SUDANESE REFUGEES’ IDENTITY IN THE GOOD LIE FILM

A Thesis
Submitted to the Letters and Humanities Faculty
In Partial Fulfillment of the Requirement for the Degree of Strata One (S1)

By:
MUHAMAD ADHI KURNIA
1111026000057

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2015
ABSTRACT


The Good Lie is a 2014 American drama film written by Margaret Nagle, and directed by Philippe Falardeau. The aim of this research is to see the identity construction of Sudanese refugees in The Good Lie film. Using the Descriptive analysis and qualitative method to reveal the findings, thus, this research describes the identity dynamics of three main characters and their identity constructions through Stuart Hall’s basic identity concept and three very different conceptions, and supported by Kathryn Woodward’s identity concept. All the data collected from the script dialogues and the cropped pictures of the film.

The findings of this research explains the identity of someone or a group, in this case the Sudanese refugees affected by two things; life in the past and the future life (the recent life). After the identity construction, this research states that the Sudanese refugees’ identities divided into the sociological subject. This happens due to the life of the Sudanese refugees experiencing the collision of culture and the identity negotiation, those interaction formed and modified the Sudanese refugees’ identity but the subject still has an inner core or essence that is “the real me” based on Hall’s identity concept. However, changes to the identity of the Sudanese refugees are not comprehensive; in this case, all of this refers to the subjects itself how they articulate their latest identity.

Keywords: Sudanese refugees, American culture, identity
APPROVAL SHEET

SUDANESE REFUGEES' IDENTITY IN THE GOOD LIE FILM

A Thesis
Submitted to the Letters and Humanities Faculty in Partial Fulfillment of the Requirement for the Degree of Strata One (S1)

MUHAMAD ADHI KURNIA
1111026000057

Approved by

Advisor:

Arief Rahman Hakim, M. Hum

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2015
LEGALIZATION

Name: Muhamad Adhi Kurnia
NIM: 1111026000057
Title: Sudanese Refugees’ Identity in The Good Lie Film.

The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on November 11th 2015. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of strata one.

Jakarta, November 11th 2015

Examination Committee

1. Drs. Saefudin, M.Pd.  
   NIP. 19640710 199303 1 006  
   (Chair Person)  
   Signature  
   Date  

2. Elve Oktasiyani, M.Hum.  
   NIP. 19781003 200112 2 002  
   (Secretary)  
   Signature  
   Date  

3. Arief Rahman Hakim, M. Hum  
   (Advisor)  
   Signature  
   Date  

4. Inayatul Chusna, M.Hum.  
   19780126 200321 2 002  
   (Examiner I)  
   Signature  
   Date  

5. Ahmad Zakky, M.Hum  
   (Examiner II)  
   Signature  
   Date
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, October 2015

Muhamad Adhi Kurnia
ACKNOWLEDGEMENT

Bismillahirrahmaanirrahiim.

First, all praises to Allah SWT, the lord of the world. Thanks for his guidance, grace and deepest mercy. The pour of blessing lead the writer to finish this thesis. Shalawat and Salam always devoted to our Prophet Muhammad (peace be upon him) who gave us his love and guideline to be a good person.

Then the writer would like to say his gratitude and thankfulness to:

1. Prof. Syukran Kamil, M. A, The Dean of Faculty of Letters and Humanities.
2. Drs. A. Saefudin, M.Pd, the Head of English Letters Department.
3. Mrs. Elve Oktafiyani, M.Hum, the Secretary of English Letters Department.

The writer would like to express his gratitude to his advisor Arief Rahman, M. Hum, for his inspirations, tolerance, encouragements, critiques, and sincere guidance, may Allah bless him and his family. Thus, the writer would like to say thanks to his thesis examiners, Mrs. Inayatul Chusna, M. Hum., and Mr. Akhmad Zakky, M. Hum., for their time and guidance in thesis examination.

Deep inside the writer heart, he dedicated this thesis to his beloved parents: Syamsurizal and Siti Aminah, thanks for their love and patience in caring him and to his beloved brothers and sister: Khairunnisa, Muhamad Subagja and Muhamad Himawan, may lots of love and Allah’s bless always be with us.

The writer also would like to take this opportunity for expressing his deep and sincere gratitude and thankfulness. All of the lecturers in English Letters Department for their valuable knowledge, all the librarians of Letters and
Humanities Faculty and State Islamic University for the service, and Miss Yesika, the Secretary Staff of English Letters Department for her sincere assistances. For Fasya Febriandini, thanks dear, for your time in checking my grammar and for the love we share. For Muhammad Noval and Gita Irawan, thanks for giving advices to the writer. All beloved friends in English Letters Departments, Music of English Letters, Literature Class, RUSABESI and also best roommates, Iwa Wiwaha and Armawansyah. Thanks for both joy and sorrow.

And the last for all people who helped the writer to finish this thesis that cannot be mentioned one by one. Thank you for the kindness and inspiration. May Allah’s bless be with us.

Jakarta, November 2015

The Writer
# TABLE OF CONTENTS

ABSTRACT ........................................................................................................ i

APPROVAL SHEET .................................................................................. ii

LEGALIZATION ................................................................................... iii

DECLARATION ....................................................................................... iv

ACKNOWLEDGEMENT ........................................................................... v

TABLE OF CONTENT ........................................................................ v

CHAPTER I INTRODUCTION .................................................................. 1

A. Background of the Study ................................................................. 1

B. Focus of the Study ......................................................................... 5

C. Research Question ......................................................................... 5

D. Significance of the Study ............................................................... 5

E. Research Methodology .................................................................. 6

1. The Objective of Research ........................................................... 6

2. The Method of Research ............................................................ 6

3. The Technique of Data Analysis ............................................... 6

4. The Instrument of the Research ............................................... 7

5. Unit of analysis ........................................................................ 7

6. Time and Place ......................................................................... 7

CHAPTER II THEORITICAL FRAMEWORK ................................... 8

A. Previous Research ........................................................................ 9

B. The Concept of Identity .............................................................. 11
C. Characterization ................................................................. 16
   1. Characterization Through Appearance .......................... 17
   2. Characterization Through Dialogue ............................... 18
   3. Characterization Through External Action ...................... 18
   4. Characterization Through Internal Action ...................... 19

CHAPTER III RESEARCH FINDINGS ........................................... 20
A. Data Description ............................................................... 20
B. Data Analysis ................................................................. 21
   1. The Construction of Sudanese Identity ......................... 21
      1.1. Sudanese Ethnicity ................................................. 22
      1.2. Sudanese Culture ................................................. 23
      1.3. Sudanese Lifestyle ............................................... 25
      1.4. American Culture ............................................... 27
      1.5. American People ................................................. 28
      1.6. American Lifestyle .............................................. 31
   2. The Constructed Identity of Sudanese ......................... 33
      2.1. Culture and Ethnicity .......................................... 33
      2.2. Work and Education ............................................ 36
      2.3. Lifestyle .......................................................... 37
   3. Identity Subject of Sudanese Refugees ......................... 38

CHAPTER IV CONCLUSION AND SUGGESTION ................... 41
A. Conclusion ................................................................. 41
B. Suggestion ................................................................. 42
CHAPTER I
INTRODUCTION

A. Background of the Study

Film as a work has an important role in recording the phenomenon happens around us. Film can reflect on many aspects, such as history, biography, ideology and others. While traditional historical documents tend to privilege great events and political leaders, historians now use other records to discern the lives of ordinary people: census records, accounts of harvests and markets, diaries and memoirs and local newspapers. Film is able to represent the viewpoint of an event simpler than making it as a document of a great event.\(^1\)

Film can reflect social context or social dimension for several reasons. Film has recorded political processes, post-war circumstances, multiculturalism events and others. Filmmakers are members of society and this caused the making of the film cannot be separated from the filmmakers' social experience.\(^2\) The well-known country with multiculturalism culture or society is United States. Since early 17th century, the forced immigration of African Americans brought a strong new cultural influence on the growing nation. During slavery and increasingly afterward, African Americans have shaped the country's culture, contributing

\(^1\) [http://historymatters.gmu.edu/mse/film/socialhist.html](http://historymatters.gmu.edu/mse/film/socialhist.html) (Accessed on May 3rd, 2015, 02:30 pm)

significantly to the arts, science, politics, sports, medicine, the law, and virtually
every other field.³

The other contribution from African American is in the film industry. The
development of African American in film industry is quite good, mostly they
made the film that tells the history, discrimination, post-war situation or even
protest against injustice.

African American cinema contains such stereotypes as well as challenges
to these images made by directors, writers, actors and producers of various
nationalities, races and ethnicities that aim to present people – with the
simplicity and past complexity of any people or any person.⁴

According to the statement above, films with the theme of
multiculturalism (African American) have their own style, especially when the
film was made by the various kinds of people in each field. In this study, the
writer will discuss the multiculturalism movie named The Good Lie. The Good
Lie is a 2014 American drama film written by Margaret Nagle, and directed by
Philippe Falardeau, filmed in Atlanta, Georgia and South Africa. It Produced by
Alcon Entertainment, Black Label Media, Blue Sky Films (Kenya), Good Lie
Productions, Imagine Entertainment, Reliance and Reliance Entertainment.⁵

The film tells us about the history of Sudanese refugees. The Young
victims of Civil war in Sudan that began in 1983 traveled as many as a thousand
miles on foot in search of safety. Then they get help in Kakuma refugee camp in

---
³ Richard T. Alpert, Ph.D. One Nation, Many Cultures
May 3rd, 2015, 05:20 pm)
⁴ Jill Nelmes, Introduction to Film Studies (fifth edition), (New York: Routledge, 2012),
p. 332.
⁵ http://www.imdb.com/title/tt2652092/ (Accessed on May 4th, 2015, 11:30 am)
Kenya. Mamere and Theo are sons of the Chief in their village in Southern Sudan. When an attack by the Northern militia destroys their home and kills their parents, eldest son Theo is forced to be the Chief and lead a group of young survivors, including his sister Abital, away from danger. In their journey to Kakuma refugee camp in Kenya, they meet other fleeing children, forging a bond with Jeremiah, who, at 13, is already a religious man, and Paul, whose skills become essential to their survival.

Thirteen years later, they are given the opportunity to leave the camp and stay in America. Upon arriving in Kansas, they are encountered by Carrie Davis, who has been told to help find them jobs. However, it is not an easy task, when things like straws, light switches and telephones are brand new to them. Although Carrie has successfully kept herself from any emotional relation, these refugees, who desperately require help navigating the 20th century and rebuilding their lives, but need that relation. Therefore, Carrie begins on her own, seeking the help of her boss, Jack.

Through Jack, they learn many things; one of them is to smile to their boss whatever he commands them. Jeremiah once denies the statement because he thinks it is a lie. Here, Jack starts to introduce them about American’s culture. There are so many foreign cultures should they encounter in the work, the rules of the government or the civil society association. Thus, they must know which the identities they belong and they do not belong.

They have to face a new culture, and it makes them shock enough. The condition of American culture contradicted with Sudanese culture. In Sudan or
Kakuma refugee camp, the Sudanese must have live in a group and lead by the oldest man (chief). Yet, they have to be separated in America and no longer live as a group. Afterwards, Jeremiah who works in supermarket and he has to throw some expired food. He got confused because in Sudan or Kakuma refugee camp, people must live with the food, which is not much, and still have to share with the group. Therefore, they experienced a cultural shock identity then they began to accept the changes and at the end, they have to determine how the real identity they have.

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation. This view problematises the very authority and authenticity to which the term, 'cultural identity', lays claim.6

From Hall’s7 statement above, identity is problematic and hidden thing. Then, he tells us that we ourselves should think that our identity or people identity as a production, it means identity is something dynamic, can change, and in process. Related to the film and Hall’s statement, the writer interested to conducting research that discusses three main character's identity and the identity dynamics of them, they (the Sudanese) received sanctuary to stay in America. They must begin to determine their construction of identity, as the recipient of cultural change.

---

7 Stuart McPhail Hall, cultural theorist and sociologist who lived and worked in the United Kingdom from 1951.
Based on the explanation above, the writer tries to understand, analyze, and describe the Sudanese refugees’ identity in American culture and see the identity dynamics through three main characters in *The Good Lie* film. This research argues how the Sudanese refugees recognize their own identity in *The Good Lie* film through identity concept by Stuart Hall and Kathryn Woodward.

**B. Focus of the Study**

According to the explanation in background of the study above, the writer focuses on analyzing how the Sudanese refugees’ know their own identity appeared in *The Good Lie* film after the identity dynamics.

**C. Research Question**

Based on the issues in background of the study, the writer tries to analyze Sudanese refugees’ identity in American culture through three main characters in *The Good Lie* film after the identity dynamics and the question:

*How the Sudanese refugees’ identities constructed in *The Good Lie* film?*

**D. Significance of the Study**

*The Good Lie* is a film based on true history, and uses the real Sudanese refugees. As the director said, “I wanted to make this as real as possible. This needed to be a reminder that heroism is not just about soldiers and firefighters, but about kids without any means or resources finding a way to survive.” - Director Philippe Falardeau. This research signifies how the identity of Sudanese as the refugees who live in American culture, the writer states that this research will

---

8 http://www.thegoodliemovie.com/# (Accessed on May 10th, 2015, 02:41 pm)
show how the Sudanese refugees’ identity constructed in *The Good Lie* film after the identity dynamics.

E. **Research Methodology**

1. **The Objectives of Research**

   The objective of this research is to know the establishment of Sudanese refugees’ identity, which appeared through three main characters (Sudanese) in *The Good Lie* film.

2. **The Method of Research**

   Based on the issues that have been told above, the writer uses descriptive analysis and qualitative methods that give specific attention to the data, which have correlation with the context. The first step is collecting the data from many library sources, then analyzing the data with the approach above, finally is concluding the result.

3. **The Technique of Data Analysis**

   The writer uses *The Good Lie* film as a primary source in this research. In addition, the secondary sources are from books, article, online journal, and others. The writer begins with collecting some source of the data, the data itself and classified it into some categories, then analyzing descriptively. Thus, the second step is the writer will identify the data, after that the writer analyzes the data from the movie especially through the three main characters. After those steps are carried out, the writer writes the analysis and the conclusion in the last step.
4. The Instrument of the Research

The writer uses himself as the main instrument of the research. There is no distance between the subject and the data research.⁹

5. Unit Analysis

The unit analysis of this research is a *The Good Lie* film written by Margaret Nagle, and directed by Philippe Falardeau, filmed in Atlanta, Georgia and South Africa. It produced by Alcon Entertainment, Black Label Media, Blue Sky Films (Kenya), Good Lie Productions, Imagine Entertainment, Reliance and Reliance Entertainment.

6. Time and Place

This research is conducted in the Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University, Jakarta. To mention the time of the research, this research is began in the academic year of 2015.

---

CHAPTER II
THEORITICAL FRAMEWORK

In this chapter, the writer will explain some theories and facts used to analyze the data and answer the research question; *How the Sudanese refugees’ identity constructed in The Good Lie film?* First, the identity concept by Stuart Hall to analyze how the identity of Sudanese as refugees in America appeared in the movie. Thus, the research will supported with the elements of analysis such as character, characterization, and setting to strengthen the analysis.

To answer the research question, the writer identifies the culture from Sudanese and America, this step refer to Stuart Hall concept; as being and as becoming concept of identity. Thus, the writer uses the life in Sudan and Kakuma refugee camp as the past of the Sudanese identity and uses the American culture as the future of Sudanese identity, which the American culture contradicted with the Sudanese culture in the film. Then the writer divide the Sudanese Refugee identity into two types; essentialist and non-essentialist; this step supported by Woodward Essay. Finally, the writer applies it to three very different conceptions of identity by Stuart Hall: those of the (a) Enlightenment subject, (b) sociological subject, and (c) post-modern subject. This chapter guides to analysis result in the next chapter.

A. Previous Research

The research that takes *The Good Lie* film by Philippe Falardeau as corpus is rarely founded. However, the writer takes two research with similar
discussion about Identity. The first one is “Konstruksi Identitas Budaya Masyarakat Imigran Turki di Jerman dalam Film “Kebab Connection”” which researched by Aditya Ari Prabowo in 2008 at University of Indonesia, and the second one is “Identity Analysis of India Descents in America in The Mistress of Spices Film” which researched by Tuti Zakiyah in 2010 at State Islamic University Syarif Hidayatullah Jakarta.

The first research discusses about the Turkish identity as an immigrant in Germany that presented in Kebab Connection movie. Thus, the presence of some scenes, the conflict between the characters and the plot, especially when the combined spot between King of Kebab Restaurant and Taverna Bouzuki is the existence of a compromise of the problem that occurred. Moreover, it is also a proof of the multicultural cultural identity, which is displayed in this film. Then, the writer conclude through this film that the identity of Germany-Turkish received as a new identity in the culture of German multiculturalism.

The second research discusses about the identity of India descents in America. The result of this research is about what identity is and how these Indian Immigrants deal with their identity with different conflicts they face as minority community in the United States. In addition, the writer found that there are three characters of India descents that have common conflict that is identity, when living in America as reflected in the film, they are: Tilo, Geeta and Jagjit. Each of the characters and scenes of this film express the identity conflict he or she deals with living in America, such as confronting with new culture, generation gap, and
being unaccepted. Through the three characters and their conflicts, the writer can conclude that identity is something that always transform.

Both the research explains that the identity of someone who met with the new culture and environment shall be change; it comes from the influence that she or he gets. Most of probability, culture is one of the biggest influence in identity formation of someone. Then, they use the identity concept to see the change of someone identity. In those researches, they find out how identity of someone such a production that never complete, always in process, and always constituted.

In this case, the writer is using the previous research for the guiding line for this research. Moreover, to make this research different and more detail, the writer tries to give explanation and understanding about the identity construction process. The writer uses Stuart Hall’s identity concept (as being and as becoming of identity concept), then the writer sees the identity dynamic through the three very different conceptions of identity also by Stuart Hall, in the last the writer divide the Sudanese Refugee identity into two types; essentialist and non-essentialist; which refers to Woodward Essay.

The difference between this research and the previous are, the object and the discussion in the research; the first one analyze the Germany as the multicultural nation then the second one analyze India descent identity as a minority in America. The most striking difference that in the research the writer discusses the identity dynamics are present in the corpus. Although the author does not deny there are some similarities in some aspects of the work.

**B. The Concept of Identity**
The identity concept uses in this research is the result of Stuart Hall and Kathryn Woodward thought, and it is suitable for using in this research. For this chapter, the writer also uses some article, essay and journal to support the research, here a brief description:

1. The concept of identity from Stuart Hall: “It is a matter of ‘becoming’ as well as ‘being’. It belongs to future as much as to the past. It is not something which already exists, transcending place, time, history and culture,” and three very different conceptions of identity: those of the (a) Enlightenment subject, (b) sociological subject, and (c) post-modern subject. These concepts precise enough to be used in analyzing the corpus data and supported by some writings of Stuart Hall about cultural identity.

2. The concept from Woodward’s essay in book named Identity and Difference. It says; identity divided into two types; essentialist and non-essentialist. First is essentialist, this type seen identity as fixed and unchanging. The second is non-essentialist, this type said that identity is relational, thus, for the non-essentialist type, identity is unfix and changeable.

The concept of identity is related with cultural identity; both are discussed in cultural studies. The identity is not simple or unproblematic. Hall excerpted

---

Mercer quote in his essay; *Mercer observes, “identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty”* (Mercer, 1990, p. 43). Therefore, it makes identity important to discuss. Every people have different identity and his or her ways to maintain it. Identity can be formed from our nationality, ethnic, social class, community, gender, and sexuality. Moreover, someone identity is related with the past and the future.

Identity is a powerful organizing presence in social life today—a social fact, or so it would, at least, seem. Whether measured by the amount of energy individuals expend claiming, cultivating, expressing, or bemoaning the lack of it or by the amount of attention devoted to it by institutions that profess to address or are said to reflect popular interests and issues, it is clear that being, in the sense of belonging—to ethnic, national, religious, racial, indigenous, sexual, or any of a range of otherwise affectively charged, socially recognizable corporate groups—is among the most compelling of contemporary concerns.

Hall appraises the identity is a social process that can be changed and adapted with the situation. The concept of identity in this research refers to this concept: “It is a matter of ‘becoming’ as well as ‘being’. It belongs to future as much as to the past. It is not something which already exists, transcending place, time, history and culture.” He tells that cultural identity can be identified through two perspectives; identity as an essential thing, static and unchangeable (identity as being) and identity as the opposite from the previous, which is dynamic and changeable (identity as becoming). The identity of someone is a

---

15 Hall (1990), *Loc. Cit.*
production that never complete, always in process, and always constituted. Stuart Hall also gives his idea that about these two kinds of identity; first is identity as being or self-subjectivity (which offers a sense of unity and commonality) and second is identity as becoming (or a process of identification, which shows the discontinuity in our identity formation).¹⁷

In this research, for the first concept used here is as being and as becoming concepts, authors will implement it as a foundation made of construction on their past as a Sudanese living in Sudan or in the Kakuma Refugee Camp, this is related to as being the concept that a person's identity influenced by the past of a person. Meanwhile, the construction of American culture is based on the concepts as becoming, in which he explained that a person's identity is associated with new things, the future (the recent condition) like a new environment, a new culture etc.

Thus, in Hall’s Essay The Question of Cultural Identity, he distinguish three very different conceptions of identity: those of the (a) Enlightenment subject, (b) sociological subject, and (c) post-modern subject. The first, the enlightenment subject was based on a conception of the human person as a fully centered, unified individual, endowed with the capacities of reason, consciousness, and action. The second is sociological subject which said that identity is formed in the "interaction" between self and society, The subject still has an inner core or essence that is "the real me," but this is formed and modified in a continuous dialogue with the cultural worlds "outside" and the identities which they offer. The very process of identification, through which we project

¹⁷ Hall Ibid.
ourselves into our cultural identities, has become more open-ended, variable, and problematic. This produces (the last) the post-modern subject, conceptualized as having no fixed, essential, or permanent identity. Identity becomes a "moveable feast": formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us.\(^\text{18}\)

In the second step, Hall’s three very different conceptions in this study will identify and construct the Sudanese refugees’ identity. The implementation of this concept will refer to the characterization and background scene of each plot, which affected the Sudanese refugees’ identity construction, and this step related to the previous Halls basic identity concept that have been mentioned before because the construction also affected by the past and the future (recent life) of the subject. In addition, through the explanation above the writer decide which the Sudanese refugees’ identity position in the three very different conceptions. These concepts from Stuart Hall will be supported by Kathryn Woodward essay. This essay also discusses about the identity concept, and has a same focus on identity construction with Halls identity concepts.

Based on Woodward in *Identity and Difference* about how to understand what involved in the construction of identity. She tells that construction of identity need a conceptualization (The concept about identity) in order to understand how it works. Besides, Woodward says that the identity divided into two types; essentialist and non-essentialist. First is essentialist, this type seen identity as fixed and unchanging. These claims are based on nature; for example, ‘race’ and

\(^{18}\) Hall *Ibid.*
kinship in some versions of ethnicity. However, often the claims are based on an essentialist version of history and of the past. The second is non-essentialist, this type said that identity is relational, and difference is established by *symbolic marking* in relation to others. In addition, for the non-essentialist type, identity is unfixed and changeable.\(^{19}\)

Thus, the construction of someone identity throughout life based on someone different experiences that he or she is struggling within the social life and what kinds of society influence him or her, As mentioned by Woodward:

> The concept of identity raises fundamental questions about how individuals fit into the community and the social world and how identity can be seen as the interface between subjective positions and social and cultural situations. Identity gives us an idea of who we are and how we relate to others and to the world in which we live.\(^{20}\)

According to Woodward statement, identity of one person can be reflected through one way of representing him or herself within the society whether socially or culturally. After identification of the identity of Sudan and the new things that will sway (in this case is the American culture), and identify the dynamics of identity that happened, the authors use the concept of identity belonging to Woodward, this concept is used to see how a Sudanese at last realize their latest identity. By looking at the changes that occur in their life and separating their identity between the essential and non-essential, the writer use Woodward’s concept of identity because it considered very suitable to give a final conclusion for this study. Therefore, we will be able to conclude what is actually going on Sudanese identity refugees shown in *The Good Lie* film. In the application

\(^{19}\) Woodward, *Loc. Cit.*

identity concept, the author will use the intrinsic approach through characterization.

C. Characterization

In this research, the writer analyzes the movie issues through character and characterization element. Character is one of the intrinsic elements contained in the fiction. Character is a person created for a work of fiction. Characterization differs according to the actor, the character, the screenplay, and the director. To be interesting, character must seem real, understandable, and worth caring about. By film, the directors should enchant the audience through their chosen character. Through the character, we found some evidences that the character have their own ways to show to us how they should be. Welles gives us information about characters’ action and thoughts that we could have figured out ourselves from watching the action.

Characterization has the way to develop the main idea of the character. There are seven points of the characterization from film which each point offer the easiest way to see the point of character. However, the writer uses only four characterization which have the suitable ways with the theory and corpus. Based on Boggs and Petrie, there are the characterization for this research.

---

24 Barsam, Loc. Cit.
25 Boggs, Loc. Cit.
1. Characterization Through Appearance

The appearance of a figure or a character in a film is very important, because assessment or the first impression of the audience to the character is seeing through appearances. The presence of a character with a distinctive appearance, it will be easier for people to understand the role of the character in the film. We will have subjective assumptions in assessing characters; we usually assess the things that build character appearances such as face shape, body shape, and clothing or even through their gestures.

Our first impressions on a character may be wrong; this assumption is not fixed and can be change during the watching movies. However, the formation of character through the appearance is an important aspect in this case.


A dialogue occurring among the characters in the film, showing a manner of speaking of each character. In the assessment of a character through dialogue, the audience usually is able to understand the thinking of these figures, see the attitude of the character, hear the pitch and pause patterns of their speech and even see the emotion in every speech and every character's emphasis when talking. The use of grammar, choice of words and possibly a dialect when characters speak in the film, are able provide a basic overview of the characters background, such as the
background of the economic background, social environment, educational background, and mental processes.

3. Characterization Through External Action

The assessment of personality of a character in the film is not only seen from the appearance itself. This case will continue to the analysis of the characters actions. The action appears from these characters is an important instrument in seeing the true nature and correct the initial assessment which only through the looks of appearance. Although appearance is an important measure of a character’s personality, appearance are often misleading. Perhaps the best reflections of character are a person’s actions. It must be assumed of course, because in the film, the real characters are more supported with the instruments of the plot which they do for a purpose, and every motives that consist with their overall personality.

4. Characterization Through The Internal Action

The next phase of characters actions is the analysis of the characters internal actions. Characters in the film are usually asymptomatic or turbulence within him, it is not immediately appear, but implied from facial expressions, body hoist and other expressions. This case continues in the inner symptom of a character such as thoughts, emotions secret, unspoken thoughts, daydreaming, aspirations, memories, fears, and fantasies. The most obvious way in which the filmmaker reveals the inner
reality is to give a vision, sensitivity of the feelings in mind so that we see
or hear things that are imagined or thought by the character.
CHAPTER III

RESEARCH FINDINGS

A. The Data Description

*The Good Lie* is a 2014 American drama film written by Margaret Nagle, and directed by Philippe Falardeau, filmed in Atlanta, Georgia and South Africa. It is produced by Alcon Entertainment, Black Label Media, Blue Sky Films (Kenya), Good Lie Productions, Imagine Entertainment, Reliance and Reliance Entertainment. The film presents about Sudanese Refugees who moved from their homeland, Sudan to Kakuma refugee camp then to their new sanctuary, USA. This case makes their identities are changing.

The case begins when they live in their village (South Sudan), the biggest impact in forming their identities are the history of ancestors, culture, the traditions and environment. Then they move to Kakuma refugee camp and live there with other refugees from North Sudan, the changes that occur in this movie are not many here, they begin to recognize another tribe, get a little education, receive clothes and recognize the camp administrators were white skinned. When they move to USA, they have to face a new culture, and it makes them shock enough. The condition of American culture contradicted with Sudanese culture. In Sudan or Kakuma refugee camp, the Sudanese must have live in a group and lead by the oldest man (chief). Yet, they have to be separated in America and no longer live as a group. They try to construct their identity with some steps to get their new identity. They experience many changes, either intentional or not. The
changes they do to adapt with the American culture. There are many things to consider and negotiate with their own selves. In this chapter, the writer focuses on the construction of Sudanese Refugees identity through the three main characters in *The Good Lie* Film.

B. The Data Analysis

1. The Construction of Sudanese Identity

In this section, the writer will discuss about the things, which have a role in the construction of Sudanese Identity. The process of recognizing identities are always closely linked with the past and the future. By the adjustments on previous review in chapter II, the approach in the discussion will be carried out with a discussion of identity characterization. The discussion about the identity of Sudanese immigrants will be constructed through three main characters namely, Mamere, Paul and Jeremiah. This section refers to the concept of identity from Stuart Hall: “It is a matter of ’becoming’ as well as ’being’. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture.” The emphasis in this section is the explanation about the influences of the past and future to the identity construction of Sudanese Refugees in *The Good Lie* film. In addition, this section may refer to the setting of a place in the film.

1.1. Sudanese Ethnicity
In the film, the writer finds that Sudan as a tribe has a habit living as a group and led by the oldest man in it, this is a heritage of the tribe of Sudan. Moreover, there is a game, in which the children have to memorize the names of their ancestors consecutively. In *The Good Lie* Film, after the massacre in the village of South Sudan, some children who survived have to form small groups and seek asylum. Theo leads this group after the massacre as the evidence below.

> Theo: *There is no one left but us.*
> Abital: *You are a chief now.*  

*(Evidence 1, *The Good Lie*, 00:07:07)*

In the journey, they meet another tribe from North Sudan. They have the same experience about the massacre; they are the victim of it. Mamere became a chief of this group, and he must embark on a journey as an orphan to seek asylum. He is required to lead the group when Theo (previous chief of this group) surrendered to the soldiers to rescue the group members.

> Abital: You are a chief now (to Mamere).  

*(Evidence 2, *The Good Lie*, 00:22:46)*
The writer finds from **Evidence 1** and **Evidence 2**, this habit is quite strong binding the Sudanese. They still live as a group after integrated with Paul and Jeremiah from North Sudan. This group with the same background or history has created a strong brotherhood among it. The writer finds from the film that the Tribe Sudan will not be easy to let go of their ethnic identity, which live in groups and led by the oldest man in it. This is the past, which constructs the Sudanese refugees’ identity.

1.2. Sudanese Culture

The Sudanese have a good habit; the writer finds that the Sudanese are usually sharing with other people. The habit to share with those in need has become a culture for the Sudanese. Even in difficult circumstances, this would not be denied as evidence above shows it. Sharing is also very closely related to religious teachings, which as we know that the Sudanese tribes obedient to the teachings of their ancestor or religion.

The Sudanese share their foods in poverty and limitations.

*(Evidence 3, The Good Lie, 00:19:37)*

The writer finds this habit constructed from their experience of the survival, after the massacre the Sudanese group experiences the trouble in fulfill their needs of food or water. Later, the Sudanese knows how the pain of live in the poverty. Then, this group gathered at Kakuma Refugee
Camp, and joins larger society, they began using second hand clothing, and got a little education. They should share with other refugees, because they live in poverty and limitations. Thus, sharing with other people becomes the part of Sudanese culture.

Later in the film, the writer finds Sudanese refugees adhere to the Christian religion. They are very obedient to the religion rules, and have a positive attitude in accordance with the teachings of his religion.

Jeremiah: May I see? (to Mamere). I am Jeremiah and this is Paul. I’ve been telling him of Moses but he does not believe me. Moses lives in this book.  
Evidence 4, The Good Lie, 00:13:29)

The presence of bible in this film and some scenes of religious activities became the evidence of how the beliefs from Sudanese. The example of a very religious person from Sudanese refugees is Jeremiah. In his life, starting from the beginning of meeting with a group of North Sudan,

Jeremiah described as one who follows the religious orders and his conscience. While in Kakuma refugee camp, he often did a sermon in front of Christian pilgrims there. He thanked to God as he heard the information that his group and him are going to Kansas City, America. While in
America he got a job as a waiter in a supermarket along with Mamere, and he often visited the church for worship.

1.3. Sudanese Lifestyle

In the journey to Kakuma refugee camp, the writer finds the Sudanese’s way of survive, they depend on nature. As a Sudanese, the little group inherited the ethnic traditions of their ancestors, they fulfill their needs with depending to the nature such as farming and hunting it enables them to survive. Here is some evidence of a small group of Sudan's survival.

![The Sudanese hunt in the journey to Kakuma.](Evidence 5, The Good Lie, 00:08:14)

In the life of Sudan, they only fulfill their needs sufficiently. They only hunt for today's needs without compromising the needs of tomorrow. This is the way of life of Sudan to fulfill its needs from day to day. However, when they lived in Kakuma Refugee Camp, they are dependent on the supply of food in the camp. The need for food in Kakuma is guaranteed; at least they no longer hunting, they only need to cook.
The Sudanese prepare (cook) their own food

(Evidence 6, The Good Lie: 00:27:54)

Sudan as a tribe is living in small group. They are almost impossible to interact with the tribe / other nations. By the life depends on nature, such as hunting and farming, the Sudan has been self-sufficient for life, and it makes them quite closed to all the progress made, such as education, technology and others. This case can be seen through statement from Jeremiah as a narrator below;

Narrator: When we were little, we did not know many things. We did not know the world was big, or that it was different from us. We only knew our villages in Sudan, which had been there for thousand years. I should say Southern Sudan for we were soon to learn that was an important distinction.

(Evidence 7, The Good Lie, 00:02:25)

From the statement of the narrator above, the authors prove the intent of the subtitles previously mentioned. Sudanese tribe lives in the rural place, far away to the modern cultural interaction. Thus, the writer finds some evidences to support the statement, which shows below.
Paul: *She’s talking alone.* (To carry while she is calling on her phone)

*(Evidence 8, The Good Lie: 00:39:05)*

Carrie: *You are here. Why didn’t you answer the phone? I’ve been calling you.*

Mamere: *For a job hunt? We waited by the window, but we did not hear your call.*

Carrie: *No, I call you on this. This is a telephone. Do you know what telepon is?* *(Evidence 9, The Good Lie, 00:44:56)*

1.4. American Culture

On the arrival of Sudanese refugees in America, I find that people who live in the United States are described as legally required, and comply with the law without exception. This culture binds every person who lives in the United States, not least the Sudanese refugees. This led to their separation from their sisters, Abital Deng. This finding is supported by evidence below.

Mamere: *Yes, but she belongs on the Kansas City list.*

INS employee: *Right, but not anymore. INS rules are that females have to be placed with families. A family in Boston wants to take her.*

Mamere: *But this is her family. You cannot take her from us.*

INS employee: *Those are the rules.* *(Evidence 10, The Good Lie, 00:33:33)*

I also found that Americans are hardworking and professional at their job. It can be seen from the attitude of some American people in the next section.
1.5. American People

1.5.1. Carrie

The first, *The Good Lie* film showed us Carrie, a woman from the job seeker institution. Furthermore, we get to know the figure of Carrie in conversation along with Mamere the way as shown below.

Mamere: *May I ask you, let me say, where is your darling?*

Carrie: *My darling?*

Mamere: *Your husband.*

Carrie: *Oh, no, no. I'm not married.*

Mamere: *If you do not have a husband, then it is your children who provide for you?*

Carrie: *No. I don't have any children. I'm not married. I provide for myself.*

Mamere: *Your survival skills are very impressive.*

Carrie: *Thanks.*

*(Evidence 11, The Good Lie, 00:38:23)*

From the conversations and the picture above, we can assess easily how the figure of the American independent woman described. She lives alone and not married, they fund the needs of their own lives. In addition, we can see how the reaction of the Sudan when knew it. The survival skill of Carrie makes the change to Sudanese perspective about life in America. Someone must have a job and depend on their skill to survive.

Then, Carrie introduced fast food to Sudanese refugees featured in this film; the first interaction of Sudanese refugees with fast food was Mc. Donald’s, it is enough to show that living the American culture very practical and instant. They pay for the life’s service.
1.5.2. **Jack**

Carrie gets a trouble in seeking job for Sudanese refugees. Americans are reluctant to accept inexperienced workers. Sudanese refugees brought to the man named Jack, therefore Jack helped Carrie to find jobs for the Sudanese refugees.

Jack : *That’s it. Potential employers want to see you smile. You can stop now.*

Mamere : *To smile without meaning it, is that not insincere?*

Jack : *Oh, yeah. It’s total a bullshit. But, Americans like it and that’s where you live now, so it’s what you’ve gotta do.*

*(Evidence 12, The Good Lie, 00:48:26)*

Jack began to teach little by little about American life and the world of work. He started with a "fake smile" in which he explained that the fake smile is needed in American life especially in the world of work.

Jack : *Now Listen, this important. Since you have a little or no experience, you have to impress upon any potential employer how good you’d be at any given job.*

Mamere : *But that would be a lie.*

Jack : *As long as you can back it up with hard work, it’s not lying.*

*(Evidence 13, The Good Lie, 00:48:41)*

Based on the evidence the writer finds that the Sudanese refugees try to deny on it. Because to smile without meaning is a lie and it is not appropriate with the Sudanese belief. But after Jack’s explanation, the Sudanese try to understand and adapt with it.

1.5.3. **Pamela**

Sudanese refugees in *The Good Lie* film should live apart from her sister that Abital Deng. They are placed in Kansas, and they nurtured or cared for by Pamela, a woman from Faith Based Charities. They are not
familiar with all the existing facilities; here Pamela introduces several rooms, facilities and functions to the Sudanese refugees. He also made a Jelly for Sudanese refugees.

Pamela: *We have a lot to cover. This is your fridge. You got your cabinets up here, your stove top. And I made you this. Okey-doke. Follow me.*

*(Evidence 14, The Good Lie, 00:41:24)*

Pamela: *This is your bedroom. Cozy, huh? These bunk beds were just donated to my church, so I snagged them for you. They should do the trick. See this? If you flip it up, the light comes on. Isn't that great? There's one of these in every room.*

*(Evidence 15, The Good Lie, 00:41:43)*

However, to be familiar with all the amenities are there, it is not easy and quick for Sudanese refugees. The new things are not available in their homeland or in the Kakuma Refugee Camp; it is completely strange to them. They must adapt with all those modern facilities for living in America.

1.5.4. **Nick Contas (The Boss of Mamere and Jeremiah)**

Mamere and Jeremiah were placed in super market as a waiter, in the super market, Mamere and Jeremiah; they get a cultural shock, when
they have to throw away expired food. In addition, they began using the false identity (name) to adjust to the American environment.

Nick: This is where you throw the old food so you can restock the shelves with the new food.
Mamere: Old food?
Nick: When the food expires, is not safe to eat. Plus it’s a big headache with the health department. Believe me, it’s better this way.
Jeremiah: Isn’t there someone who might want or need this food?
Nick: I don’t sell the food inside the store to give it away outside. I’m a businessman.

(Evidence 16, The Good Lie, 00:51:40)

From the Evidence 16, the writer finds the Sudanese were not agreeing with their boss. The film shows how the Sudanese refugees react after they knew that they have to throw the old food. Thus, they have a past which they live in poverty and still have to share with other people; this shows them the contrast between life in Sudan or Kakuma Refugee Camp with life in America.

1.6. American Lifestyle

In the good lie, Americans described hardworking and busy, but on the other hand, they are quite dependent to facilitate their development, as a means of communication (telephone), fast food, and others. The writer find Sudanese have an interest in it, and some evidence below will show how the Sudanese interact with the American lifestyle.

In their early arrival to America, they immediately consume the fast food; in this case, Carrie bought them food from McDonald’s (Evidence 16). Later, the writer finds Sudanese follow this lifestyle (Evidence 17).
Paul : Excuse me. What is that?
Carrie : That’s McDonald’s. It’s a place to eat. When was the last time you guys ate anything?

(Evidence 16, The Good Lie, 00:39:15)

Jermiah: Let us pray. Dear God, let us give thanks to this miracle food, pizza. But most important, look out our sister, Abital, so that she’s safe in this Boston, where her brothers are not there to protect her. Amen.

(Evidence 17, The Good Lie, 00:53:00)

The Sudanese refuges used to consume fast food like American people. Thus, another lifestyle which Sudanese adapt with is the using of telephone, the writer showed the interaction Sudanese with telephone in the Evidence 9. Then, here is the development of Sudanese and here is the evidence, which shows how they begin to use telephone.

The Sudanese are on phone, make a conversation to their sister, Abital.

(Evidence 18, The Good Lie, 00:58:57)
The Sudanese make the development to their lifestyle, it occurs because they have to adapt with the America condition, they are no longer live in Sudan or refugee camp. Thus, they have to leave the depending on nature. Besides, the curiosity of Sudanese also leads them to the development of their lifestyle as shown in the Evidence 19 and Evidence 20.

<table>
<thead>
<tr>
<th>Jeremiah tries the toys drawing. (Evidence 19, The Good Lie, 00:57:08)</th>
</tr>
</thead>
</table>
| Jeremiah: *May I ask, what credential is required to drive a car?*
| Jack: *You need a driver's license. You practice, and then you past a test.* (Evidence 20, The Good Lie, 01:04:12) |

2. **The Constructed Identity of Sudanese**

2.1. **Culture and Ethnicity**

Tradition inherited from ancestors Sudanese in *The Good Lie* film that live in a group, led by the oldest man living in it, and depend on natural resources. The conflict begins on their arrival in America, the Sudan group consists of Mamere, Paul, Jeremiah and Abital should be separated, we can see it on Evidence 10. From here, the Sudanese refugees are separated from their sister, Abital Deng. Paul was upset, and he blames Mamere for this incident because at that time Mamere is a chief...
of their group. The conflict continues, and it once disturbs the Sudanese refugees tradition.

Mamere: *This is not your war (to Carrie). I'm still your chief.*
Paul: *You're not my chief. I know. We all know. You killed Theo. You are not my chief! You have never been my chief!*

*(Evidence 21, *The Good Lie*, 01:15:05)*

Paul: *I want you to be my brother, not my chief. No more.*
Mamere: *It's ok my brother.*
Paul: *I'm so sorry.*

*(Evidence 22, *The Good Lie*, 01:18:53)*

However, some conflict over the Sudanese refugees began to rise and they once leave the tradition live in groups and led by the oldest man in it. After a fight between Mamere and Paul, they make up, they survive as a group, but no longer lead by a chief, the rest is a bond of brotherhood among Sudanese Refugees.

*Mamere: You are a chief now (to Theo).*

*(Evidence 23, *The Good Lie*, 01:39:54)*

In the last part of the film story, Mamere give his passport to Theo and barter his identity with Theo. Because Mamere want to give the opportunity of life in America to Theo, and let himself live in Kakuma Refugee Camp and be a doctor. In this part, the writer finds Sudanese still
live in-group and led by chief in it. He said to Theo, "You are a chief now" as he gave his passport to Theo.

Later the writer finds the Sudanese are recalling their memories about their homeland. It shows how the Sudanese still have an inner core, the faith and tradition inside them as presented in the evidences below.

Paul and Jeremiah are singing in foreign language.

(Evidence 24, The Good Lie, 00:43:17)

Jeremiah: I have faith Yardit.
Carrie : Yardit?
Jeremiah: This is our special name for you.
Carrie : For me?
Jeremiah: Yes. It has great cultural significance.
Carrie : What does it mean?
Jeremiah: It means great white cow.

(Evidence 25, The Good Lie, 01:03:18)

From these evidences, the writer finds Sudanese try to keep their faith and tradition. In Addition, this statement supported with the development of the case from Evidence 16 as we can see below.

Jeremiah : Hey, you! Don't go in there.
The Poor : I'm sorry.
Jeremiah : What I have in here is much fresher.
The Poor : Thank you.
Nick Costas : What the hell are you doing?
Jeremiah : It is a sin not to give to those in need.
Nick Contas : According to who?
Jeremiah : Jeremiah.
Nick Contas : And who's that?
Jeremiah : Me. My name is Jeremiah.
Nick Contas : Jeremiah?
Evidence above shows the scene when Jeremiah had enough with the job, which disturbing his beliefs. Teachings and good nature that was in him about sharing to those in need can no longer be denied, it has become a belief since they live in poverty and he must do it.

2.2. Work and Education

The Sudanese’s life depends on nature, such as hunting and farming, the Sudan has been self-sufficient for life, and it makes them quite closed to all the progress made, such as education, technology and others. They do not need a formal education and employment. However, everything started to change after the massacre in their homeland. They began to seek asylum and bring them to life in Kakuma refugee Camp. They interact with society. Some people from other tribes, and the volunteers were white. They began to receive education and understanding about what the job is.

Mamere begins his work for becoming the assistant of the doctor in Kakuma Refugee Camp & he asks about the formal education in America.

(Evidence 26, The Good Lie, 01:11:37)

(Evidence 27, The Good Lie, 00:26:29, 00:30:27)
The Sudanese Refugees in their works

(Evidence 28, *The Good Lie*, 00:51:12, 00:52:35)

Mamere with his formal education

(Evidence 29, *The Good Lie*, 01:04:33)

The awareness of the need for work and formal education is mandatory for every person who gets a new life in America. Besides, to pay back the cost from the government, they also have to survive that way, because it is not possible to remain dependent on the nature or the help of others like in their previous life. The evidence above shows the development and changes in Sudanese Refugee perspective in looking at a job or education and the way they are living it.

2.3. Lifestyle

The lifestyle from someone living in rural areas of Sudan, or in the Kakuma Refugee Camp shalt very different lifestyle in America. Significant changes will be seen clearly as presented in *The Good Lie* film. The way they survive from situation to another and the availability of facilities in their lives, these things that change their lifestyles.
The first, they live in Southern Sudan, they are almost impossible to interact with the tribe or other nations. By the life depends on nature, such as hunting and farming, the Sudan has been self-sufficient for life, and it makes them quite closed to all the progress made, such as education, technology and others. Then after the massacre to their homeland, they move to Kakuma Refugee Camp, the Sudanese Refugees live here depends on the other’s help (Government/Volunteers) and they get a little non-formal education. Thus, in the last, they live in America and live depend on their skill, job and facilities. Sudanese from rural areas and refugee camps may have had no experience of a modern urban lifestyle. However, over their lives, the Sudanese refugees began to be familiar in using existing facilities.

3. Identity Subject of Sudanese Refugees

This section refers to the concept of identity Stuart Hall: “three very different conceptions of identity: those of the (a) Enlightenment subject, (b) sociological subject, and (c) post-modern subject.” In addition, its application to the analysis will be adapted to the context of the scene background of the identity construction of Sudanese Refugees in The Good Lie film.

This research finds that the three main characters’ identity (Sudanese refugees) is included into the sociological subject. This sociological subject states: identity is formed in the "interaction" between
self and society, the subject still has an inner core or essence that is "the real me," but this is formed and modified in a continuous dialogue with the cultural worlds "outside" and the identities which they offer. The very process of identification, through which we project ourselves into our cultural identities, has become more open-ended, variable, and problematic.

Later, based on the analysis, the writer finds that Sudanese refugees (three main characters) still has their inner core, the legacy of their ancestors after the interaction between them and America. The writer quotes two speeches from the film to support this finding, those from Abital Deng and Jeremiah that shows how they know their past, and how to understand their lives now. Both speeches also explains how to both Sudanese refugees are aware of and able to articulate the identity of their latest.

Abital : We may not know the exact day we were born, but we know about the day. Our mothers told us. Our mothers were very tall, liked to tell us stories. We remember her words, even if we do not remember the sound of her voice. She told us to remember who we are and all who came before us. Thank you.

(Evidence 30, The Good Lie, 01:25:24)

Jeremiah: When we were children, our fathers said, "Let something of me survive." We did not even know what does it means. But then we saw our family murdered and our villages destroyed, and then we understood. We held inside ourselves the memories of our forefathers and their teachings so that we could move forward in the world. Like an invisible bridge their memory connects our old life with our new. They say we were saved by coming to the United States. But we also saved each other. And although our differences may divide us our
common humanity unites us. For we are brothers and sisters, all of us. We try to share this wonderful world we call home.

(Evidence 31, The Good Lie, 01:41:08)

All the analysis in this research finding can be considered as a proof of the theory which used by the writer. The writer identifies the identity or the culture from Sudanese refugees, and then the writer divided the Sudanese Refugee identity into two types; essentialist and non-essentialist; this refers to Woodward Essay. Finally, applies it to three very different conceptions of identity by Stuart Hall: those of the (a) Enlightenment subject, (b) sociological subject, and (c) post-modern subject.

The analysis in this chapter indicates that the identity of Sudanese refugees affected by two things; life in the past and the future life (the present life). In general, the environment and culture that exist in the life of becomes a staple to establish a person's identity. This happens due to the life of the person experiencing the collision of culture, dynamics identity and identity negotiation. However, changes to the identity of a person is usually not comprehensive, all of this back to the subject itself, how he articulates his latest identity for life to be lived.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The writer in this research analyze the identity construction of Sudanese Refugees using Stuart Hall’s identity concept and the form of identity supported by Woodward’s Essay (Essentialist and Non-Essentialist). Identity, in this film can be formed from our experience, nationality, ethnic, social class, community, gender, and sexuality. In addition, this research finds that the identity of Sudanese refugees affected by two things, life in the past and the future life (the present life). In general, the environment and culture that exist in the life of becomes a staple to establish a person's identity.

Thus, the writer applies the identity concept from Woodward about essentialist and non-essentialist identity and shows how the Sudanese refugees have perspective about their own identity form.

The identity of Sudanese refugees is not always about change and development, there is also something that is fixed and cannot be changed, Stuart Hall calls it with the words "the real me". This research finds that the three main characters’ identity (Sudanese refugees) is included into the sociological subject. They articulate their identity with their own way, which states not all the identity in them, needs to be changed.
B. Suggestions

This research is analyzing the Sudanese refugees’ identity using the identity concept, both from Stuart Hall and from Kathryn Woodward. In addition, this research is presented the identity dynamics and identity perspective of Sudanese refugees in *The Good Lie* Film.

*The Good Lie* film is based on true story. This film presents the story of the journey of life of Sudanese Refugees, from the homeland (Southern Sudan) moved to Kakuma Refugee Camp and their new life in America. The writer suggest to the other researcher to use another theory or concept for analyzing *The Good Lie* film, because this film could be analyze trough other theories and concept to get another findings in it. For example, this film could be analyzed through Stuart Hall representation concept. Thus, the writer hopes this research gives more contribution to the next researchers who want to analyze film using those theories and concepts.
BIBLIOGRAPHY

Books


Websites

Richard T. Alpert, Ph.D. *One Nation, Many Cultures*


**Journals**


**Film**

Dear God, let us give thanks to this miracle food, pizza!

-Ah, okay?
-Yes, Pizza!