

**TRAUMA OF COLONIZATION AND CULTURAL IDENTITY FORMATION
AS SEEN IN *RUDY HABIBIE* (2016) AND *THE KITE RUNNER* (2007)**

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By:

Cindy Maura Avidiani

20101050084

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

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

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

NOTA DINAS

Hal: Skripsi
a.n. Cindy Maura Avidiani

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

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

Nama	: Cindy Maura Avidiani
NIM	: 20101050084
Prodi	: Sastra Inggris
Fakultas	: Adab dan Ilmu Budaya
Judul	: Trauma of Colonization and Identity Formation as Seen in Rudy Habibie (2016) and The Kite Runner (2007)

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Atas perhatiannya, kami mengucapkan terima kasih.

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Yogyakarta, 05/01/2024
Pembimbing

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

MOTTO

“This time, you can face the rain. Next time, you can beat the pain.”
(*NCT - Beautiful*)



DEDICATION

I dedicate this graduating paper to my beloved parents, my big family, and my great lecturer, English Literature of State Islamic University of Sunan Kalijaga Yogyakarta.





KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-217/Un.02/DA/PP.00.9/01/2024

Tugas Akhir dengan judul : Trauma Colonization and Identity Formation as Seen in Rudy Habibie (2016) and The Kite Runner (2007)

yang dipersiapkan dan disusun oleh:

Nama : CINDY MAURA AVIDIANI
Nomor Induk Mahasiswa : 20101050084
Telah diujikan pada : Senin, 15 Januari 2024
Nilai ujian Tugas Akhir : A-

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

TIM UJIAN TUGAS AKHIR



Ketua Sidang

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

Valid ID: 65b3134b3292f



Penguji I

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 65b1f230c999c



Penguji II

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

Valid ID: 65b3104b29b45



Yogyakarta, 15 Januari 2024
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

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

Valid ID: 65b326c2345d3

FINAL PROJECT STATEMENT

I certify that this graduate paper is my work. I am entirely responsible for the content of this graduating paper. Other researchers' opinions or findings included in this research are quoted or cited by ethical standards.

Yogyakarta, January 25th 2024



Cindy Maura Avidiani

20101050084

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YOGYAKARTA

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Cindy Maura Avidiani

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ABSTRACT

Diaspora is a condition where someone leaves their home country either by force or voluntarily. In both research objects, *Rudy Habibie* (2016) and *The Kite Runner* (2007), which Habibie and Amir. The two characters become a diaspora and have several background similarities. After becoming a diaspora, Habibie returned and served his home country, Indonesia. At the same time, Amir prefers to live in California and does not want to return to his home country, Afghanistan. On the other hand, this is continuous with one of the factors underlying Cultural identity formation, namely the trauma of colonization in the two characters. This research uses descriptive qualitative methods and focuses more on description and interpretation. With some background, this research aims to determine what factors make them have different Cultural Identities and dominate themselves to provide two different results. Stuart Hall's Cultural Identity and Diaspora theory identifies which Cultural Identity is more dominant in the two figures, and postcolonial theory determines whether the two figures belong to anti-colonial nationalism or colonization hatred. This study shows that Habibie prefers to maintain his original cultural identity. In contrast, Amir prefers to be carried away by the new Cultural Identity he got when he became a Diaspora.

Keywords: cultural identity, diaspora, the trauma of colonization, comparative literature

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Oleh Cindy Maura Avidiani

ABSTRAK

Diaspora adalah kondisi dimana seseorang pergi dari negara asalnya baik secara dipaksa ataupun secara sukarela. Dalam kedua objek penelitian yaitu *Rudy Habibie* (2016) dan *The Kite Runner* (2007) yaitu Habibie dan Amir. Kedua tokoh sama-sama menjadi seorang diaspora, kedua tokoh juga memiliki beberapa kesamaan latar belakang. Setelah menjadi diaspora, Habibie memutuskan kembali dan mengabdikan kepada negara asalnya, Indonesia, sedangkan Amir lebih memilih untuk tinggal di California dan tidak ingin kembali ke negara asalnya, Afghanistan. Di sisi lain, hal ini berkesinambungan dengan salah satu faktor yang mendasari terbentuknya identitas Kultural-Budaya, yaitu adanya trauma penjajahan dalam diri kedua tokoh tersebut. Dalam Penelitian ini menggunakan menggunakan metode kualitatif deskriptif dan lebih memfokuskan pada deskripsi dan interpretasi. Dengan beberapa background tersebut, penelitian ini bertujuan untuk mengetahui faktor apa saja yang membuat mereka memiliki Identitas Kultural yang berbeda dan bisa mendominasi diri mereka sehingga memberikan dua hasil yang berbeda. Teori Identitas Budaya dan Diaspora dari Stuart Hall digunakan untuk mengidentifikasi Identitas Budaya mana yang lebih dominan pada kedua tokoh tersebut, dan teori poskolonial untuk mengidentifikasi apakah kedua tokoh tersebut termasuk ke dalam nasionalisme anti-kolonial atau kebencian terhadap penjajahan. Dalam penelitian ini memberikan hasil berupa Habibie lebih memilih untuk mempertahankan identitas Budaya aslinya. Sebaliknya, Amir lebih memilih untuk terbawa oleh Identitas Budaya baru yang Amir dapatkan ketika menjadi Diaspora.

Kata kunci: identitas budaya, diaspora, trauma penjajahan, sastra bandingan

CHAPTER I

INTRODUCTION

1.1 Background of Study

Rudy Habibie and *The Kite Runner* have slightly different backgrounds and storylines, but the two movies have one thing in common. Both films tell the story of someone who migrates, lives temporarily in a new country and brings their original culture, which may have differences called Diaspora. A person in diaspora usually already has their actual cultural identity but still adopts the new cultural identity they encounter or even forms a new identity. As said by Ahmed, Diaspora can also shape a person's cultural identity (Ahmed et al., 2003, p. 42).

Cultural identity is a person's characteristics and conditions resulting from social construction in race, ethnicity, nationality, language, religion, and gender (Chandler & Munday, 2011, p. 424). Sometimes, a person can feel tension when having two different cultures simultaneously; a person can find it difficult to identify their cultural identity, especially for someone who immigrates and makes that person feel two different cultures. The two characters who migrate to a new country in both movies bring their own culture and accept the culture where they are now. With this indirectly, the researcher suspects these two characters have experienced tension, namely when a new culture mixes with an old culture, which can lead to cultural dominance in the two characters. From this dominance, a person can fall into four categories based on Berry. There are four subjects to associate

one's identity: assimilation, separation, integration, and marginalization. Assimilation is a strategy where a person does not maintain their original identity and tends to adopt the new culture they encounter. Separation is a condition where a person prefers to keep their actual identity and avoid interaction with others. While integration is a condition where a person maintains two identities and interacts with others, the last marginalization occurs when he does not retain his original identity and forgets his identity (W. Berry, 1997, p. 10).

In *Rudy Habibie*, the main character, *Habibie*, migrates to Germany, and the movie tells the life of the two characters as immigrants or diasporas. By still carrying the cultural identity of their home country, the researcher suspects that there is tension and upheaval when someone feels a new culture that is different from their old culture, as in this movie, as well as the second movie entitled *The Kite Runner*, in the second movie the main characters named Amir and Baba move to California. The two characters still carry their own cultural identity and also live the struggle as immigrants. Both movies are adapted from a book written by someone who is also an immigrant and diaspora. The authors of the two adapted books are also citizens of countries that have experienced colonization. The difference is in where they come from. *Rudy Habibie* is about an immigrant from Indonesia, while *The Kite Runner* is about an immigrant from Afghanistan.

These two characters in both movies are depicted as having experienced the trauma of colonization during their childhood, with Habibie's character from Indonesia experiencing colonial trauma caused by Japan, which at the time was

engaged in massive colonization attempts such as bombing where Habibie lived. In this instance, it indirectly shapes Habibie's future cultural identity. In the movie *Rudy Habibie*, there is a scene in which Habibie writes a letter to Indonesia while he is sick in a hospital in Germany. In the letter, Habibie writes several stanzas of poetry declaring that no matter how destroyed he is, he will never lose his resolve for Indonesia.

“Sumpahku

Terlentang jatuh, perih kesal

Ibu Pertiwi, engkau pegangan

Janji pusaka dan sakti

Tanah tumpah darahku

Makmur dan suci

Hancur badan

Jiwa besar dan suci

Membawa aku padamu

Padamu Indonesia

Makmur dan suci”

By B.J Habibie

[Verily, my oath doth stand

Fallen and sore, doth my heart lament
 Mother Earth, thou art my anchor
 Promised legacy and power divine
 Land of my birth, thy soil is stained with my blood
 Prosperous and pure

Though my body may perish
 My noble and sacred spirit
 Guides me towards thee
 Towards thee, Indonesia
 Prosperous and pure] (own translation)

Habibie also promises himself that he will never give up. This scene is implicitly a form of colonial trauma because Habibie personally experienced how Indonesia was at the time. As a result, Habibie was determined to change Indonesia and would always return there, despite being far from where his country originally came from.

The scene in this movie is also one of Habibie's efforts to maintain the cultural identity of where Habibie came from. Like Amir and Baba, the two characters in *The Kite Runner* experience the trauma of Taliban colonization, which also affects the character. In the second movie, there is a scene in which Baba becomes sick, and Amir takes him to the hospital, but Baba refuses to be examined by a Russian doctor or Russians. This is because, in the past,

The Soviet Union colonized Afghanistan, and when Baba was growing up, Russia supported the Taliban when they attacked Afghanistan.

Baba's cultural identity was shaped by the form of colonization he experienced at the time; even though he no longer resides in Afghanistan, he still feels the trauma. According to Hirsch, Baba's response is a form of memories produced from intermingling past and present life; a person can respond by recalling and forgetting trauma and nostalgia (Hirsch & Smith, 2002, p. 4). This scene also indirectly shows that although Baba no longer lives in Afghanistan, he still maintains his cultural identity as an Afghani despite having lived in the United States for many years. With this, the author wishes to see a comparison between the two characters who share the same background trauma of colonization.

Retrieved from Agnew, hybridity is inseparable from the representation of the self-subject in the postcolonial era; from the post-colonial, it forms identity formation in a person. Identity formation is a complex process in which a person develops a clear view of themselves and their identity (Agnew, 2005, p. 12). According to Hall, an identity can be formed due to new cultural practices (Du Gay & Hall, 1996, p. 222).

Additionally, the author wants to determine whether colonization has a distinct effect on the character's personality when he becomes a diaspora and migrates to a new country. The two objects the researcher uses have a slightly similar background, namely the same background of colonial trauma, but have different outcomes. Habibie felt the colonization directly in his childhood, while Amir only

saw and did not feel the first hand of colonization. This slight difference gives results that are pretty inversely proportional, which makes researchers hypothesize that other factors shape these characters in adopting the new cultural identity they get while being a diaspora, such as internal factors made by each of these characters that have different goals that make them have different results when accepting a new cultural identity.

According to Pamela Sugiman, a diaspora person can make traumatic experiences build an identity and form a feeling of togetherness in various social and political contexts; this is because the Diaspora is in the production mode so that someone can build a new cultural identity because past trauma and hybridity emerge (Agnew, 2005, p. 5).

1.2 Research Question

- (1) How does the trauma of colonization affect their new cultural identities?
- (2) What new cultural identities did they adopt, and why did they dominate the characters?

1.3 Objective and Significance of Study

The purpose of this study is to find out how someone who becomes a diaspora can deal with their identity because everyone has a different response when they are faced with a new identity when they face as a diaspora. The tension that a person feels when accepting a new identity can have different responses according to the background that the person has previously gone through. This tension can

cause two responses: leaning more towards the unique cultural identity they have encountered and forgetting the old identity that someone has had since they were born or the reverse. Someone can lean more towards their old cultural identity and tend to reject the entry of the new cultural identity.

The tension a diaspora feels has a different response according to one's background. Someone who tends to have a colonization trauma background can have an outcome in the form of colonization hatred or anti-colonial nationalism. With this, the significance of this study is to see how the form of colonization trauma can affect the dominance of cultural identity in a diaspora.

1.4 Literature Review

In this study, researchers found previous studies to broaden their knowledge and get other perspectives for the research. *The Kite Runner* is a fairly common object to research, so researchers have found several previous studies with the same object, namely *The Kite Runner*. Nina Farline conducted the first with a study entitled "*The Issue of Cultural Identity in Khaled Hosseini's The Kite Runner*." She concluded that Amir is a character with a stable identity but experienced some acculturation he experienced during his time as a Diaspora. Amir is still stable because when he became a diaspora, he chose to marry a woman from the same tribe (Nina, 2008, p. 63).

Second, Bakhronova Zulfiya's research titled "*National and Cultural Specificity of Zoomorphic Figurative Means in H. Hosseini's Novel 'The Kite Runner'*." They

conclude that the novel *The Kite Runner*, which was later adapted, gives a clear view of the Afghan diaspora that they tend to adopt culture in general (Zulfiya Ravshanovna et al., 2023, p. 6).

Then Chen Kai-fu's research with the title "*A Study of Amir's Psychological Change in The Kite Runner*" She concluded that a person's psychological development involves different stages, and the tasks faced are also not the same. Amir's psychological changes are closely related to past events that can shape his psychology and lead to a positive direction (Kai-fu, 2019, p. 4).

Then, Ramesh Rasheed Adhikary's research is titled "*Crisis of Cultural Identity in Khaled Hosseini's The Kite Runner*." He concluded that Displacement, mimicry, assimilation, acculturation, and the entry of science and technology play a role in losing cultural roots. Likewise, when someone decides to become a diaspora, in this case, Amir experiences what is called hybridity due to the lack of a sense of nationalism in him that can form a defense against identity crisis, so Amir tends to be more familiar with the new culture he encountered when he became a diaspora. (Adhikary, 2021, p. 9).

Then, Sarah O'Brien's research titled "*Translating Trauma in Khaled Hosseini's The Kite Runner*." She concluded that the figure of Amir is a person who experienced trauma in his youth, but Amir can overcome it and even rebuild the Afghan community in the West (O'Brien, 2021, p. 10). Researchers also found several previous studies with the second object, namely *Rudy Habibie*. The first research belongs to Audry Putri Callista and Marudut Bernadtua Simanjutak and is

titled "Analysis of *Life Values From Habibie and Ainun Novels*." They conclude that the figure of Habibie is a character with high value and is a hardworking person. They conclude that Habibie is a figure who sticks to the establishment; even if the surrounding brings him down, he will not just give up; he is also a person who has a very high sense of nationalism, as seen from his struggle for the country (Callista & Simanjutak, 2022).

The study has the same object, which is *The Kite Runner* by Rasheed with the title "*The Representation of Refugees' Crisis through the Lenses of Edward Said's Orientalism: A Post-Colonial Study of Khaled Hosseini's The Kite Runner*" in Rasheed's research, the object used is the same, namely *The Kite Runner*, but here Rasheed uses a theory in the form of orientalism. In his research, Rasheed uses the same main character as the main focus, but the difference is in the output. Here, Rasheed prioritizes the East-West perspective of Amir's character in *The Kite Runner* (Rasheed, 2021, p. 6).

Then, there is research belonging to Rohmatullah titled "*Ethnocentrism and Its Effects Depicted in The Kite Runner Novel*." It still has the same object as the previous research: *The Kite Runner*. Still, this research puts forward the side of ethnocentrism in *The Kite Runner*; this research only discusses the extent to which ethnocentrism behavior is shown and how the effects of ethnocentrism in *The Kite Runner*. (Rohmatullah & Permatasari, 2021)

Then there is a study entitled "*Methods of Domination: Towards a Theory of Domestic Colonialism in Khaled Hosseini's The Kite Runner*" by Lauren. She

discusses the form of domination on the main character caused by domestic colonization; in this study, Lauren discusses how the domestic colonization situation exists in *The Kite Runner* (Duke E, 2019).

The difference with the previous research is that the researcher will use Stuart Hall's theory of cultural identity and diaspora and Leela Gandhi's theory about post-colonialism to study the same object, namely *The Kite Runner*. In addition, in this study, the researcher also compares the cultural identity of other Asians besides Afghanistan using the movie *Rudy Habibie*, which is from Indonesia.

The researcher wants to compare the two movies because the author sees several background similarities in the characters that the author will analyze, one of which is that all of these characters have experienced the trauma of colonization in the past. With this, the researcher is interested in whether the characters have differences in the results of cultural identity domination when they become a diaspora, even though they have many similarities.

1.5 Theoretical Framework

From the background in the two movies, the researcher is interested in examining whether they have different cultural dominance results even though they have some of the same backgrounds; with this, the researcher wants to analyze these results using Stuart Hall's cultural identity and diaspora theory, Leela Gandhi's trauma of colonization and Film Studies by Villarejo.

1.5.1 Cultural Identity and Diaspora Theory

According to Hall, cultural identity may be divided into two different forms of thinking: Oneness and Being. Oneness describes cultural identity as one culture shared by a group or society that shares a common history and common heritage and covers the various personalities that each individual brings (Du Gay & Hall, 1996, p. 13). In short, it explains how a person's original cultural identity characterizes and identifies the person; Oneness can also be known as a stable identity.

Stable identity is a state of a person when they try to maintain their original cultural identity and do not try to understand the form of colonization trauma that might make them have a new identity or even more inclined to the new identity (Grossberg, 1996, p. 11). At the same time, becoming and being as cultural identity is not something that someone is accomplishing at once, keeping as one and not changing (Hall, 1990, p. 101).

Instead, identity is an ongoing process of production that never ends. It constantly transforms and is related to history, culture, and power. This theory relates to the 'new cultural identity' that is formed and grows within a person, which results from the tension that a person feels when they feel the upheaval of both cultures, namely from their original culture and the new culture they encounter. The researcher thinks Stuart Hall's theory is suitable for analyzing the problems and data in the two movies.

Seeing that the stories presented by the two movies have the same backgrounds in the characters, the researcher is interested in discussing how

someone responds to the tensions they face or accept when they come to a new country and adopt the culture of the new country, on the other hand, they already have their own culture that they may have known since they were born.

1.5.2 Trauma Colonization Theory

In forming a new cultural identity that the characters develop and feel, colonization trauma becomes one of the crucial factors underlying the formation of these characters. In creating a new cultural identity, trauma colonization is one of the important aspects; this is because colonialism is a process where people's lives are changed by external parties who force them to have a different perspective because of these conditions (Das & Semaan, 2022, p. 1). The researcher also uses the theory of post-colonialism because it sees several background similarities that can be researched using this theory.

According to Leela Gandhi, colonization trauma has two different responses in a person, which can take the form of anti-colonial nationalism or colonization hatred, where anti-colonial nationalism becomes a person who has experienced colonization trauma to become a nationalist who loves the country he comes from. In contrast, colonization hatred is a form of response to rejecting everything that has happened or things that make the trauma feel again, even if it is related to the culture and language where someone comes from (Gandhi, 1998, p. 28).

1.5.3 Film Theory

Everything in a film has meaning when analyzed more deeply through several things. Film components include cinematography, mise-en-scene, editing, sound, and narrative. In mise-en-scene, through her book, Villarejo said that mise-en-scene consists of 6 important components: setting, costume, lighting, hair (styling), makeup, and figure behavior (Villarejo, 2007, p. 29). But in analyzing the two films, *Rudy Habibie* and *The Kite Runner*, the researcher only uses three components: lighting, figure behavior, and cinematography.

The first component that is quite important is lighting. Lighting can show the meaning behind a scene in a movie. Through illumination a character's behavior can also be identified by the lighting used in a scene. According to Villarejo, there are three lighting points, namely key light, fill light, and backlight (Villarejo, 2007, p. 32). Key light provides the primary or key light source. It tends to illuminate most strongly the shot's subject, and it also tends to cast the strongest shadows. Fill light, on the other hand, is usually positioned opposite to the direction of the key light, with a position of 120° , and is typically used to fill the empty light from the key light so that it can give dimension to the subject. While backlight light comes from behind, it separates the subject from the background. (Villarejo, 2007, pp. 32–33)

The second component that is no less important than lighting is figure behavior. In a scene, of course, actors will talk, move, and even fight. The

activities performed by actors in some of these scenes are included in the figure behavior category. According to Villarejo, figure behavior means explaining the movement, expression, or action of the actor or other figures. (Villarejo, 2007, p. 35).

The third and last component is cinematography, in this case the researcher will only focus on the camera angle in analyzing the two films. Every placements in the camera can be analyzed in terms of the distance between the camera and its objects. Film analysis has envolved and anthropocentric taxonomy for describing distance, that is using the human body as reference point for each designation, such as: extreme long shot (ELS) to distinguish the human figure, long shot (LS) in which humans are distinguishable but remain dwarfed by the background, medium long shot (MLS) the human is framed from the knees up, medium shot (MS) slightly to frame the human from waist up, medium close-up (MCU) slightly closer and see the human from chest up, close-up (CU) isolates a portion of the human especially the face, extreme close-up (ECU) which sees a mere portion of the face (an eye, lips, etc) (Villarejo, 2007, p. 38)

1.6 Research Methods

This section explains the methods that the researcher used for this research. The methodology consisted of the type of research, the data sources, the data collection technique, and the data analysis technique.

1.6.1 Type of Research

In this research, the data assessed using a qualitative descriptive method. The researcher used this method because this study focused more on language descriptions than numerical data. According to Polkinghorne, qualitative research methods refer to a diverse set that includes numerous methodologies such as empirical phenomenology, grounded theory, ethnography, protocol analysis, and discourse analysis (Polkinghorne, 1983, p. 538).

Cresswell said that qualitative methods are used to understand the meaning of both individuals and groups when reporting and describing a social or human issue. (Cresswell, 2016, p. 44) These methods rely on language rather than quantitative data and use a meaning base instead of statistical data analysis (Elliott, 1999, p. 154). Researchers rely on multiple processes for data analysis approaches. The initial procedure is data preparation.

1.6.2 Data Sources

The primary data of this research are used two movies as the object of the study: *Rudy Habibie* (2016) and *The Kite Runner* (2007) as primer data. For secondary data, the researcher used books such as Postcolonial Theory, Identity, and Cultural Studies and previous studies related to the object.

1.6.3 Data Collection Technique

The data collection technique used by the researcher is a close close-read. The movies will be used to get an understanding of the topic that the researcher will study. After understanding both movies, the researcher must categorize

the primary data into several variables based on the cultural identity and diaspora theory. Several variables of trauma colonization. The next step is to explain the correlation between the required data and the determined variables.

1.6.4 Data Analysis Technique

The analysis process started with deeply reading about the movies; then, the researcher watched the movie many times better to understand the data and the problem for this research. The researcher analyzes the data through the research question and provides the data with the theory already explained. The data will be diagnosed with several variables through the theory.

1.7 Paper Organization

There are four chapters in this graduation paper. An introduction in the first chapter explained the reason behind the study's creation. The researcher's object and any data required to assist the analysis are presented in the second chapter. The third chapter, "Finding and Discussion, " covers the research findings and discussion." The conclusion of the final chapter provides the concluding remarks to answer the research questions.

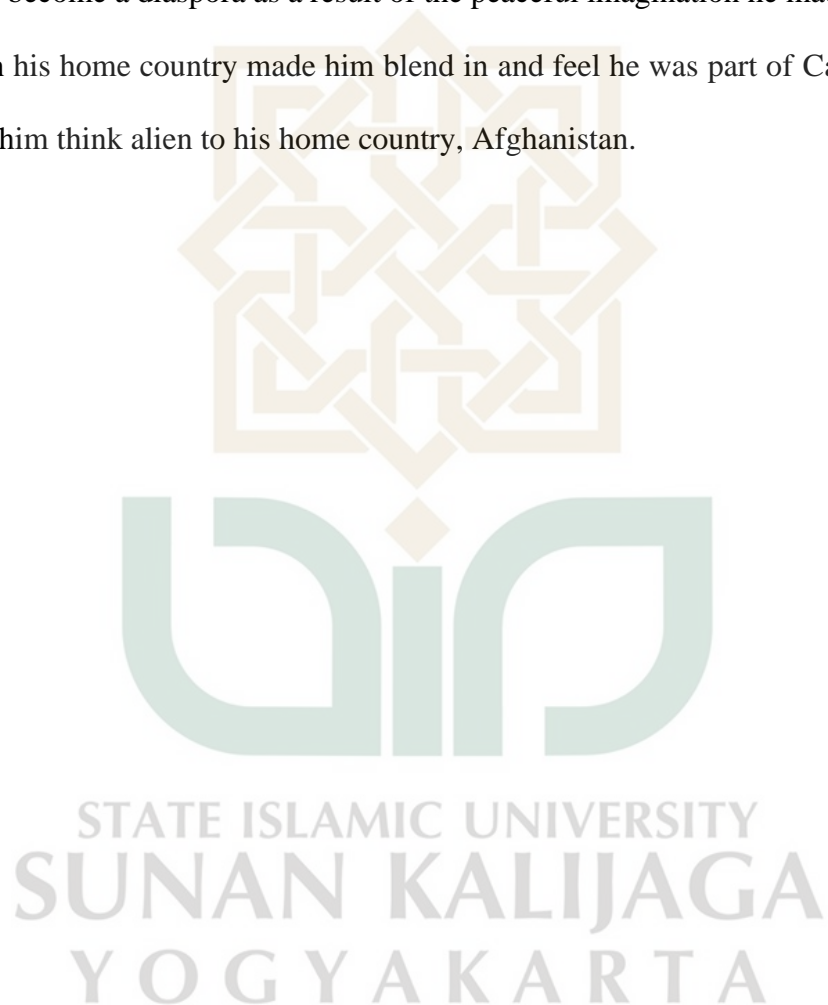
CHAPTER IV

CONCLUSION

4.1 Conclusion

The trauma of colonization is a form of trauma caused by the colonization that has happened to someone in the past. Colonization trauma can lead to two different responses or results: anti-colonial nationalism and colonizer hatred. The reactions and results formed from the colonization trauma can shape a person's personality and cultural identity in the future, especially if someone is in a diaspora. Someone in a diaspora who has the trauma of colonization will shape someone who maintains their original cultural identity or even prefers to follow the new cultural identity they meet when they become a diaspora. The two characters in these movies, Habibie and Amir, are both in the diaspora and have the same colonization trauma background. However, they respond differently when adopting cultural identity in a new country. Traumatic colonization in Habibie is more directed towards anti-colonial nationalism. The result of this colonization trauma makes Habibie maintain his cultural identity rather than following the new cultural identity he received during his diaspora in Germany. Another factor that makes his original cultural identity more dominant is that Habibie prefers to mingle with someone from Indonesia. This is also one factor that makes his actual cultural identity more dominant. Habibie can maintain his culture, language, and religion by associating with a group of young people from Indonesia. Meanwhile, Amir's response to

colonization trauma is inversely proportional to Habibie's; the colonization trauma experienced by Amir shapes him into anti-colonial colonizer hatred. The impact of the colonization trauma made Amir see the American state as a savior country, which indirectly made his new cultural identity dominate Amir's character since he decided to become a diaspora as a result of the peaceful imagination he made when he lived in his home country made him blend in and feel he was part of California and made him think alien to his home country, Afghanistan.



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