

**MIMICRY AND HYBRIDITY OF PAKISTANI MUSLIM DIASPORA AS
SEEN IN *I'LL MEET YOU THERE* (2020)**

A GRADUATING PAPER

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



By:

Laili Nur Aina Putri

20101050088

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

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MOTTO

“Be yourself; everyone else is already taken.”

— **Oscar Wilde**

“Be who you are and say what you feel, because those who mind don't matter, and those who matter don't mind.”

— **Bernard M. Baruch**

For indeed, with hardship [will be] ease.

— **Quran 94:5**

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DEDICATION

This graduating paper is dedicated to the people who have supported me throughout my educational term, especially:

1. Me, myself, and I
2. My beloved parents
3. My precious brother and sister
4. The whole dearest family
5. My lovely besties
5. To all the lecturers of the English Department of UIN Sunan Kalijaga
Yogyakarta
6. The readers of this graduating paper.

Thank you, no words can describe how grateful I am to have all the support from all of you.

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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. Laili Nur Aina Putri

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	: Laili Nur Aina Putri
NIM	: 20101050088
Prodi	: Sastra Inggris
Fakultas	: Adab dan Ilmu Budaya
Judul	: Mimicry and Hybridity of Pakistani Muslim Diaspora as Seen in <i>I'll Meet You There</i> (2020)

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Atas perhatiannya, kami mengucapkan terima kasih.

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Yogyakarta, 11 Agustus 2025
Pembimbing

Febriyanti Dwiratna Lestari, S.S., M.A.
NIP: 19810203 200901 2007

VALIDATION



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-1518/Un.02/DA/PP.00.9/08/2025

Tugas Akhir dengan judul : MIMICRY AND HYBRIDITY OF PAKISTANI MUSLIM DIASPORA AS SEEN IN
I'LL MEET YOU THERE (2020)

yang dipersiapkan dan disusun oleh:

Nama : LAILI NUR AINA PUTRI
Nomor Induk Mahasiswa : 20101050088
Telah diujikan pada : Jumat, 15 Agustus 2025
Nilai ujian Tugas Akhir : A-

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

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 68aae67c5df85



Penguji I

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

Valid ID: 68a8779b6255a



Penguji II

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

Valid ID: 68aadbd168f6e



Yogyakarta, 15 Agustus 2025
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Prof. Dr. Nurdin, S.Ag., S.S., M.A.
SIGNED

Valid ID: 68ab07921bd61

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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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The signature,



Laili Nur Aina Putri
NIM: 20101050088



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MIMICRY AND HYBRIDITY OF PAKISTANI MUSLIM DIASPORA AS SEEN IN *I'LL MEET YOU THERE* (2020)

By : Laili Nur Aina Putri

ABSTRACT

This thesis explores the themes of mimicry and hybridity in the context of the Pakistani Muslim diaspora as seen in the film entitled *I'll Meet You There* (2020). This research examines how the characters navigate their cultural identities amid the challenges of assimilation in a postcolonial setting. Using Homi K. Bhabha's postcolonial theory, particularly the concepts of mimicry and hybridity, this study analyzes the experiences of the protagonist Dua Khawar as she grapples with her dual identity as a Pakistani-American. The findings show that mimicry functions as a survival mechanism, allowing the character to adapt to their new environment while also confronting the complexities of their original cultural values. This research concludes that cultural identity is not static but rather a construct that is constantly subject to change and shaped by the interactions of various cultural influences encountered in the life of a diaspora.

Keyword: *I'll Meet You There*, Cultural Identity, Mimicry, Hybridity, Homi Bhabha

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MIMIKRI DAN HIBRIDITAS DIASPORA MUSLIM PAKISTAN SEPERTI YANG TERLIHAT DALAM *I'LL MEET YOU THERE* (2020)

Oleh : Laili Nur Aina Putri

ABSTRAK

Skripsi ini mengeksplorasi tema mimikri dan hibriditas dalam konteks diaspora Muslim Pakistan seperti yang terlihat dalam film berjudul *I'll Meet You There* (2020). Penelitian ini meneliti bagaimana karakter-karakter menavigasi identitas budaya mereka di tengah tantangan asimilasi dalam pengaturan poskolonial. Menggunakan teori poskolonial Homi K. Bhabha, khususnya konsep mimikri dan hibriditas, studi ini menganalisis pengalaman protagonis Dua Khawar saat ia bergelut dengan identitas ganda sebagai seorang Pakistan-Amerika. Temuan menunjukkan bahwa mimikri berfungsi sebagai mekanisme bertahan hidup, memungkinkan karakter untuk beradaptasi dengan lingkungan baru mereka dan disisi lain menghadapi kompleksitas nilai-nilai budaya asli mereka. Penelitian ini menyimpulkan bahwa identitas budaya tidaklah bersifat statis, melainkan sebuah konstruksi yang senantiasa dapat berubah dan dibentuk oleh interaksi berbagai pengaruh budaya yang berkaitan dalam kehidupan seorang diaspora.

Kata kunci: *Film I'll Meet You There, Identitas Budaya, Mimikri, Hibriditas, Homi Bhabha*



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CHAPTER I

INTRODUCTION

1.1. Background of Study

Identity is a specific character or trait that each individual has. In other words, identity differentiates each individual but also serves as a way to understand more about themselves. In other words, identity is a part of an individual that shows a specific or particular character in order to understand themselves compared to other identities. The concept of identity has a relatively close relation to the concept of culture. An individual's Identity can be shaped through the interaction between the individual's origin culture and their new culture. This identity shows an individual's cultural parts, such as nation, ethnicity, race, religion, or even language (Erikson, 1994).

Cultural identity can be defined as the particular or specific character of a group. It can be seen through the communication systems formed and founded through shared meanings, symbols, and ideas that emerge in particular situations. Cultural identity can be seen in an individual or even a group with the sense of similarity or "self-sameness" toward each other. Cultural identity is also something that cannot be separated from an individual or a group of people, including diaspora (Shin & Jackson, 2003). According to Selmi (2024), the term "diaspora," derived from the Greek word "speiro," which means "to spread" or "to disperse," seemed more streamlined and appropriate to describe cases of mass migration that lead to the emergence of new identities and new

patterns of integration of human groups that settle in countries other than their homeland, thus forming communities with a hybrid identity and culture that emerged as a tangible result of the collective global diaspora. From the reason above, cultural identity became a part that cannot be separated from diaspora with their origin cultural identity and their new cultural identity (Cohen, 2022; Selmi, 2024).

Cultural identity can be found in diaspora while they are migrating to another country. The concepts of post-colonial cultural identity construction that can happen during the process of assimilation into the new culture include mimicry and hybridity (Bhabha, 1994). Nowadays, mimicry, hybridity, and ambivalence can still be found in many aspects of life, including literary works that can be used as an objects of research. There is some research that uses those concepts of cultural identity construction : mimicry and hybridity.

For example, a journal of language and literature entitled *Cultural Identity Construction in the Novel East Wind: West Wind by Pearl S. Buck* (Lestari & Neisya, 2022.) and a conference paper entitled *Pakistani-American Muslims Diaspora in Ayad Akhtar's Homeland Elegies* (Busyeiri & Ruslianti, 2022.) Both of the research projects used the cultural identity construction theory by Homi K. Bhabha to analyze the characters in two different novels. Other example are the graduating paper of Islamic State University of Sunan Kalijaga entitled *Cultural Identity Construction of Pakistani Muslim Diaspora as Seen in Wajahat Ali's The Domestic Crusaders* (Widyaningsih, 2020.) The next one is *Cultural Identity Construction of Malcolm X as Seen in Malcolm*

X (Sari, 2021) and *Cultural Identity Construction of Pakistani Muslim Diaspora as Portrayed in Blinded By The Light* (2019) (Firdausia, 2023.) In these graduation papers, the researcher uses diaspora and cultural identity theory by Stuart Hall and cultural identity theory by Homi K. Bhabha.

Meanwhile, the researcher also found the same concepts of cultural identity in Iram Parveen Bilal's movie entitled *I'll Meet You There* (2020). This film portrays an insight of mimicry and hybridity of the character as a diaspora living in a post-colonial world. This film portrays the life of a Pakistani Muslim diaspora family consisting of three members Majeed, Dua, and Baba. This family live in Chicago, United States of America, during the modern era. The character in this film struggling to balance between their two cultural identities as they live in another country. Majeed Khawar is a police officer in Chicago, he struggle to choose between his familial value and his professional life. Moreover, with the terrorism matters that happened during that time, Majeed must swallow his pride and betray his community to infiltrate a mosque as a part of his job. On the other hand, his daughter, Dua, struggles to balance her original identity as she mimic American's way of life and her passion for dance. She is in denial about whether to stay true to her passion, despite the attacks she receives from her family members and the society around her or to follow her familial tradition.

The researcher specifically choosing *I'll Meet You There* (2020) as the object of the research because it provides an example of cultural identity construction and how mimicry and hybridity play crucial roles in shaping the

identities of individuals in a postcolonial setting. It is important to note that the film is not only a personal tale of identity but also reflects broader societal issues such as racism, immigration, and even serves the terrorism issue as a part of the stigma and distrust that arose after 9/11 toward Muslim in America. These caused a discrimination toward Muslim during that time; many tried to hide their real identity and value in order to survive in their new place.

1.2. Research Questions

Based on the background of the study above, the researcher formulates two research questions : What forms of mimicry and hybridity does Dua Khawar from *I'll Meet You There* do? How is her mimicry and hybridity formed?

1.3. Objectives of Study

Based on the research questions above, this research aims to explain about mimicry and hybridity of Pakistani Muslim diaspora as seen in the character, Dua Khawar of *I'll Meet You There* (2020).

1.4. Significance of Study

First, analyzes the film *I'll Meet You There* (2020) as a cultural text that reflects the struggles of the Pakistani Muslim diaspora in negotiating identity within a Western context. Second, to learn more about the film that offers a valuable case for examining how cultural identity is shaped through processes

of mimicry and hybridity, concepts theorized by Homi K. Bhabha. Third, to portray an intergenerational conflict and the clash between traditional values and modern practices, the film provides insights into how diaspora communities redefine themselves in the “third space” of cultural interaction found in the film. From the reason above, the researcher hopes that this paper will be useful to understand about mimicry and hybridity theory by Homi K. Bhabha. Lastly, the researcher hopes that this research will be useful for the following researcher that wants to analyze about mimicry and hybridity of Pakistani Muslim diaspora.

1.5. Literature Review

The researcher does not find research that uses the same objects as this research, a film entitled *I'll Meet You There (2020)*. However, the researcher finds several studies that use the same theory and discuss the same topic as this research.

The first research is a journal of language and literature entitled *Cultural Identity Construction in the Novel East Wind: West Wind* by Pearl S. Buck written by Neisya, Fitria Aprilia and Puspa Lutpiyana Duwi Lestari in 2022. In this research, they use postcolonial theory by Homi K. Bhabha and focus analyze the cultural identity, including; stereotypes, mimicry, ambivalence, hybridity, and how it is experienced by the main character. There are several differences that distinguish this research from the author's research. The first is the difference in the objects used. This research uses the novel *East Wind: West*

Wind by Pearl S. Buck, while the author presents a movie entitled *I'll Meet You There*. Second, the different issues behind the construction of a character's cultural identity. This research focuses on the main character's cultural identity construction, while the author's research focuses on the Pakistani Muslim diaspora's cultural identity in the movie. Most importantly, this research does not include the cause or reason behind the cultural identity construction including the psychological aspect from the character. (Lestari & Neisya, 2022)

The second research is a journal of language and literature entitled *Pakistani-American Muslims Diaspora in Ayad Akhtar's Homeland Elegies*, written by Muhammad Latif Busyeiri and Atikah Ruslianti in 2022. In this research, they use postcolonial theory by Homi K. Bhabha and focus on analyzing the cultural identity, including; mimicry, ambivalence, and hybridity of the character as an immigrant and also highlighting the immigrant's generation and the difference between each generation. The difference that distinguishes this research from the author's research is the difference in the objects used. This research uses the novel *Homeland Elegies* by Ayad Akhtar, while the author uses a movie entitled *I'll Meet You There* by Iram Parveen Bilal. This research does not include the cause or reason behind the cultural identity construction including the psychological aspect from the character. (Busyeiri & Ruslianti, 2022)

The third research is a graduating paper of Islamic State University of Sunan Kalijaga entitled *Cultural Identity Construction of Pakistani Muslim Diaspora as Seen in Wajahat Ali's The Domestic Crusaders* written by Tri Ayu

Widyaningsih in (2020) . In this research, the researcher uses diaspora and cultural identity theory by Stuart Hall. Also, she focuses on constructing cultural identity on the whole Pakistani Diaspora family. Several differences distinguish this research from the author's research. The first is the difference in the material objects used. This research uses a movie entitled Wajahat Ali's novel, while the writer presents a film entitled I'll Meet You There. Second, the different issues behind the construction of a character's cultural identity. This research focuses on the whole diaspora family and their cultural identity construction, while the author's research is focuses on the Pakistani Muslim diaspora's mimicry and hybridity and the cause of it in the movie, especially on the main character. The psychological aspect not mentioned in this research. (Widyaningsih, 2020).

The fourth research is a graduating paper of Islamic State University of Sunan Kalijaga entitled "Cultural Identity Construction of Malcolm X as Seen in Malcolm X, written by Riska Waskita Sari in 2021. In this research, the researcher uses diaspora and cultural identity theory by Stuart Hall. Also, she focuses on constructing cultural identity on Malcolm X. There are several differences that distinguish this research from the author's research. The first is the difference in the material objects used. This research uses a movie entitled Malcolm X, while the writer presents a film entitled I'll Meet You There. Second, the different issues behind the construction of a character's cultural identity. This research focuses on the main character's cultural identity construction, while the author's research is focuses on the main character

mimicry and hybridity and the reason behind it including the psychological aspect. (Sari, 2021)

The fifth research is a graduating paper of Islamic State University of Sunan Kalijaga entitled Cultural Identity Construction of Pakistani Muslim Diaspora as Portrayed in *Blinded By The Light* (2019) written by Zahra Ariza Firdausia in 2023. In this research, the researcher uses postcolonial theory by Homi K. Bhabha and focus analyzing the cultural identity, including; mimicry, ambivalence, and hybridity, and how it is experienced by the Pakistani Muslim Diaspora characters. There are several differences that distinguish this research from the author's research. The first is the difference in the material objects used. This research uses a movie entitled *Blinded By The Light*, while the writer presents a film entitled *I'll Meet You There*. Second, the different issues behind the construction of a character's cultural identity are the background. This research provides a cultural identity construction of Pakistani Muslim diaspora in Luton, England while the author's research focuses on the Pakistani Muslim diaspora's cultural identity in Chicago, US. Other difference is that this paper does not mention about the psychological aspect as the reason behind the cultural identity construction. (Firdausia, 2023)

1.6. Theoretical Framework

In this research, the researcher uses mimicry and hybridity theory by Homi K. Bhabha and film Theory by Amy Villarejo to analyze the Pakistani Muslim Diaspora on Dua Khawar of *I'll Meet You There* (2020). She is a Pakistani Muslim diaspora living in Chicago, US.

1.6.1. Mimicry and Hybridity Theory

The researcher uses postcolonial theory from Homi K. Bhabha. This theory is very helpful for understanding more about mimicry and hybridity of Pakistani Muslim diaspora, as she lives in a new place in Chicago, United States of America and is dealing with her dual identity. In his concept, Bhabha stated that neither the colonizers nor the colonized can be separated from each other. These colonial relations are shaped by various and contradictory forms of belief. Between colonizer and colonized, there is a space or a room which allows the two to interact, and there is also a loose space for resistance. Resistance can never be easily explained because it is specific, incomplete, and ambiguous. This is what then makes colonial identity unstable and always changing.

Homi K. Bhabha's main ideas about postcolonialism focus on concepts including mimicry and hybridity. In his book, Bhabha explains that mimicry happens when people who were colonized start to copy the identity or behavior of the colonizers. But this does not happen in a straightforward way. It takes place in what Bhabha calls the “third space,” a kind of in-between area where new, mixed identities are formed. This act of copying isn't always clear-cut. It

can create confusing and even contradictory results for both the colonizers and the colonized. The imitation is not just about following the colonizers, but also often serves the needs and goals of the colonized people themselves. In some cases, this mimicry even turns into a quiet form of resistance or mockery, because the colonized do not copy everything exactly as expected. Instead, they mix things up, creating something different, and that difference can challenge the power of the colonizers. (Bhabha, 1994)

The next important idea is hybridity. This concept is about the blending or mixing of cultures through interaction and exchange. Hybridity often happens as a result of mimicry when people adopt elements of another culture, but in a way that creates something new and meaningful to them. It is not just about copying one culture or another, but about how different cultural influences come together and eventually form new identities, traditions, and ways of life. These new forms have their own stories and meanings. For example, you can see hybridity in things like how people mix traditional and modern clothing styles, or how food from different cultures gets combined into new dishes. (Bhabha, 1994).

1.6.2. Film Theory

Amy Villarejo stated in her book “Film Basics”, that each camera position can be analyzed in terms of the distance between the camera and its subjects (Villarejo, 2021). There are several types of shooting according to her statement, as follows:

1. The extreme long shot (ELS), in which the human form is hardly discernible;
2. The long shot (LS), in which people may be seen but are nevertheless dwarfed by the surroundings;
3. The medium long shot (MLS), which frames the subject of the image from the knees up;
4. The medium shot (MS), in which the subject is framed from the waist up after a small in-camera movement;
5. The medium close-up (MCU), in which the subject is seen from the chest up while we are a little closer;
6. The close-up (CU), which isolates a certain area of a person (most notably the face);
7. The extreme close-up (ECU), in which just a small piece of the face (an eye, the lips) is visible. (Villarejo, 2021)

1.7. Method of Research

This part explains the methods used in this research, such as the type of research, data source, data collection technique, and data analysis technique.

1.7.1. Type of Research

In this paper, the researcher uses the qualitative research method to analyze the form of mimicry and hybridity of Pakistani Muslim diaspora in *I'll Meet You There*. Qualitative research is used to explain the processes that research subjects experience. It includes not only action, but also cognition,

motivation, or even response. It can also be seen through descriptions in the form of words and language, natural in a particular context, and using various natural methods (Meleong, 1989).

1.7.2. Data Source

The data sources used in this research divided into two parts : the main source and the supporting source. The main source of this research is the movie *I'll Meet You There* (2020) by Iram Parveen Bilal. On the other hand, the supporting data are collected from websites in the form of journals, articles, books, and several graduation papers.

1.7.3. Data Collection Technique

Several steps must be taken to collect the main data. The first step begin with collecting the main data from the film. The researcher watches the film *I'll Meet You There* (2020) repeatedly to identify relevant dialogues, scenes, and character interactions that portray issues of diaspora, cultural identity, mimicry, and hybridity. Second, the researcher taking notes about important dialogues, visual elements, and narrative events are transcribed and categorized to serve as textual evidence for the analysis. Lastly, the researcher would check the secondary data from articles, journals, books, etc.

1.7.4. Data Analysis Technique

In this study, the researcher uses Homi K. Bhabha's Postcolonial Theory to explore how the cultural identity of a Pakistani Muslim family is portrayed in the film *I'll Meet You There* (2020). The analysis involves a few main steps. First, data reduction by selecting and focusing on specific scenes,

dialogues, and cinematic elements that relate to the research objectives (mimicry, hybridity, cultural identity of the diaspora). Second, classifying the collected data into thematic categories, such as mimicry in diaspora experience hybridity in identity formation, and cultural identity construction. Third is the application of the theory, such as interpreting the categorized data using Homi K. Bhabha's concepts of mimicry and hybridity, along with relevant theories of diaspora and cultural identity. Lastly, drawing findings and conclusion from the analysis to answer the research objectives and research questions.

1.8. Paper Organization

The research is divided into four chapters. The first chapter is an introduction to the outlines of its key components, including the background of the study, research question, objectives of the study, significance of the study, literature review, method of study, theoretical framework, and paper organization. Chapter two provides the explanation of its narrative structure, including plot, character and characterization, point of view, and setting in the film. Chapter three presents the main analysis of mimicry and hybridity of Pakistani Muslim diaspora as seen in *I'll Meet You There* (2020) through the lens of postcolonial theory by Homi K. Bhabha. Chapter four concludes the study by summarizing the key insights and findings drawn from the analysis.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

4.1. Conclusion

The purpose of this research, as seen in the first chapter, is to find out the cultural identity construction of Pakistani Muslims in a film entitled: *I'll Meet You There* that has been released by producer Iram Parveen Bilal in 2020. Meanwhile, the research question is, What forms of mimicry and hybridity does Dua Khawar from *I'll Meet You There* do? How is her mimicry and hybridity formed?. To find the answer to the research question, the researcher uses a postcolonial theory by Homi K. Bhabha, which consists of mimicry and hybridity.

In Homi K. Bhabha's theory, the concept of cultural identity construction in the concept of mimicry occurs in colonized land. On the other hand, they also still maintain their Pakistani identity, so their ambivalence arises. In the end, there is no pure culture because cultural identity is actually derived from other cultures. The cultural identity of Pakistani Muslim family characters in *I'll Meet You There* (2020) is rather complex since they are influenced by the dominant new culture. They live between two identities and try to survive and also balance their old identity and their new identity.

4.2 Suggestion

Since the researcher has not found any research paper with the same object, the film *I'll Meet You There* (2020). The researcher suggests the next researcher to use the same film and analyze the character development of the characters in this movie and also the reason behind their identity construction and the factors relation to the diaspora inside of the film. The other side of psychological aspect behind it can be another issue to learn more. Besides identity being the main issue in this movie, analyzing the character development is another main issue portrayed in this movie. Furthermore, the generational gap in this film can also be an interesting topic to learn more by the next researcher.

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