophet Muhammad Sallahu'alaihi Wasallam*

*All my teachers in my life*

*My dearest parents*

*All my family and friends*

*English Literature Department of UIN Sunan Kalijaga*

*The readers and researchers.*



UNIVERSITAS ISLAM NEGERI  
**SUNAN KALIJAGA**  
Y O G Y A K A R T A

## ACKNOWLEDGMENT

*Assalamu'alaikum warahmatullahi wabarakatuh*

First, praise be to Allah, the Lord of all worlds, the Most Compassionate, the Most Merciful. All gratitude and praises are due to Him alone, and we seek His blessings and peace upon His final Messenger, Prophet Muhammad. I am grateful for the blessings and guidance of Allah, without which the completion of this research would not have been possible. Secondly, I would like to express my sincere gratitude and appreciation for the people who have helped and supported me.

1. Prof. Dr. Phil Al Makin, S.Ag., M.A. as Rector of UIN Sunan Kalijaga Yogyakarta
2. Dr. Muhammad Wildan, M.A as the Dean of Faculty of Adab and Cultural Sciences UIN Sunan Kalijaga Yogyakarta
3. Ulyati Retno Sari, S.S., M.Hum. as the Head of English Department UIN Sunan Kalijaga
4. Dr. Ubaidillah, S.S., M.Hum. as my academic advisor
5. Febriyanti Dwiratna Lestari, SS., MA., as my thesis advisor who has given me the guidance, advice, support, and all reviews to help me finish my graduating paper.
6. All of the lecturers in English Department: Dr. Danial Hidayatullah, Dr. Witriani, Harsiwi Fajar Sari, M.A., Aninda Aji Siwi, M.Pd., Dr. Dwi Margo Yuwono, Fuad Arif Fudiyartanto, Ph.D., Dr. Arif Budiman, Anisah

Durrotul Fajri, M.Hum., and Bambang Hariyanto, MA. Thank you for your knowledge, advice, and motivation.

7. My beloved parents, Suharyanto and Anita Fitriani Rahmah who always pray for me. Thanks for all the support, both emotionally and financially. I do love you, always.
8. My brothers and sisters, Hafidh Mukhoyyar, Hajar Azkiya, Halimah Nur Azizah, Hani'ah Rahma Adilla, and Habibulhaq Abdurrohman. Thank you for staying by my side through the ups and downs.
9. 19101050067. Thank you for everything.
10. My cats: kakak kucing, kucil, mamak mira, mika, si item Alm. mamak meli.
11. All my friends in English Literature 2019, especially Class C. Thank you for all the experiences we have been through in almost 4 years. You guys helped me so much.
12. All of my friends at KKN 108 Nglebak Tawangmangu; Adinda Delima Dara, Dimas, Annas, Abdul, Jamal, Mufi, Arga, Rara, Annafi, Jihan, Ala.

Finally, the researcher realizes that this research is far from perfect due to the researcher's limited knowledge. Therefore, the researcher humbly asks all readers for their critics and suggestions to improve and develop this graduating paper

*Wassalamu'alaikum warahmatullahi wabarakatuh*

Yogyakarta, Agustus 2023



Hasan Sholahuddin  
19101050085



## TABLE OF CONTENTS

FINAL PROJECT STATEMENT .....	i
APPROVAL.....	ii
NOTA DINAS .....	iii
MOTTO .....	iv
DEDICATION .....	v
ACKNOWLEDGMENT.....	vi
TABLE OF CONTENTS .....	viii
TABLE OF FIGURES .....	x
ABSTRACT.....	xi
CHAPTER 1 .....	1
INTRODUCTION .....	1
1.1 Background of Study .....	1
1.2 Research Question.....	4
1.3 Objective of Study.....	4
1.4 Significance of Study .....	4
1.5 Literature Review.....	5
1.6 Theoretical Approach.....	6
1.7 Method of Research .....	9
1.8 Paper Organization.....	11
CHAPTER II.....	12
INTRINSIC ELEMENTS .....	12
2.1 Movie Summary.....	13

2.2 Theme.....	16
2.3 Plot .....	16
2.4 Character and Characterization .....	21
2.5 Setting .....	29
2.6 Point of View .....	37
CHAPTER III .....	39
ANALYSIS .....	39
3.1 The Portrayal of Afghan Muslims in <i>Jirga</i> .....	40
3.2 Analysis of the Construction of Afghan Muslims in <i>Jirga</i> .....	52
3.3 The Significance of the Representation .....	58
CHAPTER IV .....	61
CONCLUSION & SUGGESTION.....	61
BIBLIOGRAPHY.....	63
CURRICULUM VITAE.....	66

## TABLE OF FIGURES

Figure 2.1 Mike Wheeler .....	23
Figure 2.2 Sher Khan .....	25
Figure 2.3 Sher Khan .....	26
Figure 2.4 Sherbano and her children .....	27
Figure 2.5 The Taxi Driver .....	29
Figure 2.6 Ghazi Ghar Village.....	31
Figure 2.7 Kabul City.....	32
Figure 2.8 Band-e Amir Lake .....	33
Figure 2.9 Taliban’s Cave.....	34
Figure 2.10 Setting of time three years after the raid.....	35
Figure 2.11 Villagers terrified by the Australian Army raid.....	36
Figure 3.1 Accessories in the form of hangers with the word “Allah” .....	41
Figure 3.2 The taxi driver praying in the grass using a mat.....	42
Figure 3.3 The Taliban soldiers reciting the Quran .....	43
Figure 3.4 Sher Khan recites dhikr using prayer beads .....	44
Figure 3.5 Taleb said that Mike was their guest .....	46
Figure 3.6 Taliban soldiers lend Mike a motorcycle.....	46
Figure 3.7 Inam Khan chose to spare Mike's life.....	48
Figure 3.8 Taliban soldiers execute two hostages.....	51
Figure 3.9 Sher Khan mercilessly kills two hostages .....	51

# THE REPRESENTATION OF MUSLIMS IN AFGHANISTAN AS SEEN IN

## *JIRGA* (2018)

By: Hasan Sholahuddin

### ABSTRACT

For decades, most Western movies produced in Hollywood and Europe generalize Muslims as terrorists who are violent and barbaric. Muslim characters are often portrayed as one-dimensional killing machines rather than complex, ordinary human beings. Such misrepresentations propagated by Western movies are dangerous because the audiences worldwide may perceive these stereotypes to be true. Interestingly, an Australian movie entitled *Jirga* (2018) shows a more nuanced image of Muslims. Although Australia is geographically separate from North America and Europe, it is considered part of the Western cultural sphere. The researcher applies Stuart Hall's representation theory with a constructionist approach, this research aims to examine how *Jirga* portrays Afghan Muslims and why they are depicted in such a way. This research uses qualitative descriptive methods with content analysis. The findings show that *Jirga* portrays Afghan Muslims not as a single entity. There are good ordinary people, and there are militants. Ordinary Afghan Muslims are positively depicted as religiously devout, helpful, big-hearted, and forgiving. In contrast, Taliban soldiers are negatively portrayed as murderous when executing hostages. These diverse representations are shaped by the director's motives to counter negative stereotypes of Muslims. The director tried to construct a fair, humane, and nuanced image of Afghan Muslims amid negative stereotypes in Western movies. This research contributes to the discourse on Muslim representation in Western cinema and highlights the significant role of the movie producer and director.

Keywords: *Movie, Muslim, Afghans, Representation*

UNIVERSITAS ISLAM NEGERI  
SUNAN KALIJAGA  
YOGYAKARTA

# THE REPRESENTATION OF MUSLIMS IN AFGHANISTAN AS SEEN IN

*JIRGA* (2018)

By: Hasan Sholahuddin

## ABSTRAK

Selama beberapa dekade, sebagian besar film Barat yang diproduksi di Hollywood dan Eropa menggeneralisasi Muslim sebagai teroris yang kejam dan biadab. Karakter Muslim digambarkan seperti mesin pembunuh, bukan manusia biasa. Penggambaran yang keliru seperti itu berbahaya karena penonton bisa saja menganggapnya benar. Menariknya, sebuah film Australia berjudul *Jirga* (2018) menunjukkan gambaran yang lebih bernuansa tentang Muslim. Meskipun secara geografis terpisah dari Amerika Utara dan Eropa, Australia dianggap sebagai bagian dari lingkup budaya Barat. Menggunakan teori representasi Stuart Hall dengan pendekatan konstruksionis, penelitian ini bertujuan untuk melihat bagaimana *Jirga* menggambarkan Muslim Afghanistan dan mengapa mereka digambarkan sedemikian rupa. Penelitian ini menggunakan metode kualitatif deskriptif. Temuan penelitian menunjukkan bahwa *Jirga* menggambarkan Muslim Afghanistan bukan sebagai kelompok tunggal. Ada orang-orang biasa yang baik, ada juga para militan. Muslim Afghanistan biasa digambarkan secara positif sebagai orang yang taat beragama, suka menolong, berjiwa besar, dan pemaaf. Sebaliknya, tentara Taliban juga sekilas digambarkan secara negatif saat mengeksekusi sandera. Representasi yang beragam ini dibentuk oleh motif sutradara untuk melawan stereotip negatif terhadap Muslim dan keterlibatan penduduk asli Afghanistan dalam produksi film ini. Sutradara berusaha membangun citra Muslim Afghanistan yang adil, manusiawi, dan bernuansa di tengah stereotip negatif dalam film-film Barat. Penelitian ini berkontribusi pada wacana representasi Muslim dalam sinema Barat dan menyoroti peran penting produser dan sutradara film.

Kata kunci: *Movie, Muslim, Afghans, Representasi*

## CHAPTER I INTRODUCTION

### 1.1 Background of Study

As a medium of mass communication that can naturally depict socio-cultural phenomena through audio-visual elements, movie is a very effective and powerful tool to influence people's mindsets. According to Stuart Hall, movies are not neutral but shaped by the ideologies of the creators and the dominant culture and consumed within a specific cultural and historical context (2016, p. 61). The influence of movies in shaping people's attitudes can be both positive and negative. Thus, the potential for misrepresentation of the phenomena portrayed can be dangerous because it can perpetuate stereotypes, discrimination, and prejudice.

In Western movies, especially in Hollywood, misrepresentation is common. Islam is a topic that has been consistently misrepresented in the American movie industry for a long time resulting in negative stereotypes and misconceptions about the religion and its followers. Edward Said stated that the West, through a long history of colonialism and imperialism, has constructed a false and distorted image of the "Orient" (which includes the Islamic world) to justify its domination and control over the East (1979, p. 272). Additionally, Jack Shaheen supports this argument in his first book *Reel Bad Arabs: How Hollywood Vilifies a People*. He said there is a consistent pattern in depicting Arabs and Muslim figures, which shows that more than 900 Hollywood movies from 1896 to 2000 have negative stereotypes. Arabs and Muslims are also considered the most slandered and stereotyped criminals in Hollywood history and portrayed as violent killers,

immoral rapists, extremists, wealthy but unintelligent individuals, and abusers of women (2015, p. 2). Furthermore, the consistent pattern of repetitive negative portrayals of Arabs and Muslims in movies is constructed by moviemakers. They generalize the representation of Muslims in Hollywood films and construct an image that all Muslims are religious fanatics, violent killers, patriarchs, and terrorists.

The misrepresentation of Islam in Western movies remains a significant issue, as discussed by experts such as Edward Said and Jack Shaheen. However, Jack Shaheen, in his second book *Guilty Hollywood's Verdict on Arabs after 9/11*, reviewed more than 100 Hollywood movies released after the 9/11 attacks and concluded that Hollywood movies released after 9/11 continued to demean Arabs and Muslims but they began to present more humanized Muslim characters.

Despite the fact that many Western movies present a negative image of Islam, not all movies portray Islam that way. One recent movie that portrays Islam quite humanistically is an Australian movie entitled *Jirga*, directed by Benjamin Gilmour in 2018. *Jirga* movie is interesting to study because a journal entitled *Missing & Maligned: The Reality of Muslims in Popular Global Movies* states that Australian movies tend to portray Muslim characters in a demeaning and stereotypical manner (Khan et al., 2021, p. 21). In addition, *Jirga* movie is set in Afghanistan which has a social-cultural condition full of conflicts due to the ongoing war, and Afghanistan's social-cultural condition is strongly influenced by traditional values and the Islamic religion which could potentially lead to audience bias on both issues. Therefore, *Jirga* movie distinguishes between ordinary

Muslims who align with Islamic values, *rahmatan lil 'alamin*, and extremist Muslims who tend to use violence. This movie shows that most Muslims are good people who uphold peace, while only a handful of extremist groups tarnish the image of Islam with their radical actions. Based on the statement above, the researcher is interested in exploring and understanding the Muslim representation in *Jirga*.

The main object of analysis in this research is *Jirga* (2018). This Australian movie portrays the story of Mike Wheeler, a former Australian soldier who returned to Afghanistan intending to apologize to the family of a civilian man whom he had killed during a mission to find a Taliban soldier who was allegedly hiding in the Afghan village of Ghazi Gaar. On his way to the village, Mike Wheeler met several Muslim figures, including the Islamic extremist group the Taliban.

However, this study focuses on the characters of the Taliban and Muslims to elaborate on how the representation of Islam in Afghanistan is constructed in *Jirga*. In this study, the researcher uses a constructionist approach based on Stuart Hall's representation theory to examine how identities are constructed and presented in the media through the meaning of language signs in movies as socio-cultural representations. Additionally, the researcher applies movie theory to identify the components of the movie. The researcher hopes to understand better how *Jirga* portrays and depicts Muslims of Afghanistan and identify any potential biases or stereotypes present in the movie. Therefore, this research aims to contribute to current issues about Muslim representation in media and show different perspectives of Muslim characters in Western movies.



## **1.2 Research Question**

Based on the background of the study above, the researcher found a problem:

1. How is Afghanistan Muslim portrayed in *Jirga*?
2. Why is Afghanistan Muslim constructed in such a way?

## **1.3 Objective of Study**

Based on the background of study and the research question, this research aims to examine how the *Jirga* portrays Muslims in Afghanistan and why they are depicted in such a way.

## **1.4 Significance of Study**

This research is significant both theoretically and practically. Theoretically, it aims to manifest Muslim representation by applying Stuart Hall's theory, which can contribute to the current discourse on media representation of Islam. Moreover, this research can serve as a reference for future studies on how Islam is represented in Western movies released after 9/11, thus opening up new avenues for further research. Practically, the findings of this study can be used to increase awareness among moviemakers, producers, and the wider public about the importance of accurate and nuanced representation of Muslims in media. Furthermore, this research can contribute to the development of a theory of representation from a literary perspective that is integrated and interconnected with Islamic values.

## 1.5 Literature Review

The researcher has yet to find any researcher who analyzes *Jirga* as a research object, but the researcher has found studies that apply the same theory. The researcher presents several reviews of previous studies that elaborate on the representation of Muslims as seen in a Western movie and uses the theory of representation by Stuart Hall. The researcher classifies this literature review into two categories.

The first category is research whose material objects are Western movies from America set in America, including “Representation of Pakistani Americans in Kumail Nanjiani's *The Big Sick* movie (2019)” by Nurul Fitri Azahra from Syarif Hidayatullah State Islamic University, “The Representation of Muslim Immigrants in *American East* Movie (2008)” by Retno Dwi Wulandari, and “The Representation of Muslims as Seen in *Five Minarets* in New York (2010)” by Wibisono Yudhi Kurniawan from Sunan Kalijaga State Islamic University Yogyakarta. These three studies discuss how Muslims in America are depicted in American movies using a qualitative approach. However, they came to varied conclusions regarding the representation of Muslims.

The second category is research whose material objects are Western movies from America that are set outside of America, including “The Representation of A Muslim Character Named Yahya Ibn Umar In *Robin Hood* (2018)” by Farah Nailil Izzah, “The Representation Of Moslem As Seen In *Dracula Untold* Movie” by Afdika Rinaldi, and “The Representation Of Muslims And Terrorism as Seen In Peter Berg's *The Kingdom* (2007)” by Nurlisna Amalia Gempita from Sunan

Kalijaga State Islamic University Yogyakarta. These three studies discuss how Muslims are represented in different areas such as England, Ireland, and Saudi Arabia by different movie directors.

To enrich the discussion and see the nuanced representations of Muslims in recent Western movies, this research uses an Australian movie entitled *Jirga* as the object of study. This movie has not been studied previously.

## **1.6 Theoretical Approach**

### **1.6.1 Representation Theory**

In this study, the researcher applies Stuart Hall's representation theory as the main theory to answer how Islam is represented in this movie. In addition, the researcher also applies movie theory as a supporting theory. According to Stuart Hall, representation is a production of the concept of meaning in the mind through language. The relationship between concepts and language describes natural objects, people, or even events into fictional objects, people, or events (1997, p. 15). In other words, representation refers to the process of using language and other signifying systems to construct and exchange meanings, which connects meaning to culture. It is a social, signifying process rather than just a reflective or intentional act by individuals. Representation theory has three approaches.

The first is a reflective approach which explains that meaning is understood to track objects, people, ideas, or events in real life. The second is the intentional approach which sees that language and phenomena are used to express intentions and have meaning for one's personality. The third is a constructionist approach that

emphasizes constructing meaning through language. In this approach, language users cannot determine meaning in language through themselves but must be confronted with other things to bring up what is called interpretation. Social construction is built through social actors who use the concept system of language culture and are combined with other representational systems (Hall , 1997, p. 24-25).

In this study, the researcher uses the constructionist approach to analyze the representation of Muslims in the *Jirga* movie. An example of the constructionist approach in a life phenomenon is a cosmetic advertisement displaying a certain beauty standard. The meaning of beauty displayed in the advertisement is not an objective reflection of reality but is socially constructed and influenced by cultural values about beauty at that time. In the constructionist approach, meaning is shaped by language, signs, socio-cultural context, ideologies, interests, and power relations encompassing the making of the movie. Thus, it can be understood that a phenomenon displayed by the media is constructed and influenced by language, signs, socio-cultural context, ideologies, interests, and power relations encompassing the making of the movie.

### **1.6.2 Movie Theory**

The researcher also uses movie theory as a supporting theory to find the meaning in every scene, dialogue, and aspect of the movie. The movie theory used in this research is the cinematography. According to Villarejo, cinematography refers to what happens when a camera captures an image of an item.

Cinematography is defined by camera distance, angle, and movements and employs a framing method to determine what is included or excluded from the camera (2007, p. 36). cinematography is an essential factor to consider while analyzing a movie since it plays a crucial role in shaping the visual and emotional impact of the movie.

The cinematography in a movie involves various essential components, such as camera, composition, shooting angles, camera movement, line of sight, lighting, color and tone, and special effects. These components work together to convey stories and emotions to the audience effectively. According to Villarejo, the camera is essential in capturing the scene's visuals by selecting relevant elements and ignoring others through framing (2007, p. 38). Framing through various shot sizes creates different visual perspectives and levels of intimacy with the characters. A key aspect of shot sizes is camera distance, which refers to the distance between the camera and the subject being filmed. Villarejo outlines a range of camera distances, each conveying specific visual dynamics:

- a. Extreme Long Shot (ELS): In this shot, the camera is positioned far from the subject, making it difficult to distinguish human figures.
- b. Long Shot (LS): In a long shot, the subject (usually a person or object) is visible, but they appear small to their surroundings.
- c. Medium Long Shot (MLS): This shot frames the subject from the knees up.
- d. Medium Shot (MS): In a medium shot, the camera is closer to the subject, framing them from the waist up.
- e. Medium Close-Up (MCU): This shot focuses on the subject from the chest up.

- f. Close-Up (CU): In a close-up shot, the camera is very close to the subject, typically capturing just the head and shoulders.
- g. Extreme Close-Up (ECU): An extreme close-up shot captures a small portion of the subject, such as the eyes, lips, or hands (2007, p. 38).

The researcher chose cinematography because of its central role in creating rich visual meanings to analyze Muslim representation in *Jirga* movies.

## **1.7 Method of Research**

### **1.7.1 Types of Research**

The researcher used a qualitative descriptive method in this study. Qualitative research is a type of research that involves collecting, interpreting, and analyzing non-numerical data, such as words, images, and sounds. It is often used to explore and understand people's experiences, perspectives, and feelings about a particular topic (2018, p. 29) (Denzin & Lincoln, 2018, p. 29). A descriptive method is a research approach that aims to describe events, occurrences, or phenomena that are currently happening. According to Creswell, the goal of the descriptive method is to provide a systematic and detailed explanation and description of the research object (2009, p. 141). This research utilizes a qualitative descriptive method to answer the research problems.

### **1.7.2 Data Sources**

The primary data source of this research is the *Jirga* movie, taken from the movie's scenes, events, words, and characters. In addition, the researcher also uses

secondary data, which are derived from journals, books, and internet resources related to the research topic.

### **1.7.3 Data Collection Techniques**

The researcher uses documentation techniques to explore how Afghan Muslims are portrayed in this movie. The researcher watched *Jirga* (2018) repeatedly and searched for data related to Muslim representation by collecting screenshots and dialogue of scenes to understand how Afghanistan Muslims are portrayed in *Jirga*. In addition, the researcher also collected supporting data from books, journals, and articles to investigate the reasons behind the specific construction of Afghanistan Muslims in *Jirga*. This combination of primary and secondary data provides comprehensive data on the representation of Muslims in the movie.

### **1.7.4 Data Analysis Techniques**

The researcher uses descriptive analysis techniques to analyze the data and gain insights into the portrayal of Afghan Muslims in the movie *Jirga*. The researcher comprehensively explained, interpreted, and analyzed the data using Stuart Hall's representation with the constructionist approach. Within the constructionist approach, there are two approaches: discursive and semiotic. In the discursive approach, meaning is formed not through language, but through the discourse conveyed by the moviemaker. Additionally, semiotic analysis is used to interpret signs, symbols and cinematic codes that signify meaning about Afghan

Muslims. This theoretical framework enables a deep understanding of how the portrayal of Afghan Muslims in *Jirga* is constructed. The next step for the researcher is to answer the research questions and draw a conclusive understanding of why Afghan Muslims are portrayed in a certain way. Eventually, through the analysis process, the researcher aims to provide comprehensive answers and draw conclusions regarding the research problem.

### **1.8 Paper Organization**

This research is divided into four chapters. The first chapter presents the introduction, which includes background of study, research question, objective of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter explains the intrinsic elements of the movie including movie summary, theme, plot, character and characterization, setting, and point of view. The third chapter consists of research findings and discusses the analysis of the data that has been collected. The final chapter includes the researcher's conclusion and suggestions.

UNIVERSITAS ISLAM NEGERI  
SUNAN KALIJAGA  
YOGYAKARTA



## CHAPTER IV

### CONCLUSION & SUGGESTION

#### 3.1 Conclusion

Based on the analysis in the previous chapter, the conclusion that can be drawn from this research is that *Jirga* (2018) provides a nuanced representation of Afghan Muslims. Here Muslims are not generalized as all terrorists. There are ordinary Muslims, who are portrayed as religiously observant, prosocial, big-hearted, and forgiving. The movie provides scenes that humanize ordinary Afghans with their diligent worship, selfless help, and the decision to forgive the murderer through the *Jirga* traditional trial. Muslim characters and Islamic rituals are not represented as something frightening like terrorist acts. Meanwhile, the bad image is on the Taliban, who are technically militants. The Taliban soldiers are depicted as murderous as they execute hostages.

This research finds that the Afghan Muslim construction in *Jirga* is inseparable from the role of the director including his motives, the involvement of Afghan natives in the production, and the social conditions of the movie set. Based on some interviews with the director, it can be learned that the diverse representations of Afghan Muslims in this movie is to provide a more humane image of Afghan Muslims amidst the dominance of negative stereotypes in Western movies. The aim is to counter the stigma of Muslims as terrorists and show the humanist values of Afghan Muslims by separating ordinary Muslims from extremist Muslims.

### 3.2 Suggestion

The researcher suggests several things for further research to enrich the analysis of Muslim representation in *Jirga* (2018). The first is a comparative analysis by comparing the representation of Muslims in this movie with other Western movies set in post-war Afghanistan. The second is a post-colonialism analysis to see whether this movie represents post-colonial Afghan Muslims differently than previous Western movies. The third is occidentalism analysis by looking from an Eastern perspective, whether this movie can reverse Western stereotypes of Afghan Muslims. With these various analyses, it is hoped that the representation of Afghan Muslims in Western movies can be understood more deeply and positively contribute to the study of Islam and Muslims in movies.



## BIBLIOGRAPHY

### Books

- Abrams, M. H. (1993). *A glossary of literary terms* (6th ed). Harcourt Brace Jovanovich College Publishers.
- Bordwell, D., Thompson, K., & Smith, J. (2019). *Film art: An introduction* (Twelfth edition, International student edition). McGraw-Hill Education.
- Butt, D. (Ed.). (2000). *Using functional grammar: An explorer's guide* (2nd ed). National Centre for English Language Teaching and Research, Macquarie Univ.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed). Sage Publications.
- Dasuki, H. (1993). *Ensiklopedi Islam* (Cet. 1). Ichtiar Baru van Hoeve.
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2018). *The SAGE handbook of qualitative research* (Fifth edition). SAGE.
- Dubin, L. S. (2009). *The history of beads: From 100,000 B.C. to the present* (Rev. and expanded ed). Abrams.
- Dunfield, K. A. (2014). A construct divided: Prosocial behavior as helping, sharing, and comforting subtypes. *Frontiers in Psychology*, 5. <https://doi.org/10.3389/fpsyg.2014.00958>
- Forster, E. M. (1985). *Aspects of the novel*. Harcourt Brace Jovanovich.
- Freytag. (1900). *Technique of the Drama: An Exposition of Dramatic Composition and Art.pdf*. The Henry O. Shepard CO.
- Hall, S. (2006). *Culture, media, language: Working papers in cultural studies*,

- 1972-79. Routledge Centre for contemporary cultural studies, University of Birmingham.
- Hall, S., & Open University (Eds.). (1997). *Representation: Cultural representations and signifying practices*. Sage in association with the Open University.
- Hall, S., Slack, J. D., Grossberg, L., & Hall, S. (2016). *Cultural studies 1983: A theoretical history*. Duke University Press.
- Khan, A.-B., Pieper, D. K., Smith, D. S. L., Choueiti, M., Yao, K., & Tofan, A. (2021). *Missing & Maligned: The Reality of Muslims in Popular Global Movies*.
- Said, E. W. (1979). *Orientalism* (1st Vintage Books ed). Vintage Books.
- Schleiermacher, F. (1996). *On religion: Speeches to its cultured despisers*. Cambridge University Press.
- Shaheen, J. G. (2008). *Guilty: Hollywood's verdict on Arabs after 9/11*. Olive Branch Press.
- Shaheen, J. G. (2015). *Reel bad Arabs: How Hollywood vilifies a people* (Rev. and updated edition, [Third edition]). Olive Branch Press.
- Sikov, E. (2020). *Film studies: An introduction* (Second edition). Columbia University Press.
- Villarejo, A. (2007). *Film studies: The basics*. Routledge.

## Thesis

Dwi Wulandari, Retno. 2019. *The Representation of Muslim Immigrants in American East Movie (2008)*. Thesis. Sunan Kalijaga State Islamic University Yogyakarta. <https://digilib.uin-suka.ac.id/id/eprint/35063/>

Nailil Izzah, Farah. 2020. *The Representation of A Muslim Character Named Yahya Ibn Umar in Robin Hood (2018)*. Thesis. Sunan Kalijaga State Islamic University Yogyakarta <https://digilib.uin-suka.ac.id/id/eprint/50065/>

Rinaldi, Afdika. 2019. *The Representation of Moslem as Seen in Dracula Untold Movie*. Thesis. Sunan Kalijaga State Islamic University Yogyakarta. <https://digilib.uin-suka.ac.id/id/eprint/35070/>

## Websites

*Jirga* (2018), Retrieved September 6, 2022, from <https://drive.google.com/drive/u/1/folders/130jAt3PDidNiei5kSjh0wMtCkWyKSQjG>

[The Making of \*Jirga\* — A moviemaker Q&A | by K. | Medium](#)

[Jirga / Shura \(Afghanistan\) - Global Informality Project \(in-formality.com\)](#)

[http://news.bbc.co.uk/2/hi/south\\_asia/1782079.stm](http://news.bbc.co.uk/2/hi/south_asia/1782079.stm)

UNIVERSITAS ISLAM NEGERI  
SUNAN KALIJAGA  
YOGYAKARTA