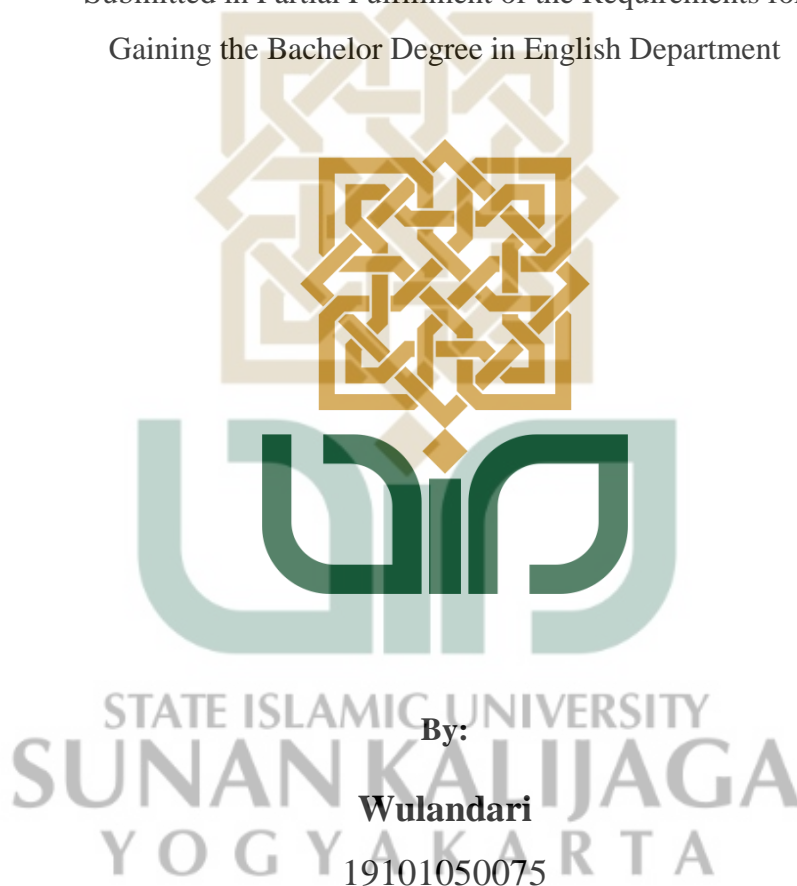


**IDENTITY CONSTRUCTION IN SECOND-GENERATION
IMMIGRANT: A CASE STUDY OF *HALA* (2019)**

A GRADUATING PAPER

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



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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.

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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.

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MOTTO

“Stay true to yourself”



DEDICATION

I dedicate my graduating paper to:

My dearest parents.

My family,
and myself.



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All glory be to Allah SWT, whose boundless blessings, guidance, and mercy have granted me the strength to complete this graduation paper entitled “Identity Construction in Second-Generation Immigrant: A Case Study of *Hala* (2019)”. My sincere thanks also go to the Prophet Muhammad; peace be upon Him. I wish to extend my heartfelt appreciation towards every person who gave motivation, support, prayers, and contribution to the completion of this work below:

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Lastly, the researcher realize that this graduating paper is far from being perfect. Therefore, any criticism and suggestion are needed to make this paper better.

Yogyakarta, 14th August, 2024



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IDENTITY CONSTRUCTION IN SECOND-GENERATION IMMIGRANT: A CASE STUDY OF *HALA* (2019)

By: Wulandari

ABSTRACT

This research examines the identity construction of immigrants in the film *Hala* (2019). The film tells the story of a teenager named Hala, who is a second-generation immigrant in the West, who is experiencing a cultural identity crisis in the midst of generational conflict in a diaspora family. The study focuses on the difference of mimicry performed by first and second-generation immigrants and how the second-generation immigrant constructs her identity. This study uses descriptive qualitative methods and applies the theory of post-colonialism by Homi K. Bhabha and film theory by Ed-Sikov. The findings reveal both generations of immigrants in the film *Hala* (2019) performed mimicry for different reasons. The first-generation immigrants performed mimicry as a form of survival in the dominant culture, which aligns with Bhabha's views. In contrast, the second-generation immigrant did mimicry as she got pressure from the root culture and had the choice to do so. Additionally, the mimicry carried out by the second-generation immigrant is constructed around ambivalence which also affects the construction of her cultural identity.

Keywords: *Post-colonialism, Mimicry, Immigrant, Hala*

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KONSTRUKSI IDENTITAS PADA IMIGRAN GENERASI KEDUA: STUDI KASUS *HALA* (2019)

Oleh: Wulandari

ABSTRAK

Penelitian ini mengkaji konstruksi identitas imigran pada film *Hala* (2019). Film ini bercerita tentang seorang remaja bernama Hala yang merupakan imigran generasi kedua di Barat mengalami krisis identitas di tengah konflik generasi keluarga diaspora. Penelitian ini berfokus pada perbedaan mimikri yang dilakukan oleh imigran generasi pertama dan kedua serta bagaimana imigran generasi kedua mengkonstruksi identitasnya. Penelitian ini menggunakan metode deskriptif kualitatif dan menerapkan teori pascakolonialisme oleh Homi K. Bhabha dan teori film oleh Ed-Sikov. Temuannya mengungkapkan bahwa kedua generasi imigran dalam film *Hala* (2019) melakukan mimikri untuk alasan yang berbeda. Generasi pertama melakukan mimikri sebagai bentuk bertahan hidup dalam budaya dominan sejalan dengan pendapat Bhabha. Sebaliknya, generasi kedua melakukan mimikri karena ia mendapat tekanan dari budaya akarnya dan memiliki pilihan untuk melakukannya. Selain itu, mimikri yang dilakukan oleh imigran generasi kedua juga terbentuk di antara ambivalensi mempengaruhi konstruksi identitas budayanya.

Kata Kunci: *Pascakolonial, Mimikri, Imigran, Hala*

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TABLE OF CONTENTS

APPROVAL	ii
FINAL PROJECT STATEMENT.....	iii
NOTA DINAS.....	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT	ix
ABSTRAK	x
TABLE OF CONTENTS.....	xi
TABLE OF FIGURES.....	xiii
CHAPTER I INTRODUCTION.....	1
1.1 Background of Study.....	1
1.2 Research Questions	4
1.3 Objective of the Study	4
1.4 Significances of the Study	5
1.5 Literature Review	5
1.6 Theoretical Approach	8
1.6.1 Postcolonialism Theory	8
1.6.2 Film Theory	10
1.7 Method of Research.....	10
1.7.1 Type of Research	10
1.7.2 Data Sources	11
1.7.3 Data Collection Technique	11
1.7.4 Data Analysis Technique	11
1.7.5 Paper Organization	12
CHAPTER II INTRINSIC ELEMENTS.....	13
2.1 Summary	13
2.2 Theme	15
2.3 Character and Characterization	16

2.3.1 Round Character	17
2.3.2 Flat Character.....	21
2.4 Setting.....	28
2.4.1 Setting of Place	28
2.4.2 Setting of Time	29
2.5 Point of View.....	30
2.6 Plot.....	31
CHAPTER III ANALYSIS	33
3.1 The forms of Hybridity and Mimicry in the film Hala (2019).....	33
3.1.1 Hybridity	33
3.1.2 Mimicry	34
4.2 The Difference between First-Generation and Second-Generation Mimicry. 48	
4.3 Cultural Identity Construction of Second-Generation Immigrant.....	49
CHAPTER IV CONCLUSION AND SUGGESTION	51
4.1 Conclusion.....	51
4.2 Suggestion	52
REFERENCES.....	53
CURRICULUM VITAE.....	55

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SUNAN KALIJAGA
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TABLE OF FIGURES

Figure 1. Hala found her father cheating	16
Figure 2. Hala is scolded by her father	17
Figure 3. Hala is praying in her room	19
Figure 4. Hala helps Zahid answer crossword	19
Figure 5. Eram sits in the dining room.....	20
Figure 6. Jesse is comforting Hala at the park	22
Figure 7. Shannon's shocked face when Hala comes to her house	23
Figure 8. Melanie is having a conversation with Hala.....	24
Figure 9. Lawrence is doing his job teaching in front of the class.....	25
Figure 10. Mahmoud's family having dinner at Hala's house	26
Figure 11. Hina give a compliment to Arash	27
Figure 12. Arash asks Hala to go back to the dining room	27
Figure 13. Hala and her friends had physical education	29
Figure 14. Hala and Jesse are talking about poems	29
Figure 15. Hala's computer uploading college application	30
Figure 16. Hala went to school on a skateboard	35
Figure 17. Jesse and Hala in his bedroom.....	37
Figure 18. Hala and Jesse walk together	38
Figure 19. Hala is having breakfast with her family	39
Figure 20. Hala and Arash's family dinner	42
Figure 21. Eram debates with Hala in the parking lot	47

CHAPTER I

INTRODUCTION

1.1 Background of Study

Giles and Middleton (1999, p. 34) stated that a person's identity is relational and contingent, shaped by the culture and society in which they live. This means that different environments impact how individuals construct their identity, which is particularly relevant for immigrants as they navigate multiple cultural contexts. In particular, identity crisis mostly occurs during the age of adolescence, which aligns with Erik Erikson's theory of the 8 ages of man. According to Erikson, the fifth stage, identity vs role confusion, happens in teenagers who often find themselves more concerned about how they appear to others rather than what they genuinely feel they are (Erikson, 1978, p. 228). As a result, this external leads them to adjust their identity and behavior to fit social expectations.

The identity crisis experienced by immigrants is exacerbated by their "in-betweenness" situation. Homi Bhabha (2004, p. 2) explains that these "in-betweenness" spaces provide a terrain for developing new identities and collaborative sites of contestation that redefine societal norms. This in-betweenness allows for the development of a new identity but also creates ambivalence, leading to struggles for those caught between two cultures. Ambivalence, as described by Ashcroft et al. (2008, p. 10), involves a continual fluctuation between wanting one thing and its opposite, contributing to the complexity of identity formation for immigrants. This love-hate relationship with different cultures results in mimicry,

which Bhabha (2004) notes is constructed around ambivalence. Therefore, immigrants often find themselves in a complicated process of identity formation, influenced by both their cultural heritage and the expectations of the society they live in.

The problem related to cultural identity is often found as the main issue in films, such as in the film entitled “Hala,” which was released in 2019. The researcher chose *Hala* (2019) as the object of this research because *Hala* (2019) depicted the cultural identity crisis that occurs among immigrants very well. It does not merely depict the life of a typical teenager who is experiencing a cultural identity crisis but rather highlights the struggle of a second-generation immigrant in the midst of the generational conflict of a diaspora family that leads to a cultural identity crisis. The film was written and directed by Minhal Baig. It is not an autobiography, but Baig drew inspiration for the film from her own life experiences as an immigrant. Its duration is 120 minutes, and it premiered in the U.S. Dramatic Competition section at the 2019 Sundance Film Festival. Then, it was followed by digital streaming on Apple TV+ in 2019. The main character, Hala, is portrayed by Geraldine Viswanathan.

Hala, as a second-generation immigrant, experiences more complex identity tension compared to the first-generation. It is because Hala grew up in two different culture which is Pakistan and American cultures. As a second-generation, Hala is also more exposed to the dominant culture, which challenges her to balance the Islamic values taught by her parents and the reality of life in the United States.

While in Islam, Muslims have to prioritize the Islamic principles and righteousness as revealed in the Quran surah Al-Anfal verse 20:

تَسْمَعُونَ وَأَنْتُمْ عَنْهُ تَوَلَّوْا وَلَا وَرَسُولُهُ لِلَّهِ أَطِيعُوا أَمْرًا لَّذِينَ يَأْتِيهَا

O believers! Obey Allah and His Messenger and do not turn away from him while you hear “his call”.

Besides Hala as the main character experiencing an identity crisis, her parents also get the spotlight in the film. Both her parents are first-generation immigrants from Pakistan to the United States. They both also contribute to shaping Hala's identity. The conflict between Hala and her parents as a diaspora family in different generations complicates Hala's identity formation. This is because her parents, as first-generation immigrants, bring their root culture to the dominant culture. Meanwhile, Hala as a second-generation immigrant, was born and raised in America, where the dominant culture resides. This is what causes Hala to experience in-betweenness, as she is caught in two different cultures. It leads her to mimic the dominant culture, as mentioned by Bhabha (2004) that mimicry in the colonial period was done by colonized people to the dominant culture of the colonizer. Hala, as a second-generation immigrant, did mimicry because she faced pressure from her parents, who carried the root culture; however, in the colonial context, mimicry occurs due to pressure from the colonizer or as a form of resistance to colonization. Hence, this raises the question of whether or not Hala's mimicry is also a form of resistance, as in the colonial context.

From the problem mentioned above, this research uses the theory of post-colonialism by Homi K. Bhabha, the researcher wants to analyze how Hala's cultural identity is constructed as a second-generation immigrant and the difference of mimicry done by first-generation and second-generation immigrants described using the concepts of mimicry and hybridity. Furthermore, the researcher also uses film theory by Ed-Sikov to depict how Hala's cultural identity formed.

1.2 Research Questions

Based on the background of the study above, this research aims to find out the answers to these following questions:

1. What are the differences of mimicry performed by first-generation and second-generation immigrants?
2. How does Hala, as a second-generation Pakistani immigrant, construct her cultural identity?

1.3 Objective of the Study

From the statements of the problems before, the objectives of this research are:

1. to identify the difference of mimicry performed by Eram and Zahid as the first-generation and Hala as the second-generation immigrants in the film *Hala* (2019).
2. to explain of cultural identity construction done by Hala as a Pakistani's second-generation immigrant in the movie *Hala* (2019).

1.4 Significances of the Study

This study delivers new insights as an academic contribution, specifically by applying Bhabha's postcolonial theory to understand the identity construction of second-generation immigrants and the differences in mimicry performed by first-generation and second-generation immigrants, as depicted in the film *Hala* (2019). Through this analysis, the research provides valuable reference material for students of English Literature who want to conduct studies on similar topics related to postcolonial identity and immigrant experiences. This work not only enhances the academic discourse on postcolonial theory but also offers an understanding of the complexities immigrants face across generations, thereby broadening the scope of literary and cultural studies.

1.5 Literature Review

This research analyzes the film *Hala* (2019) on the construction of cultural identity by Pakistani second-generation immigrants using Homi K. Bhabha's postcolonial theory. It offers insights into the different mimicry done by first-generation immigrants and second-generation immigrants in the film *Hala* (2019), including how the main character, as a second-generation immigrant, constructs her identity due to pressure from her origin and not the dominant culture. The researcher does not find any research discussing the *Hala* (2019) movie as an object material and its utterances as the study of identity in the context of post-colonialism.

The first literature is a paper written by Yolanda Viviani (20121) entitled "*Hybridity and Mimicry of Major Characters in "Crazy Rich Asian" Novel by*

Kevin Kwan: Postcolonial Approach". This research uses Bhabha's postcolonialism theory, which focuses on hybridity and mimicry done by the major characters in the novel *Crazy Rich Asians*. Based on the analysis, she found two kinds of hybridity and mimicry done by the characters in the novel. The differences between this research and the author's are the object materials and the focus of the research. This research's object material is the novel *Crazy Rich Asians*, which focuses on the crisis of cultural identity that occurs between the middle class and upper class as seen in the novel with the background of Singaporeans. While the author's object material is the film *Hala* (2019), which focuses on the difference in mimicry performed by the Pakistani generation of immigrants and the identity construction of the second-generation immigrant.

The second research is a paper by Rifda Farnida (2020) entitled "*Postcolonial Mimicry of The Main Character in Richard C. Morais' The Hundred-Foot Journey*". This thesis also employs the postcolonial theory by Homi K. Bhabha to analyze the object. This study explains the mimicry done by the main character in the novel and the main reasons. The difference between this thesis and the author's is the material object used, which is the *Hundred Foot Journey* novel, while the writer's is a film entitled *Hala* (2019). Another difference is that this study only focuses on mimicry that occurs in the film and the reasons behind it, while the author's focuses on both hybridity and mimicry occur in and the difference of mimicry between first and second-generation immigrants.

Next research is a paper by Zahra Ariza Firdausia (2023) from UIN Sunan Kalijaga entitled “*The Cultural Identity Construction of Pakistani Muslim Diaspora as Portrayed in Blinded by The Light (2019)*”. This paper uses Homi K. Bhabha’s theory to analyze the identity construction in a Pakistani Muslim diaspora living in England. The focus of this research is the problem raised in the film *Blinded by The Light* (2019), in which the mimicry performed by the characters occurs in the colonizer country, while the problem raised by the author’s research is that in the film *Hala* (2019) mimicry occur due to pressure from the origin culture not the dominant.

The fourth research is a paper entitled “*Portrayal of Immigrant Muslim Teenager As Seen In Hala (2019) Movie*” by Hafid Ansori (2020) from UIN Sunan Kalijaga. This research uses Stuart Hall’s theory to analyze how *Hala* represents a Muslim woman in the Western environment. The finding of this research is that *Hala* represents a cultural Muslim who conforms herself to the American environment. While Hafid’s study utilizes psychoanalysis theory by Stuart Hall and focuses on anxiety and defense mechanism by the main character in the film *Hala* (2019), the author’s research applies postcolonialism theory by Homi K. Bhabha and focuses on the cultural identity construction of the main character.

The last research is a graduating paper conducted by Jovanka Salsabila (2022) entitled “*Language Style Used by The Main Character in Hala: a Sociolinguistic Study*”. In her paper, Jovanka focuses on the language style of the main character and several factors that influence the main character to speak in a

different language style. It is different from the author's research because it emphasizes the linguistic study using dialogue and language of the film while the author's analyzes the film's narrative and visual elements through postcolonial theory by Homi. K. Bhabha.

Each of the previous studies employs postcolonial or other relevant theories to analyze various aspects of identity and mimicry in different contexts and materials. However, this research offers a unique perspective by focusing specifically on the *Hala* film (2019). Unlike the other works that examine novels or other films, this study focuses on the experiences of a second-generation Pakistani immigrant and the pressures she faces from her cultural origins rather than the dominant culture. This research not only addresses the gaps in the existing literature by highlighting the distinct identity struggles and mimicry exhibited by first and second-generation immigrants but also enriches the academic discussion on postcolonial identity construction through a detailed analysis of *Hala* (2019). This approach provides a fresh understanding of the complexities of immigrant identity, bridging the gap between theoretical frameworks and cinematic representation.

1.6 Theoretical Approach

1.6.1 Postcolonialism Theory

This research uses the post-colonialism theory by Homi K. Bhabha as the main theory. Bhabha's theory focuses on hybridity, mimicry, and ambivalence. Hybridity, according to Bhabha, is how two cultures or more blend from their original tradition. In post-colonial discourse, hybridity means a cross-cultural

exchange between the colonizer and the colonized culture. Bhabha stated that the concept of hybridity is actually a normal condition in which cultures continuously interact with each other. The reason for this is that the third space provides flexibility in how symbols of culture can be translated, showing that culture is always changing (Bhabha, 1994, p. 37).

Mimicry is done by the colonized by adopting the colonizer's culture. Bhabha, in his book (2004, p. 122), stated that colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same but not quite. It means that mimicry occurs because the colonizer wants the colonized to be similar to them as they want to control the colonized people more easily but not quite the same as they want to maintain the inferior status of the colonized. Furthermore, the colonized people mimic the colonizer while maintaining their own identity. Bhabha (2004, p. 122) stated that the authority of that mode of colonial discourse that I have called mimicry is therefore stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. Because of the indeterminacy, as a result mimicry done by the colonized people is seen as a resistance to the colonizer because they didn't mimic the colonizer's culture perfectly. This imperfect mimicry makes the colonized not only comply with the colonizer but also oppose the colonizer, as Bhabha claims that the effect of mimicry on the authority of colonial discourse is disturbing.

According to Bhabha (2004, p. 122), the discourse of mimicry is constructed around an ambivalence. Ambivalence occurs in the colonial context when the

colonized does not entirely reject or fully accept the colonizer's culture. The colonized people tend to maintain their culture while mimicking the colonizers as a form of rejection of colonization. This is why mimicry, in order to be effective, must be constructed around ambivalence, which produces slippage or differences.

1.6.2 Film Theory

The researcher uses the theory of *mise-en-scene* by Ed-Sikov from his book entitled *Film Study an Introduction* to support the film analysis of the object. According to Sikov (2010, p. 5), *mise-en-scene* is the first step to understanding how films produce and reflect meaning. *Mise-en-scene* is important because it tells us something above and beyond the event itself, and every detail of a movie has meaningful consequences. There are three aspects of *mise-en-scene*: shot, camera movement, and cinematography. Sikov, in his book, stated that even at the basic level of a single shot, *mise-en-scene* yields meaning. There are five kinds of shots: extreme close-up, close-up, medium shot, long shot, and extreme long shot. Another important thing from a shot is the camera angle. There are types of camera movement: tilt, moving shot, handheld shots, steadicam, and the last one is a kind of fake movement with a particular kind of lens called zoom. Cinematography has various components to help analyze a movie: aspect ratio, lighting, color, or tones.

1.7 Method of Research

1.7.1 Type of Research

The researcher uses a qualitative method for this study. The qualitative method is used to gain a deep understanding of the meaning and interpretations of the issues in this research. According to Hatch (2002, p. 7), qualitative studies try to capture the perspective that actors use as a basic for their actions in specific social settings.

1.7.2 Data Sources

The researcher uses two kinds of data sources; primary and secondary data. The primary sources of the data is the film from *Hala* (2019) by Minhal Baig and the script which provides dialogue of the film. The secondary data is the supporting source related to the film and issues of the research taken from articles, books, journals and websites.

1.7.3 Data Collection Technique

The researcher takes several steps to collect the data for this study. The first step is the researcher watches the film *Hala* (2019) several times in order to gather information and get a deep understanding of scenes in the film. The second step is the researcher collects all of the data, consisting of plots, dialogues, and images of scenes related to the discussion. Third, the researcher uses Bhabha's postcolonial theory to categorize the data taken from the scenes related to the form of hybridity and mimicry.

1.7.4 Data Analysis Technique

The researcher analyzes the data using Homi. K. Bhabha's postcolonial theory and Film theory by Ed Sikov. The first step is the researcher interprets the data that has been obtained. Second, the researcher uses postcolonial theory to examine the form of hybridity and mimicry occur in the film *Hala* (2019). Additionally, the researcher uses film theory by Ed Sikov to analyze the cinematography. Furthermore, the researcher will analyze the data by explaining the difference of mimicry done by both first and second-generation immigrants, including how the second-generation immigrant constructs her cultural identity, and adding the conclusion.

1.7.5 Paper Organization

This paper consists of four chapters. The first chapter is an introduction including the background of the study, research questions, the objectives of the study, the significance of the study, literature review, theoretical framework, methods of research, and paper organization. The second chapter is a summary and the intrinsic elements of the film *Hala* (2019). The third chapter is the analysis and discussion of the data. The last chapter is the conclusion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

The researcher found that hybridity is rarely done by immigrant characters in the film *Hala* (2019). This is because first-generation immigrants mostly still carry their root culture in their daily lives, while the second-generation immigrant did not do cultural hybridity as she wanted to free herself from the root culture. However, both generations of immigrants perform mimicry for different reasons. The first-generation immigrants perform mimicry as a form of survival in the dominant culture or resistance because of the pressure from the dominant culture as they did not fully erase their root culture. Meanwhile, the second-generation immigrant does mimicry not because she gets pressure from the dominant culture but rather because she gets pressure from the root culture and has the choice to do so. Mimicry done by the second-generation immigrant is different from Bhabha's theory. Bhabha mentions that mimicry in the colonial context happens because of the pressure from the dominant culture. It is carried out by the colonized people, which is a form of resistance to the dominant power of the colonizer as they still maintain their own culture while mimicking the colonizer's culture.

The mimicry carried out by the second-generation immigrant in the film *Hala* (2019) also affects her cultural identity construction. As she gets pressure from her root culture, she does mimicry to attain her desire to get freedom like the dominant culture. Although the second-generation immigrant mimicry is

constructed around ambivalence or produces slippage it is not because she wants to maintain her root culture. It is different from Bhabha's theory as the mimicry in the colonial context is constructed around ambivalence that produces slippage because the colonized mimic the dominant culture imperfectly to maintain their own culture. Rather, the second-generation immigrant feels ambivalence because she tries to reconcile both cultures as she is still getting pressure from the root culture. This ambivalence occurs around her influence on the cultural identity construction of her as a second-generation immigrant in her family.

4.2 Suggestion

The researcher suggests that the next researcher use Hala (2019) as the material object of research and use another theory. Other theories that can be used to analyze this film include James Marcia's theory of identity status. The identity status theory can be used to analyze the stage of identity development by the main character, as the main issue of this film is identity.

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