

Exploring Cultural Identity in Interfaith Relationships: A Social Identity Theory Analysis of *The Big Sick* (2017) and *CINtA* (2009)

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MOTTO

AD MAIORA NATUS SUM

I wish I didn't care about anything. But I do care. I care about everything too much.

(Palo Alto)



DEDICATION

This thesis is dedicated to my beloved family, whose unending love, prayers, and support have been my biggest source of inspiration and strength during this journey.

I also want to express my sincere appreciation to my advisor and lecturers of the English Department of Faculty of Adab and Cultural Sciences for their crucial advice, tolerance, and support, all of which have greatly influenced this work.

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VALIDATION



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By: Dimas Yudha Yahya

ABSTRACT

This research examines the complexities of cultural identity in interfaith relationships by comparing *The Big Sick* (2017) and *CINtA* (2009) through the lens of Henri Tajfel's Social Identity Theory. The research examines the difficulties interfaith couples experience negotiating their personal wishes with cultural or religious prescriptive. Taking a qualitative descriptive approach, the study analyses the primary data consisting of films as well as the secondary data collected through a review of literature pertinent to the phenomenon. The results expose the psychological and social difficulties these couples face, based on in-group preferences and out-group prejudices that create obstacles to acceptance. These pressures lead to internalized conflicts — when the choices in both movies want to make cannot withstand the expectations of their families or society at large, as evident in both films. By comparing these two movies, the research highlights how cultural and religious identities can challenge personal desires in interfaith romances, offering insights into the psychological and social conflicts faced by interfaith couples, especially in societies with strong cultural and religious boundaries.

Keywords: Social Identity Theory, Interfaith Relationships, Cultural Identity, Cross-cultural Analysis

**MENGEKSPLORASI IDENTITAS BUDAYA DALAM HUBUNGAN
ANTAR AGAMA: ANALISIS TEORI IDENTITAS SOSIAL TERHADAP
THE BIG SICK (2017) DAN CINTA (2009)**

Oleh: Dimas Yudha Yahya

ABSTRAK

Penelitian ini mengkaji kompleksitas identitas budaya dalam hubungan antar agama dengan membandingkan film *The Big Sick* (2017) dan *CINTA* (2009) melalui lensa Teori Identitas Sosial Henri Tajfel. Penelitian ini meneliti kesulitan yang dialami pasangan beda agama dalam menegosiasikan keinginan pribadi mereka dengan preskriptif budaya atau agama. Dengan menggunakan pendekatan deskriptif kualitatif, penelitian ini menganalisis data primer yang terdiri dari film dan juga data sekunder yang dikumpulkan melalui tinjauan literatur yang berkaitan dengan fenomena tersebut. Hasilnya mengungkap kesulitan psikologis dan sosial yang dihadapi pasangan-pasangan ini, berdasarkan preferensi in-group dan prasangka out-group yang menciptakan hambatan untuk diterima. Tekanan-tekanan ini mengarah pada konflik yang terinternalisasi - ketika pilihan yang ingin diambil oleh kedua film tersebut tidak sesuai dengan harapan keluarga atau masyarakat luas, seperti yang terlihat dalam kedua film tersebut. Dengan membandingkan kedua film ini, penelitian ini menyoroti bagaimana identitas budaya dan agama dapat menantang keinginan pribadi dalam percintaan beda agama, memberikan wawasan tentang konflik psikologis dan sosial yang dihadapi oleh pasangan beda agama, terutama dalam masyarakat dengan batasan budaya dan agama yang kuat.

Kata kunci: Teori Identitas Sosial, Hubungan Antar Agama, Identitas Budaya, Analisis Lintas Budaya

CHAPTER 1

INTRODUCTION

1.1 Background of Study

Interfaith relationships often bring complex challenges as they bridge gaps between personal identity and cultural or religious affiliations. In societies with strong religious and cultural boundaries, these relationships tend to challenge deeply rooted traditions and test social norms, often facing resistance or disapproval from family and community members (Batson et al., 1993). According to Social Identity Theory, these challenges arise partly because individuals derive a significant portion of their self-concept from their group memberships, such as religion or ethnicity (Tajfel & Turner, 2000). This group identity plays a vital role in shaping behavior, expectations, and even decisions in relationships. Therefore, when individuals enter interfaith relationships, they must navigate the tension between their personal connection and the expectations or biases of the groups they belong to. These relationships often become a point of tension, where personal desires conflict with collective loyalty.

The film *The Big Sick* (2017), a semi-autobiographical story by Kumail Nanjiani, explores these issues in an American context. Kumail, a Pakistani-American stand-up comedian, finds himself torn between his love for Emily, a white American woman, and his family's cultural expectations that he marries a Pakistani Muslim. Kumail's family, as first-generation immigrants, places high value on maintaining their Pakistani cultural and religious identity, expecting Kumail to do the same. However, Kumail, who has been raised in America, struggles to fully align with his family's traditional beliefs, choosing instead to pursue a relationship that contradicts his cultural upbringing. This creates a deep internal conflict within him, as he feels the pressure of choosing between family loyalty and his own happiness. The movie reflects the common struggle faced by

individuals who, while growing up with immigrant parents, may find themselves grappling with hybrid cultural identities and different expectations.

Similarly, the Indonesian short film *CINtA* (2009), directed by Steven Facius Winata, explores the obstacles faced by a Chinese-Indonesian man named A Su and his love interest, Siti, a Muslim woman, due to religious and cultural differences. Siti's family strongly opposes her relationship with A Su, fearing the cultural and religious repercussions of an interfaith marriage. Despite Siti's deep feelings for A Su, she ultimately chooses to follow her family's wishes and ends the relationship, showing the powerful influence of religious and familial expectations on personal relationships. In contrast to Kumail's story, Siti's choice is more restrained by her immediate environment and the stronger societal expectations in Indonesia, where religious affiliation plays a dominant role in defining social and familial norms. This film illustrates how cultural and religious beliefs shape the lives of those involved in interfaith relationships, particularly in a society where adherence to religious norms is a significant part of social belonging.

These films show the broader implications of interfaith relationships and the societal resistance they often encounter. Social Identity Theory, developed by Henri Tajfel in the 1970s, offers a useful framework for analyzing these dynamics by explaining how people derive their sense of identity from the social groups they belong to. According to Tajfel and Turner (1979), individuals tend to classify themselves and others into "in-groups" and "out-groups," favoring those in their own group while developing biases toward those in other groups. This theory helps to understand the conflicts that arise within interfaith relationships, where individuals are often compelled to choose between their affiliation to their "in-group" and their attachment to an "out-group" member. The in-group favoritism can lead to prejudices against interfaith couples, as both families and communities may view such relationships as a threat to cultural and religious continuity (Tajfel & Turner, 2000).

Research by Phalet and Güngör (2004) on Turkish and Moroccan minorities in Europe reinforces the idea that interfaith relationships face challenges, especially

in communities where religious identity is central to cultural belonging. Family expectations, driven by cultural and religious values, can create significant pressure for individuals to marry within the same faith. This pressure often prevents individuals from fully embracing relationships with partners of other faiths, even if they have a strong personal connection. Therefore, interfaith relationships are frequently caught in a tug-of-war between individual desires and societal expectations, a dynamic that both *The Big Sick* and *CINtA* portray effectively through their main characters.

The events that influence the character development and decisions made by the protagonist in both films are somewhat similar to those of the short mentioned before. Despite the fact that Kumail continues to live with his family under the same roof, he has already adopted a different culture. He looks Pakistani, but he moved to America with his parents when he was only a small boy. He lies to his parents, plays games during prayer. He never listened to his parents, nor did he ever want to go in the direction of their decisions. Instead, he falls in love with Emily, an American girl who shares neither his ethnicity nor his religion. Meanwhile Siti is a law-abiding Muslim girl who still lives with her parents and thus must restrain from doing what she likes -- such as falling for a man of another faith. Her parents encourage her to follow the path of Islam correctly and aim to pair her with a suitable partner of their choosing.

This research uses the theory of social identity according to Henri Tajfel from the background that has been discussed previously. Originating in research by Henri Tajfel during the 1970s, social identity theory describes how people classify themselves and others into social categories (groups), and how group membership contributes to their self-concept. Realistic group conflict theory suggests that some of our identities come from belonging to social groups (e.g. religion, ethnicity, or culture). Identity-related conflict is not directly addressed in the theory, yet it proves relevant when considering how easily an in-group out-group bias forms whenever one group of people feels discussed against another. This is where the social identity theory comes into its own, as it explains why interfaith relationships often face

challenges whenever an intimate relationship transcends ethnic/racial and socio-cultural boundaries. (Tajfel & Turner, 2004)

When exploring the social psychological theory of in-group bias, intergroup dynamics, and social-identities-maintained-at-all-costs through the lens of both movies, we see commonalities in one's inability to connect interpersonally. In both stories, social categorization, identification, and comparison processes suggest that interfaith partners face unique social and psychological challenges while demonstrating the difficult tightrope act between individual ambivalence over societal norms. From the perspective of social identity theory, both movies are analyzed to illustrate how in-group bias and intergroup processes as well as maintenance of social identities hinder interpersonal relationships. The social categorization, identification, and comparison processes of both stories illustrate the sociological and psychological issues faced by members of interfaith unions, as well as the challenging compromise between individual choice versus societal convention.

1.2 Research Question

Based on the background of this research and the Social Identity Theory above, the following list of research questions can be determined by the researcher:

- How does social identity theory explain the tensions between individual desires and group expectations in interfaith relationships as depicted in *The Big Sick* and *CINtA*?

1.3 Objectives and Significance of Study

The objective of this research is to analyze the role of family and societal pressures in shaping identity conflicts in interfaith relationships through their relationships, particularly how their ties to cultural and religious groups shape their decisions and impact their relationships. This research closely examines how each character deals with the stigma and social pressure from their communities, which hold specific expectations about who they should form relationships with.

Using Social Identity Theory, this research aims to show the psychological challenges that come with balancing personal identity alongside social and familial expectations. It explains the internal and external conflicts that people in interfaith relationships face, providing a clearer understanding of how group identity affects these relationships. This research also contributes to discussions on cultural tolerance by revealing the emotional and social challenges that interfaith couples often experience in societies where religious and cultural boundaries are strongly enforced.

1.4 Literature review

Numerous studies have addressed topics that aid and promote research, such as those that have been expressed by numerous researchers in the titles of their writings, whether they take the form of journals, essays, or other types of writing. At least some of the ideas and concerns that the author examines in this academic work are present in some of the literature. Among them are literary works that explored how two literary works treated culture in comparison, as well as social identity analysis, which the author uses as the basis for this scientific work.

The first is a journal article that talks about social identity theory. This issue has been discussed by Si-qin Zhou in the article named "Unveiling Gender Constructs: A Social Identity Analysis of *Barbie* Media Representations". This paper seeks to do an in-depth analysis of the 2023 "Barbie" film within a multi-modal research approach using social identity theory as a means of unpacking the complex ways through which gender identities are represented and constructed by this film. Other entry points of the research include terminology of character, body language, visuals, and dialogue in proving how gender norms and power underpin the narrative and shape viewer perceptions about femininity. (Zhou, 2024)

The second journal article has been discussed by Halifah, Surya Sili, and Chris Asanti, entitled "The Change of Sashi's Social Identity in English Vinglish Movie (2012)." The aim of this research is a deeply informing analysis of the character Sashi in the Indian film *English Vinglish* (2012), within the perspective

framework of characterization theory and social identity theory regarding her quest for self-improvement and social identity transformation. The findings detail how family relationships, particularly with her daughter and husband, shape Sashi's self-categorization and represent personal growth. Based on this, the described research makes use of descriptive qualitative methods through the detailed analyzes of dialogues and actions from the film in order to elaborate on the nuances of the development of Sashi into a confident, educated woman. It is a transformation that wraps itself in broader themes of empowerment and identity, the transformative potential of education in overcoming social barriers underlining the importance of individual agency against patterns of social oppression. (Halifah et al., 2020)

The third is a graduating paper by Hafizh Fachriza Salam named "Social Deixis Used by Kumail Nanjiani in *The Big Sick* (2017)". This graduating paper investigates the use of social deixis in the film *The Big Sick* (2017), focusing on its main character, Kumail Nanjiani, who is a Pakistani Muslim immigrant navigating cultural differences in America. The research employs Fillmore's social deixis theory, categorizing the data into five types: person marking, speech levels, names, titles and kinship terms, linguistic performances that count as social acts, and linguistic performances that accompany social acts. The study identifies a total of 37 expressions of social deixis, highlighting that Kumail's speech varies significantly when addressing family compared to American characters, reflecting the social hierarchies and norms of both cultures. The research methodology includes qualitative descriptive analysis, drawing from film dialogues and scripts to examine how social deixis expresses cultural identity and social dynamics. Ultimately, the findings underscore the complexity of Kumail's interactions, revealing the impact of context and relationships on his choice of expressions, which emphasizes the film's exploration of cultural identity and social norms (Salam, 2023).

Next is a journal article that talk about interfaith relationship by Juliette Crespín-Boucaud named "Interethnic and interfaith marriages in sub-Saharan Africa". Juliette Crespín-Boucaud's paper provides a comprehensive analysis of

interethnic and interfaith marriage patterns across 15 countries in sub-Saharan Africa, utilizing data from the Demographic and Health Surveys (DHS). The findings reveal that approximately 20.4% of married women are in interethnic unions, while 9.7% are in interfaith marriages, with the latter primarily involving Muslim-Christian pairings. The study indicates an increase in interethnic marriages over time, with no recorded declines in any country, suggesting a softening of ethnic boundaries, potentially influenced by urbanization and education. In conclusion, Crespín-Boucaud's research underscores the evolving nature of identity-related cleavages in sub-Saharan Africa, with implications for understanding marriage dynamics and social integration (Crespín-Boucaud, 2020).

Last is from Nathanael Gratiyas Sumaktoyo in a journal article called "Faith and Friendship: Religious Bonding and Interfaith Relations in Muslim Countries". This paper investigates interfaith relations, particularly focusing on the contrast between Muslim-majority countries and non-Muslim countries regarding attitudes towards religious diversity. It highlights that Muslims generally exhibit fewer positive attitudes towards religious minorities and are more likely to engage in social hostilities compared to their non-Muslim counterparts. This study employs social hostilities index (SHI) data to illustrate that higher levels of religious bonding in Muslim countries correlate with more negative interfaith attitudes and greater social discrimination against minority groups. Overall, the document provides a comprehensive analysis of the factors influencing interfaith dynamics and the need for inclusive policies to bridge the gap between different religious communities (Sumaktoyo, 2021).

This research offers a new perspective by using social identity theory to analyze interfaith relationships in the films *The Big Sick* and *CINtA*. Unlike past studies that mainly focus on psychology, gender, empowerment, or personal growth, this research looks specifically at the unique tensions that come with interfaith relationships. By comparing these two films, this research sheds light on how cultural and religious identities can challenge personal desires in interfaith romances. It offers new insights into the psychological and social conflicts faced

by interfaith couples, especially in societies with strong cultural and religious boundaries.

1.5 Theoretical Framework

1.5.1 Social Identity Theory

According to the theoretical framework of the research, Tajfel's Social Identity Theory is a social psychology theory that attempts to explain behavior and thought processes through group processes. People do all kinds of "group" things — out-group discrimination, in-group solidarity — to build good self-esteem and self-enhancement motives according to social identity theory. (Abrams & Hogg, 1988)

Social Identity Theory posits that the groups we belong to help shape who we are. Besides his own individual selfhood, a man has many selves and identities associated with the groups to which he is related. Human behavior varies from one social context to another depending on the groups we belong to — family, nation, neighborhood. (Abrams & Hogg, 2006)

Social Identity Theory explains that an individual's sense of self is shaped not only by personal identity but also by the groups to which they belong. Each person has multiple identities connected to various groups, such as family, nationality, or community, and may emphasize different aspects of identity depending on situational relevance. These group identities play a significant role in self-perception and interactions with others.

To formulate this social identity, there are three fundamental processes (Tajfel, 1974:66). The three stages are social categorization, social identification and social comparison.

1. Social Categorization

Social categorization is the process by which we mentally classify people, including ourselves, into distinct social groups. This is how the human brain swiftly organizes a large amount of social information, enabling us to make complex

interactions simpler. By grouping people into categories, individuals give those groups specific traits or behaviors, which facilitates the process of establishing expectations and choosing how to communicate. There are several disadvantages to this classification, though. Although it makes it easier for us to comprehend social information, it also has a tendency to blur individual differences, which results in stereotypes—generalizations about a group that might not be true for every member of that group.

2. Social Identification

The process of social identification, in which we incorporate the values, attitudes, and actions of the group into our own self-concept, starts as soon as we place ourselves into a group. At this point, we start to integrate belonging to the group as a part of who we are, which causes us to act and think in ways that align with the standards and expectations of the group. Because belonging to a group satisfies the human desire for acceptance and connection, social identification fosters a sense of self-worth and belonging. In addition to strengthening the individual's bond with the group, this process offers a framework for self-definition that is consistent with the group's purpose. Our personal identities become entangled with our organization as we continue to identify with it, frequently influencing our behaviors, viewpoints, and even interpersonal relationships.

3. Social Comparison

Following group categorization and identification, we compare our in-group to other groups (out-groups) in order to improve the perception of our group and, consequently, our own self-esteem. In-group favoritism and occasionally out-group discrimination result from this comparison, which usually involves having a positive opinion of the in-group and a negative opinion of the out-groups. The psychological benefit of this process is that it makes people feel good about belonging to a group because they perceive it as superior in some way. However, because one group sees the other through a prism that favors its own traits and accomplishments, this can also lead to tension, bias, and conflict between groups.

These three processes—social comparison, social identification, and social categorization—combine to form the basis of social identity theory, which shows how our group affiliations affect our sense of self. When taken as a whole, they explain why we frequently have a strong sense of devotion to the groups we are a part of, why we behave in ways that are associated with our organizations, and why we could have prejudices against people who are not part of our groups. Gaining insight into these processes can help us better understand anything from small-scale social disputes to large-scale interpersonal interactions, as well as possible strategies to promote harmony and lessen bias based on group membership.

Focus on how the story, visual design, and character arcs show these things when the researcher looks at scenes through the lens of social identity theory. By breaking down social categorization, identification, and comparison, the researcher can see how each movie criticizes or shows how people act and how society works. This approach reveals not only the variations in storytelling techniques but also the shared themes of interpersonal interactions.

1.5.2 Film Theory

The researcher used film theory in this study to investigate how the imagery, ideas, and plots in the two films portray the tensions that exist between individual wishes and community expectations in interfaith relationships. These tensions are depicted in the films *The Big Sick* and *CINtA*. Specifically, the term “mise-en-scene” is employed. Mise-en-scène is the term for all the visual elements in a movie frame and how they are put together to make sense, set the mood, and create atmosphere (Gibbs & Gibbs, 2002). The word “placing on stage” comes from French theater and includes things like setting, lighting, clothing, makeup, props, blocking (where actors stand), and composition. It shows how these parts work together to tell the story, show how the characters feel, and hint at bigger ideas. Instead of just focusing on speech or plot, mise-en-scène highlights the visual storytelling of movies, which lets directors get their points across in a subtle and indirect way.

"Building" a scene is a very important part of making a movie. By taking this one shot at a time, it feels like putting together the parts of the scene that will come together later (Brown, 2022). Here is the list of camera shots that commonly used in making a film:

1. Wide shot or long shot: Frames the subject from head to toe, often with significant surrounding space visible.
2. Full shot: Frames the entire subject from head to toe, filling most of the vertical space in the frame.
3. Cowboy shot: A variation of a medium shot, framing the subject from mid-thigh (or holster height) to the top of the head.
4. Two shots: Frames two characters in a single shot, typically showing their interaction.
5. Medium shot: Frames the subject from the waist up.
6. Close-Up (CU): Frames the subject's face or an object, filling the frame with detail.
7. Extreme Close-Up (ECU): Focuses on an extremely small detail, such as an eye, hand, or object.
8. Over-the-Shoulder (OTS): Frames the subject from behind another character's shoulder, often showing their perspective.

1.6 Research Method

1. Type of Research

This involves collecting and analyzing non-numerical data to understand how people experience the world (data source: qualitative research). To approach social phenomena includes an emphasis on understanding how individuals or groups interpret them, with an aspiration for depth of perspective and meaning about human behavior(s) and reasons why they behave as they do (Hennink et al., 2020). This research employs a qualitative descriptive approach. Qualitative description is a primary data gathering method with the aim to thoroughly describe and explore a phenomenon. It is a common approach in the social sciences,

literature and language studies. This type of data consists of words, phrases, sentences, paragraphs and discourses. Documentation analysis or literature research are often used as the data collection method in this strategy. In order to analyze the phenomena, the researcher rely on both primary and secondary data sources. Subjective Primary Data: short stories; test material; expressions or paragraphs in social deixis Subjective Secondary Data: theory book, reference, and rubrics

Research that employs descriptive analytic methods is known as the qualitative descriptive method. It is a non-experimental research strategy with the goal of outlining a phenomenon's features. This form of data analysis uses content analysis, which entails looking at the data to find trends, topics, and classifications. The analysis's findings are displayed in a descriptive manner, such as through tables, graphs, or narratives.

2. Data Sources

Primary and secondary data were the two types of information gathered. All relevant components taken straight from *The Big Sick* (2017) and *CINtA* (2009), including scenes, characters, conversation, and storyline, were included in the primary data. In order to improve the clarity of the research material, secondary data was obtained from a variety of publications, papers, and websites pertaining to the topic.

3. Data Collection Technique

In order to gather a variety of existing data for this study, the researcher first searches journals and websites to identify and comprehend the theories used to analyze literary works. These sources are specialist research platforms. After that, the researcher watched the films on the website's various film platforms and analyzed them to determine if they fit the previously established hypotheses. The researcher then went ahead and created a database using the software program that was provided, adding information from the movie by taking pictures of every scene that was needed and giving thorough justifications for each. Ultimately, the investigator entered all of the collected data into this research.

4. Data Analysis Technique

The research begins with a thorough content coding of the two movies. Character actions, conversations, and scenes that emphasize the intricacies of interfaith relationships, cultural disputes, and identity crises are grouped together. This covers key exchanges between people of various religious origins, the responses of families and society to these encounters, and any resolutions—or lack thereof—of the tensions that are shown.

Then, the researcher used thematic analysis to find and examine patterns in the data. The researcher develops themes like "identity conflict," "resolution strategies," and "societal versus individual identity." According to Social Identity Theory, these themes aid in comprehending how the characters navigate their social identities within the context of their distinct cultural and theological contexts.

This approach to cinema analysis enables a more sophisticated comprehension of the narrative and symbolic components that express social identity-related topics. It also makes it easier to have a greater understanding of the scriptwriting and directing decisions that highlight conflicts across cultures and religions. This approach offers deep, contextual insights into the social issues portrayed by concentrating on the interpretative value of the film's features rather than quantifying facts.

1.7 Paper Organization

The four chapters that make up this research report each focus on a different facet of the investigation. An overview of the research, including the justification for the investigation, is given in Chapter one. The research items and the data required for analysis are described in detail in Chapter two. In Chapter Three, "Research and Discussion," the research findings are presented and thoroughly discussed. The paper's conclusion, Chapter Four, answers the research questions and summarizes the main conclusions.

CHAPTER 4

CONCLUSION AND SUGGESTION

4.1 Conclusion

The Big Sick and *CINtA* offer incredible glimpses into the complexities of cross-cultural, cross-religious romance. They show how love can remain sealed by expectations from other cultures and religions. These films shine a light on the effects of identity through social categorization, identification, and even group behavior (as explained by Social Identity Theory) which impact choices individuals make regarding how individuals interact with one another. *The Big Sick*, tells a largely American story of a couple dealing with these issues, as the dispute is mostly unsolved and the power of cultural/religion standards prevails in real life. In contrast, *CINtA* highlights an enduring tension in Indonesia between individual desires and the limits imposed by social forces. It indicates that people gradually meet and change the standards of their communities with a specific end goal to create acknowledgment.

The comparative analysis of *The Big Sick* and *CINtA* reveals how social identity theory illuminates the complex dynamics of interfaith relationships across different cultural contexts. While both films deal with similar themes of cultural identity and religious boundaries in romantic relationships, they demonstrate distinct approaches to resolving these conflicts. *The Big Sick* presents a more individualistic resolution where personal choice ultimately prevails over cultural expectations, reflecting American cultural values. In contrast, *CINtA* portrays a more collectivist approach where societal and religious norms take precedence over individual desires, mirroring Indonesian social structures.

The study shows that in these cultural settings, social labeling, recognition, and comparison work in different ways. Kumail's ability to question and eventually go beyond ethnic categories in *The Big Sick* shows how easier it is

to move up in American society. In *CINtA*, on the other hand, the stricter social categories and stronger group connection show how deeply religious and cultural identities can be established in Indonesian society. These differences show how larger cultural factors have a big impact on how people form their social identities.

4.2 Suggestion

After finishing this research about comparative analysis about the main characters in *The Big Sick* and *CINtA* using social identity theory, the researcher found a number of potentially fruitful routes that may be utilized for further research. The researcher advises that future researchers expand on this research by investigating the potential linkages between these films. The complex identity changes that the protagonists in both movies go through might be the subject of future studies. This inquiry may entail in-depth character analyzes using qualitative techniques such audience organized interviews or thematic analysis of story material. Comparative cultural studies, which look at how various cultural audiences view and respond to the films, might be another fruitful field of research. Researchers can evaluate how cultural context affects how social identity conflicts and resolves portrayed in the films are interpreted by conducting surveys or focus groups with members of different demographic and cultural groups.

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