SOUL BOY IDENTITY FORMATION IN “NORTHERN SOUL” FILM

A Thesis
Submitted to Faculty of Adab and Humanities
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The Degree of Strata One (S1)

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ABSTRACT

Abrar Alifian Epsa, *Soul Boy Identity Formation in “Northern Soul” Film*. Thesis: English Letters Department, Adab and Humanities Faculty, Syarif Hidayatullah State Islamic University, Jakarta, 2016.

The purpose of this research is to know the identity formation of the main character in the film by using identity statuses theory. The writer used qualitative descriptive analysis method. The writer did some procedure such as; watched the film several times, analyzed the data and learnt the dialogues and the visual from the film. From the analysis of this film, the writer found that the main character’s identity formation related to James E. Marcia’s identity statuses theory. There are identity diffusion, foreclosure, moratorium, and identity achievement. The writer analyzed that the process of identity formation in “Northern Soul” film was presented through the main character, John Clark. The process of exploration was seen as John Clark’s struggle to get the commitment. The identity formation into a “soul boy” was shown by John Clark character’s relationship with the environment of northern soul where he got involved until he got the identity achievement.

**Keywords:** Northern Soul, Identity Formation, Identity Statuses, Characterization
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 acknowledgment has been made in the text.

Jakarta, September 9th 2016

Abrar Alifian Epsa
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This paper is presented to English Letters Department of Adab and Humanities Faculty of Syarif Hidayatullah State Islamic University Jakarta as partial fulfillment of the requirement for strata one degree.

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The Writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Northern Soul is a British youth subculture in 1970’s from North of England especially in Wigan, Lancashire, etc. Northern Soul boy or “soul boy” are youth who like to listen 60s and 70s American soul music and they often dance in a soul club. Northern Soul is a phrase coined by a writer David Godin\(^1\) in 1970, when he noticed football fans from northern England asking for old-fashioned, fast-tempo soul records in his London shop (BBC Arts). American soul music became something special, because this kind of music was not available in mainstream radio so they (soul enthusiast) need an effort to enjoy that kind of music. Moreover they also travel to get in the soul club to see Northern Soul DJ play their rare vinyl collection. David Mc. Dowall also captures this phenomenon through his book, \textit{Britain in Close-Up} (2000);

As a result of the US presence during and after the war, Britain was invaded by American culture – symbolized by chewing gum, jazz, flashy cars and mass production. By 1959, almost 90 percent of all teenage spending was conditioned by a rapidly Americanizing working-class taste (Dowall 107).

Northern Soul devotees travelled considerable distance to visit the few clubs in the UK that played their music: the Twisted Wheel in Manchester, The Golden Torch in Stoke-on-Trent, the Blackpool Mecca and the most famous, Wigan Casino. Laura Robinson said that those clubs held “all-nighters” (soul boy) events, which attracted predominantly young white working-class men

\(^1\) David Godin is a London blues and soul journalist. He gave huge contribution in spreading the understanding of genre by African-American culture.
who wanted to buy rare records, take amphetamines and most important, listen and dance to soul music (Robinson 179).

Their addiction to drugs is sometimes exaggerated as a major threat society. As the sub-culture gathers momentum it attracts youth in search of rebel identity (often merely to irritate their parents). Many, perhaps most, adopt it for fun, conforming to the requirements of conventional society during working hours, and playing at rebellion in their leisure time (Dowall 110).

In every culture or community, they have their own identity look just to make them different with others. By the interview from Laura with Richard Gillbert, Richard concluded the style of northern soul boy are like wearing wide legged trousers called baggies, bowling shirt and shoes, carrying bowling bag with lots of badges from clubs they have attended (Robinson 187).

This youth phenomena appeared in some films, such as “Soul Boy” (2010) by Shimmy Marcus under Moviehouse Entertainment, it tells about a young guy from North of England in 1974 who tired of his job as a working class and his friend asked him to go to Wigan Casino and he absolutely get involved in northern soul society and forming his identity into a “soul boy” (IMDb). Another film which captured this phenomenon is “Northern Soul” film by Elaine Constantine.

“At Northern Soul” film is released by Universal Pictures UK on October 2014. This is an authentic and uplifting account of two young boys whose horizons are opened up by the discovery of black American soul music (IMDb). Not only about a friendship of two person and American soul music, this film is also captured the northern soul dance, fashion and the lifestyle of northern soul culture that close to drugs abuse.
“Northern Soul” film took setting in the North of England, Lancashire in 1974. The main character in this film is John Clark which casted by Elliot James Langridge. John Clark obsessed with northern soul after he met a character Matt which casted by Josh Whitehouse. Matt introduced John so many things about northern soul such as the music, dance, clubs and also amphetamine drugs. Constantine depict the phenomenon of northern soul completely in this film, not only the good but also the bad things of the culture, just like what a former of soul boy named Chris Sullivan said, “The film, proudly "kitchen sink” in its ambitions, recreates the scene exactly as it was. I know because I was there” (Sullivan “INDEPENDENT”).

Film has an important role to play in these histories. While traditional historical documents tend to privilege great events and political leaders, historians now use other records to discern the lives of "ordinary" people. As a record of time and motion, films preserve gestures, gaits, rhythms, attitudes, and human interactions in a variety of situations. While film shares much of this information with other forms of documentation, especially still photography, motion pictures allow viewers to see and compare the everyday physical actions of people across the globe and throughout the twentieth century (History Matters).

“Northern Soul” film also depicted the problem that occurs to the main character, John Clark. He drew as a nerd kid, weird, lonely and he was the bullied object of his schoolmate. But after he saw a soul boy named Matt dance in a youth club, John interested in northern soul dance then learn more about northern soul culture with Matt. So many changes occur to John Clark identity since he get involved in northern soul society, such as the changes of his fashion, his lifestyle by using drugs, alcohol, had a northern soul tattoo and he became a northern soul DJ. The character of Matt was influential in John Clark identity formation from an ordinary nerd kid into a “soul boy”.
These popular representations of adolescence were not just reflected in but also drew on the social sciences, like sociology and psychology, expanding at the same time as the expansion of cinema. Cinema and the social sciences mutually validated each other’s ideas and images of youth, or at least validated the significance of representing youth. That is, the idea of adolescence to which we are now accustomed, and on which teen film today still depends, was produced by interactions between social and cultural theory, public debate, and popular culture (Driscoll “Screening The Past”).

So many changes happened to John Clark from the beginning until the end of film. Clark changed 180 degrees became new John Clark with northern soul culture that brought by the environment with Matt. Moreover, by the changes that occurred to him, Clark felt more appreciated and accepted in the society, compare to John Clark he got before involved in northern soul where he was a bullied object by his schoolmate.

Identity has been called a "sense", an “attitude”, a "resolution" and so on. I would like to propose another way of construing identity: as a self-structure - an internal, self-constructed, dynamic organization of drives, abilities, beliefs, and individual history. The better developed this structure is the more aware individuals appear to be of their own uniqueness and similarity to others and of their own strengths and weaknesses in making their way in the world (Marcia 159).

James E. Marcia claims that identity is a self-structure. The development in self-structure in order to appearing the individual uniqueness and similarity to others in their society constructor. So many things happened that occur the identity formation of John Clark from an ordinary kid into a soul boy. So that writer will analyze the process of John Clark identity formation into a “soul boy” using identity statuses theory by James E. Marcia.
B. **Focus of the Study**

   Based on the background of the study, this research will focus on the process of identity formation occur to John Clark character to become a “soul boy” in “Northern Soul” film.

C. **Research Question**

   According to the background of the research, the writer will analyze the identity formation of John Clark into a “soul boy” by using James E. Marcia’s identity statuses theory, the question as follow:

   How does the process of identity formation into a "soul boy" on John Clark character?

D. **Significance of the Study**

   “Northern Soul” film is a fictional film based on history. The director, Elaine Constantine admits, “Everyone was in their 30s and 40s. It didn’t look belting, with all these really young skinny lads and great dancing girls. I thought: I’ve got to re-create it.” (Gant “The Guardian”). It means that what happened in this film is a picture of northern soul in 1970s. Film could be categorized as a literary works, so writer hopefully the implementation of identity statuses theory by James E. Marcia could give the explanation or perspective that clear enough about the identity formation through John Clark character. The explanation in this research of identity formation could be useful for next research about identity in youth society and to broaden up or improve the researcher’s knowledge.
E. Research Methodology

1. The Objectives of Research

The objectives of this research is the main character, John Clark, to explore the identity formation that he does to become a “soul boy”, with the theory of James E. Marcia’s identity statuses that match with this case.

2. The Method of Research

This research uses qualitative descriptive explanation to give more information to the data, which appropriate with the issue. First, the writer collects data from the internet and libraries. Second, the writer analyzes the data with the approach. The last of this research is the writer concludes the research.

3. The Techniques of Data Analysis

The film of “Northern Soul” is the main source in this research. Others sources to support the data are from books, journals, articles and others. After the data are collected, the writer learned and identified which compatible to be applied to the main character, John Clark, as the research object. After all data are completed, the writer started the analysis and concluded it.

4. Instrument of the Research

The research employed the writer himself as the instrument by watching the “Northern Soul” film, reading variety of source based on the
study of identity formation, identifying and classifying the information related to the corpus.

5. Unit of Analysis

“Northern Soul” (2014) film is the unit of data analysis in this writer’s research. A film by Stubborn Heart Films, Baby Cow Productions, Genesius Pictures, which written and directed by Elaine Constantine, filmed in Bentley Lane, Bury, Greater Manchester, England, UK.

6. Time and Place

The research analysis was produced in the Faculty of Letters and Humanities, Syarif Hidayatulah State Islamic University of Jakarta. This research held in the academic year of 2016.
CHAPTER II
THEORETICAL FRAMEWORK

The main question of this research is about identity of the main character, John Clark. At the beginning of the film, he drew as a nerd kid who obeyed his parent and get bullied by his friends, but suddenly he became someone new since he got involved in northern soul society that brought by his new friend, Matt. Northern soul really took him into a new identity as a “soul boy”. Based on the background of the research, this research will be focus on the main character, John Clark, involved in northern soul and formed his identity.

This chapter defines the theory that writer uses in order to obtain the data, and analyze the data to answer the research question; *How does the process of identity formation into a "soul boy" on John Clark character?*

To answer the research question, the writer explains the characteristic of the main character, John Clark, with the characterization from *The Art of Watching Film* book by Joseph Boggs and Dennis W. Petrie. Then the writer applies identity statuses theory by James E. Marcia as the basic theory that the writer uses to analyze the data.

Before the writer explains the theory, first, the writer explains the characterization of John Clark to show the background of the character. The identity statuses theory from James E. Marcia starts with the stages of identity formation: identity diffusion, foreclosure, moratorium and identity achievement. Then, move to the pattern of developmental identity changes.
A. Previous Research

The writer had tried to find the previous research of identity analysis in “Northern Soul” film, but there is no previous research using this film. Eventually, the writer found some research that related to writer’s research theory. There are three researches talked about identity formation; “Pencarian Identitas Diri Pada Remaja Muallaf” conducted by Ninin Kholida Mulyono in 2007 at The University of Diponegoro Semarang. The second previous research is “Fenomena Identitas Diri Mahasiswa Madura Fakultas Dakwah dan Komunikasi UIN Sunan Kalijaga” conducted by Faishal Rimzani at State Islamic University University Sunan Kalijaga Yogyakarta in 2013. And the last is “Makna Identitas Fans Klub Sepak Bola (Studi Kasus: Juventus Club Indonesia)” conducted by Paundra Jhalugilang in 2012 at University of Indonesia.

Ninin Kholida Mulyono explores the process of identity formation on muallaf through her research “Pencarian Identitas Diri Pada Remaja Muallaf”\(^2\). Her research shows the process and the influence of religion in identity formation on young muallaf. She used four persons (two persons from Christian Protestant and two other persons from Catholic) become muallaf as the object of her research. The role of religious conversion in the subject of the search process identity has two forms; 1) Constructive, which it is encourage the identity achievement. 2) Deconstructive, which raises doubts identity or

\(^2\) This research defended as requirement for the S1 degree in The University of Diponegoro Semarang in 2007.
identity diffusion. This research gives writer the explanation of identity statuses, especially the identity achievement and identity diffusion.

Faishal Rimzani explained the identity of Madura students in Faculty of Dakwah through his research “Fenomena Identitas Diri Mahasiswa Madura Fakultas Dakwah dan Komunikasi UIN Sunan Kalijaga”. The identity of Madura students appeared by their attitude and manner in the environment. He used qualitative descriptive to describe the identity statuses of Madura students. Even there are some factors that impede their identity formation such as the stereotype of Madura, their motivation to change the bad thought of them were showed on their exploration. They are active and tolerant in society. Based on the high level of exploration and commitment of Madura students lead their identity to identity achievement. Madura students through the identification stage of the past and the exploration in the present, as well as commitment to their self depiction. This research also gives the writer an explanation of identity formation of Madura students through the identity achievement.

The last previous research is from Paundra Jhalugilang, with his research “Makna Identitas Fans Klub Sepak Bola (Studi Kasus: Juventus Club Indonesia)” at University of Indonesia in 2012. His research explained about the process of identity construction through the social identity of Juventus Club Indonesia (JCI) community. The theories that he used are identity theory, social identity theory and symbolic interactionist theory. With those theories,
he explored the identity construction through the exploration of the family, friends and mass media. This research gave a wider explanation about identity. Jhalugilang explore more about identity in society and the process of identity formation through social identity.

Thus, three previous researches are talked about the concept of identity statuses. Ninin Kholida Mulyono with “Pencarian Identitas Diri Pada Remaja Muallaf” and Faishal Rimzani with “Fenomena Identitas Diri Masyarakat Madura Fakultas Dakwah dan Komunikasi UIN Sunan Kalijaga” are describes the identity formation moreover the identity statuses in two different cases. And Paundra Jhalugilang with “Makna Identitas Fans Klub Sepak Bola (Studi Kasus: Juventus Club Indonesia) described the identity formation from the social identity concept. Those previous researches helped the writer to understand the concepts of identity. Their explanation about identity formation, moreover the identity statuses by James E. Marcia, gave writer understanding about the theory.

B. Characterization

Before the writer discuss the identity theory, which aimed to explore the main character as the object of the research, the writer used characterization from The Art of Watching Film Eighth Edition book (2012) by Joseph Boggs and Dennis W. Petrie. There are eight features of characterization, but the writer only use four features which compatible to this research, those are; characterization through appearance, characterization
through dialogue, characterization through external action and characterization through reactions of other characters.

Characterization Through Appearance

The appearance of a character in a film is very important. People give their first assumption about a character through their appearance. “The minute we see most actors on screen, we make certain assumptions about them because of their facial features, dress physical build, and mannerisms and the way they move. Our first visual impression may be proven erroneous as the story progress, but it is certainly an important means of establishing character” (Boggs and Petrie 50). The appearance of a character will build the first impression, but our first impression may be wrong if there is a change during the film. The character appearance is including the face look, body shape, fashion and also the manner.

Characterization Through Dialogue

Through the dialogue of a character, we can define his behavior or manner. “Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through stress, pitch, and pause patterns of their speech. Actors’ use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their characters’ social and economic level, educational background, and mental processes” (Boggs and Petrie 50). By the using of grammar, choice of words and dialect give the general character’s background.
Characterization Through External Action

Actually the character’s action will give the picture of his behavior.

“There should be a clear relationship between a character and his or her actions; the action should grow naturally out the character personality. If the motivation for the character’s action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that character takes in some way reflects the quality of his or her particular personality” (Boggs and Petrie 52).

Characterization Through Reactions of Other Characters

Beside of our own assumption about a character, the others character in the film could give assumption or opinion to each other character. “The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen” (Boggs and Petrie 52). This reaction will show how one character’s sight to another character.

C. Identity Statuses Theory

*Kamus Kajian Budaya* (2014) discover the concept of identity is about the personal description in cultural thought. The identification of identity is involving the emotional aspect, and also the difference and similarities (Barker 132).
The concept of identity is related to identity formation. Identity formation is individual process to develop his personal identity. Beside of Erik Erikson’s identity formation theory from birth to adulthood, there is James E. Marcia who developed the theory and focus on adolescence identity formation.

Identity has been called a "sense", an “attitude”, a "resolution" and so on. I would like to propose another way of construing identity: as a self-structure - an internal, self-constructed, dynamic organization of drives, abilities, beliefs, and individual history. The better developed this structure is the more aware individuals appear to be of their own uniqueness and similarity to others and of their own strengths and weaknesses in making their way in the world (Marcia 159).

The concept of identity is based on ideological and interpersonal aspects of individuals. The interpersonal aspect is the family area, and the ideological aspect is the relation with the environment (Marcia 162). “Identity development often proceeds at a different pace within different domains, depending on the individual’s interest and environment” (Fadjukoff 12). Instead of the family factor, the process of identity formation is also influenced by the environment where an individual inhabited. Bosma and Kunnen (2001) said “That environmental support and factors that enhance openness to change are important determinants in the process of identity development” (Fadjukoff 19). The influence of environment leads an individual to identify a significant identification in order to make a uniqueness of an individual.

The final identity, then, as fixed at the end of adolescence is superordinated to any single identification with individuals of the past: it includes all significant identifications, but it also alters them in order to make a unique and reasonably coherent whole of them (Kroger and Marcia: 33).
The identity statuses from Marcia result in two basic dimensions in identity formation, they are crisis or exploration and commitment.

“Exploration referred to some period of re-thinking, sorting through, and trying out various roles and life plans. The exploratory period is a time when the late adolescent is actively involved in choosing among meaningful alternatives. Commitment referred to the degree of personal investment the individual expressed in a course of action or belief” (Kroger and Marcia: 33).

Commitment made after there is an exploration. Identity is a continuously process and it differentiate between exploration of different alternatives and exploration of current commitment, as well as the commitment making and later identification with commitment (Fadjukoff 13-14).

Marcia explored identity formation as identity statuses theory. In definition of identity statuses, he divided four stages of the development; identity diffusion, foreclose, moratorium and identity achievement.

**Identity Statuses:**

1. **Identity diffusion (D)** is a stage when an individual have no commitments or identity, and does not active on exploration to forming identity. “Identity Diffusions are young people who have no set occupational or ideological direction, regardless of whether or not they may have experienced a decision-making period” (Marcia 161). “Identity diffusions were not committed and had undergone little meaningful exploration” (Kroger and Marcia: 34).

2. **Foreclosure (F)** is a stage when an individual have identified the commitment but does not have the exploration of identity. “Foreclosures
are persons who are also committed to occupational and ideological positions, but these have been parentally chosen rather than self-chosen” (Marcia 161). “The second committed group had proceeded by taking on commitments from significant others, with little or no exploration” (Kroger and Marcia: 34). This stage appears as a self-directed to achievement.

3. Moratorium (M) is a stage when an individual active in exploration of identity but does not have the commitment yet. “Moratoriums are individuals who are currently struggling with occupational and/or ideological issues: they are in an identity crisis” (Marcia 161). “Moratoriums were struggling to reach commitments and were engaged in an exploratory period” (Kroger and Marcia: 34). So moratorium makes individual move on to commitment of identity achievement.

4. Identity Achievement (A) is a stage when an individual already have the commitment by the exploration. “Identity Achievements are individuals who have experienced a decision-making period and are pursuing self-chosen occupation and ideological goals” (Marcia 161). So that, individual in this status had arrived at commitments after the process of exploration. Cramer (2000) agrees that the achieved identity gives self-esteem and low level of depression and anxiety (Fadjukoff 19).

Identity Status Developmental Patterns

Fadjukoff concluded the identity developmental process from Marcia’s experiment to his book. He examined that there are five general patterns of
identity statuses development. There are Stability (A – A – A), Development (D – M – A), Regression and Development (F – D – A), Development and Regression (D – F – D), and Regression (F – D – D). “A” is for Achievement, “M” is for Moratorium, “F” is for Foreclosure, and “D” is for Diffusion (14). Marcia also defines the optimal identity status category in (D – F – M – A);

“The optimal identity status category order found was diffusion to foreclosure to moratorium to achievement in two sets of analyses, and diffusion combined with foreclosure to moratorium to achievement in two additional sets of analyses. Results supported the theoretically optimal identity status category order, based on Erikson’s (1968) account of the identity-formation process” (Kroger and Marcia 46).

The formation of identity is always concerned with the problem on how an individual places themselves in a society. This condition is also associated with the similarities and differences in identity formation. Therefore, one can change along with the identity of his life where he socialized to his environment. It is significant to the case in this research on the character of John Clark where he places himself and put the commitment in northern soul society. The formation of his identity happens when Clark exploring the northern soul society.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

“Northern Soul” film is a drama musical film written and directed by Elaine Constantine, filmed in Bentley Lane, Bury, Greater Manchester, England, UK. This film was produced by Stubborn Heart Films, Baby Cow Productions, Genesius Pictures, Santucci & Co and released by Universal Pictures UK in October 2014 (IMDb). This film captured the friendship of two Lancashire kids, Clark and Matt. Matt taught John so many things about northern soul, such as music, dance, clubs and also amphetamine drugs, and so on Clark obsessed with northern soul scene, so it made John Clark identity forming into a northern soul boy.

The story was started when John Clark environment really messed him up. He got bullied by his schoolmate, and also his neighborhood. Clark lived in a small house in Lancashire with his parent, and sometimes his lovely grandfather who stayed in nursing home visited him. When his mother got a letter from Clark’s teacher, it wrote that Clark did not productive in class and he never associated with his friends. His mother forced him to go to a youth club to make friends. Actually Clark did not want to go there but he eventually came with jacket hooded up to avoid his schoolmates recognize him. In the youth club he met a “soul boy” named Matt. Clark is hypnotized by Matt’s northern soul dancing and Clark obsessed to learn more about northern soul
culture. So many changes that John Clark did along the way made him learn more and more about northern soul, making him form his identity. In this chapter, the writer will focus on the process of John Clark identity formation in the northern soul society.

B. Data Analysis

In this subchapter, the writer describes the background of John Clark character which caused the identity formation, the process of exploration to the subculture where he got involved, and the identity that he achieved. Before writer start to analyze the identity formation, first, writer explores the character and background of John Clark which may cause the identity formation.

1. **John Clark’s Background**

   This film took setting in 1974 in Lancashire, England where John Clark and his family lived. He lived in a small house with his parent. His grandfather who lived in a nursing home often visited him. Clark loves his grandfather so much even though his parent do not really likes him. When his grandfather visited him, at the same time his mother received a letter from
Clark’s teacher, about John Clark that did not productive and passive at school.

Clark’s Mother: *He’s becoming a weirdo! A recluse at his age.*
Clark’s Grandpa: *Recluse is a bit of strong a word, isn’t it?*
Clark’s Mother: *You stay out of this, Dad.*

(Evidence 2, 00:02:49 – 00:02:55)

By the letter from Clark’s teacher, his mother forced him to go to the youth club in order to make friends. Youth club is kind of youth party at his school, but it also open for everyone. Even though he was forced by his mother’s order, but Clark accepted to attend the youth club eventually.

Clark known as a weird nerdy boy at school, moreover his teacher, Mr. Banks, said that he was passive at school. Clark was a bullied object by his school mates which also his cousin, Lee Clark. When Mr. Banks took John Clark’s notebook that contained a poem for a girl he likes then Mr. Banks read it, the class laugh over his poem. Clarks look ashamed of it. And after class, his schoolmates, Lee and Bruise took his notebook and threw it passing by each other while deriding Clark.
Lee: Bruiser, I got it! I got the queer notebook!
John: Hey! Give it me back!
Bruiser: Nice poems, you little poof
Lee: What do you know about birds? You don’t even go out.

(00:05:47)

John Clark’s appearance seems nerd at the beginning of film. Appearance is the basic feature to see a characteristic of individuals. When we see a character appear we will make our own assumption about his manner and physical appearance. “The minute we see most actors on screen, we make certain assumptions about them because of their facial features, dress physical build, and mannerisms and the way they move. Our first visual impression may be proven erroneous as the story progress, but it is certainly an important means of establishing character” (Boggs and Petrie 50). Evidence 2 shows the portrait of John Clark. Clark character drew as an ordinary kid who always obeys his parents. His outfits just like other kids, there was no specific difference. His daily activity was just at school and at home. Clark’s manner was more nerdy than other kids at his school that’s why he became the bullied object.

The turning point of his past life is when he knew that his grandfather was passed away. He really mad at his parents because they would not took
care of the old man and let him stay at a nursing home rather than stay at home.

(00:27:33)
Clark: You didn’t want him here, did you?
Clark’s Dad: I’ll take you to see him if you like. Before the funeral
Clark’s Mom: What’s going on? (she comes in to the room)
Clark: You’ve got your way now (talk to his mother)
Clark’s Dad: John, what do you think you’re doing? Just calm down
Clark: He’s dead and neither of you give a fuck!
Clark’s Mom: Don’t use language like that in here! You’re a grown man now, you shouldn’t be able to control yourself. Now come on here (she gives cup of a tea to Clark)
Clark’s Dad: Just drink your tea and calm down
Clark: No, I’m not fucking having it! (he throws that cup of tea)
Clark’s Dad: John!
Clark’s Mom: Look at him! This is what he does!
Clark: He fucking hated that fucking home! And it’s your fucking fault! (he walk out the door)

(Evidence 4, 00:27:33 – 00:28:22)

The Evidence 4 draws that Clark has a bravery to express his anger, it is something that he kept inside which pressed by his environment eventually out. This dialogue draws truly Clark is. Even he was passive and he always obeyed his parent who always forced him, but he turned his attitude or manner quickly and became a rebel. “Actors’ use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their
characters’ social and economic level, educational background, and mental processes” (Boggs and Petrie 50).

The Evidence 2 and Evidence 3 shows the background that became the problem from John Clark’s past. The beginning of the film showed that John Clark is lived with his unlovely family and the school life that messed him up. Clark was under pressure and chained by his family rules and his school life. All his background or his past could not make him explore his identity. He was just a kid who under pressure of the environment.

Clark left his home and he left school, it means that he wants to leave what has chained him for long. His past life made him uncomfortable, so he tried to move to another environment in order to forming his identity into something that more fit to him. The Evidence 4 is the moment after he got introduced a northern soul and he put interest on it, Clark already identify the commitment or identity before his identity forming into northern soul. “Identity development often proceeds at a different pace within different domains, depending on the individual’s interest and environment” (Fadjukoff 12).

2. John Clark’s Identity Formation

In this subchapter, the writer describes the process of John Clark Identity formation into a “soul boy”. Identity formation is the process in individual to develop his identity. James E. Marcia developed the theory of identity formation into adolescence identity formation.

I would like to propose another way of construing identity: as a self-structure - an internal, self-constructed, dynamic organization of drives, abilities, beliefs, and
individual history. The better developed this structure is the more aware individuals appear to be of their own uniqueness and similarity to others and of their own strengths and weaknesses in making their way in the world (Marcia 159).

Marcia explores identity formation through Identity Statuses theory that results two dimensions, the exploration and the commitment. The meaning of exploration in this film occurs to John Clark identity crisis before he has “soul boy” identity. So, the commitment of John Clark identity is the “soul boy” identity. The writer describes the exploration of John Clark character to achieve the commitment of “soul boy” identity through Identity Statuses Theory that divided into four status of development; identity diffusion, foreclose, moratorium and identity achievement.

At the beginning of the film, John Clark captured as a lonely and passive kids. He had no friend and had no encouragement to make friend or socialized with other. Even when his mother ordered him to go to youth club, Clark had rejected it at first.

Clark’s Mom: *What about that youth club?*
Clark: *Oh, Mum, I’m not going.*

*(Evidence 5, 00:03:02 - 00:03:08)*

**Evidence 5** refers to identity diffusion. John Clark has no crisis and no commitment to move out of his past life. This identity status based
of the lack exploration and lack of commitment. John Clark had not did any exploration even he had not considered his identity at this time. The identity diffusion only appears at the beginning of the film when John Clark still did not have any commitment and did not have any passion to do exploration in order to the process of identity formation by himself.

In Evidence 5, actually Clark did not want to go to the youth club, but his mother forced him to attend. This process refers to the foreclosure status, “foreclosures are persons who are also committed to occupational and ideological positions, but these have been parentally chosen rather than self-chosen” (Marcia 161). By his mother’s order, John Clark attended to the youth club eventually. In this moment, he saw Matt did northern soul dance.

(Evidence 6, 00:08:56)

The moment when John Clark first saw Matt did northern soul dance at the youth club is the first time he identify the commitment. He had no exploration or experience to this commitment before, but he put some interest to the commitment.
After John Clark acquaintance with Matt, Matt invited him to his house. The process of identification became deeper to the commitment here. Matt introduced the basic information and elements of northern soul to John Clark. Matt showed the articles about northern soul culture on his wall. Refer to the definition of foreclosure status which an individual does not have the exploration before.

Matt: (Matt pointing the articles on the wall) *Den of iniquity? Thousands of teenagers dance the night away high on amphetamines. Wigan Casino, as soon as I look old enough, I'm gonna go down there and watch a Henderson’s set.*

(00:12:17)

(Matt gives a cassette tape to Clark)

*Be careful with this. Paul taped it live at Blackpool.*

(Evidence 7, 00:11:53 – 00:12:18)

Matt not only lent his cassette tape, but he also gave Clark an amphetamine drugs for the first time. Even though Clark looks worried about it because he never tried it before, Matt made him sure to consume this kind of drug. He said it will bring a good mood, so Clark swallowed it one. This stage appear as a self-directed to achievement. It shows Clark’s first exploration to the commitment through Matt’s direction. The writer argues, this status of moratorium leads John Clark identity formation to be accepted to the northern soul society with Matt and Paul by lent a cassette tape of northern soul,
explore about the northern soul music and the consuming of amphetamines is kind of northern soul’s habit.

Matt: Get ’em down your neck.
Clark: What’ll happen?
Paul: What’ll happen? In 45 minutes, you’ll be into next week. Well, don’t worry. They’re made for fatties to lose weight

After Clark consumed the amphetamine, he could not sleep at night while he listened to the cassette from Matt. He listened and he wrote down the lyric he likes.

Clark: See these lyrics, right? I wrote them all down. They just jump out at me. Really grabbed me
Matt: Toby Legend?
Clark: Yeah, they really meant something. Does that sound daft?
Matt: Bloody hell, you have been busy
Clark: (Clark read Toby Legend’s lyric he wrote) “Life is just one precious minute. Open up your eyes and see it. Give yourself a better chance because time will pass you...”. Do you know what I mean?
Matt: I do. Fucking great. That’s like the great thing about soul music. You listen to the lyrics on all them records and they talk to you.

(Evidence 9, 00:16:42 – 00:17:05)

The respond that John Clark showed to the music of northern soul by Matt, refers to the external action of John Clark characterization. He was excited with the music, and it shows that John Clark personality is an open minded person. The open minded thought helped him in the process of exploration. He could accept the new music genre for him, and he gave a good feedback to other character advised. “Every action that character takes in some way reflects the quality of his or her particular personality” (Boggs and Petrie 52).

The Evidence 9 discovers that John Clark already explored the northern soul music that he lent by Matt. It shows the process of exploration become wider. After he identified the basic elements of northern soul at Matt’s house, and then he explored the music of northern soul. In this stage, Clark have not get the commitment of “soul boy”, but he still explore the identity. The process of exploration is to considering if that things are appropriate for him or not.

When he started lived with Matt, so many changes that support the explorations were happened. Matt was dressing Clark to become a proper “soul boy”. Moreover, Matt was attracted by John Clark’s new look.
Matt: *Who the fuck are you? You look nearly as good as me* (Said Matt when he sees the new look of Clark)  

(Evidence 10, 00:20:29)

After Matt makeover Clark as a “soul boy”, from the haircut, shirt, pants and also the shoes, Clark already looks different. Clark’s appearance changed from an ordinary nerd school boy. His appearance already became a proper “soul boy” and Matt attracted by Clark’s formation. “The way other characters view a person often serves as an excellent means of characterization.” (Boggs and Petrie 52). Matt was impressed by the change occur to John Clark fashion, and he appreciated Clark. So it shows that John Clark have a good looking and behavior from other character’s opinion.

The identity formation and the struggle of exploration appear when John Clark changes his fashion. The process of exploration to “soul boy” appearance refers to moratorium status. Where an individual active in exploration but does not have the commitment yet. The process of exploration is still going as long as he lived and adapted the northern soul culture through Matt character.

Clark continued his exploration by dancing northern soul for the first time in the youth club. He also invited his friends to make the club more
crowded and to let them see Clark dancing. “*Moratoriums* are individuals who are currently struggling with occupational and/or ideological issues: they are *in an identity crisis*” (Marcia 161). John Clark did northern soul dancing in order to struggle or explore the occupational or the environment of northern soul where he lived.

*(Evidence 11, 00:23:20)*

All the things that John Clark did were the process to become a “soul boy” or to achieve the commitment. At the first step he learnt about the music of northern soul, consume amphetamines, dress as a soul boy and did northern soul dance. Moratorium makes individual (John Clark) move on to commitment (soul boy) of identity achievement.

The struggle of exploration is still happen when John Clark tried to be a northern soul DJ with Matt. To reach the commitment, his exploration is including be a northern soul DJ.
Evidence 8, Evidence 9, Evidence 10, Evidence 11 and Evidence 12 are showing the process of exploration in moratorium status. “Moratoriums were struggling to reach commitments and were engaged in an exploratory period” (Kroger and Marcia: 34). All the struggle of exploration and formation which occur to John Clark is the process to get the identity achievement of “soul boy”. John Clark identity formations process are happen through the exploration that he did along he lived in northern soul environment to achieve the identity.

After John Clark’s exploration in moratorium, he eventually had his commitment of “soul boy” identity. By the commitment of identity that he got, he also appreciated by the environment.

Clark’s Friend: Hey, mate! You’re fucking brilliant!
(Evidence 13, 00:23:30)
The Evidence 13 is the moment when John Clark first did northern soul dance in the youth club. Clark’s friends said that John Clark’s dance is brilliant. John Clark got the appreciation by his identity formation into a “soul boy” that he got from the exploration in northern soul dance. Instead of being bullied, in northern soul he achieved the self-esteem. Based on Cramer’s (2000) definition, he said that an individual who already achieved his identity, will instantly get the self-esteem and lower anxiety (Fadjukoff 19). By this process, Clark felt more comfortable because he had been accepted in northern soul society with Matt. Clark fit in northern soul environment and felt more accepted in this community or society. It seems to help the process of self-acceptance of his new identity and helps his self-affirmation process of the subject.

John Clark and Matt finally arrived in Wigan Casino, the most famous nightclub for northern soul enthusiast. They met Sean’s friend named Frank and Phil which well more senior in northern soul. Sean is Clark’s new friend who has been in northern soul society longer than Clark and Matt. While Clark and Matt out from the car, Frank faced them with suspicious sight, because he saw Clark and Matt as a new comers or a strangers.
Frank: *Looks like you fucking brought them with you!*
Sean: *Don’t be rude. That’s Matt and John. Well into the scene they are*

*(Evidence 14, 00:42:31 – 00:42:36)*

With the same passion of soul music and the mission to dance in Wigan Casino, and by the sentence from Sean to introduce them to Frank, “Well into the scene they are” is one of admission to show that John Clark and Matt were also a northern soul boy. John Clark had already achieved his commitment of “soul boy”, he and Matt accepted into northern soul community that more wide. In Evidence 14, John Clark had arrived in identity achievement. This stage is achieved by the exploration before. The acceptance from northern society shows that John Clark already had the commitment of northern soul.

*(Evidence 15, 01:00:20)*

Evidence 15 shows the moment when Clark and Matt become a DJ of northern soul. His identity formation has reached the identity achievement as a “soul boy”. And the rest of the film is showing the friendship of Clark, Matt and Sean in northern soul environment.
Ray Handerson: You’re still in shock, youth. Get that down your neck. (Ray gave a glass of water to John Clark)

(Evidence 16, 01:19:47 - 01:19:50)

In identity achievement, Clark had reached his commitment to become a “soul boy”. He moved from the exploration of northern soul in a small group with Matt to the achievement in the larger group with northern soul senior. Moreover, by the achievement that he got, he was intimated with Ray Handerson. Ray Handerson is a senior northern soul DJ which Clark idolized. In Evidence 16 is the moment when Ray Handerson gave a glass of water to Clark in order to consoled Clark after his friend, Sean, passed away.

“Identity Achievements are individuals who have experienced a decision-making period and are pursuing self-chosen occupation and ideological goals” (Marcia 161). In this moment, John Clark had already experienced the northern soul culture and he got the ideological goals from the commitment of “soul boy” identity that he forming. So that, individual in this status had arrived at commitments after the process of exploration.

The development process that John Clark did along the film in order to reach identity achievement as a “soul boy” refers to the optimal development identity status category. John Clark had shown the process of development
from identity diffusion to foreclosure to moratorium and to identity achievement.

“The optimal identity status category order found was diffusion to foreclosure to moratorium to achievement in two sets of analyses, and diffusion combined with foreclosure to moratorium to achievement in two additional sets of analyses. Results supported the theoretically optimal identity status category order, based on Erikson’s (1968) account of the identity-formation process” (Kroger and Marcia 46).

The writer’s analysis in the research findings is to proof the theory that the writer used about the identity formation. First, writer used characterization theory from Boggs and Petrie to see the personality of John Clark character. Then, writer used Identity Statuses Theory from James E. Marcia. Marcia’s theory was used to explore the identity formation that occurs to John Clark character along the film.

The writer synthesis that the family and school background of John Clark is the reason that encouraged John Clark to construct his identity because of the uncomfortably that he felt. When an individual is under pressure, they will try to find a place or new environment where he could be accepted and feel appreciated.

The development pattern of John Clark’s identity formation process described through the theory of identity statuses from James E. Marcia. In identity statuses there are identity diffusion, foreclosure, moratorium and the final is identity achievement. The identity diffusion appeared in Evidence 2 and Evidence 5 when John Clark had no crisis and no commitment to move out of his past life. Foreclosure status appeared in Evidence 6, and Evidence 7 when John Clark had identified the commitment but did not do an
exploration before. Moratorium status appeared in Evidence 8, Evidence 9, Evidence 10, Evidence 11 and Evidence 12 when John Clark had did the exploration but did not got the commitment in “soul boy” identity yet. Identity achievement appeared in Evidence 13, Evidence 14, Evidence 15 Evidence 16 and the rest of film when John Clark had already achieved his commitment of “soul boy” after all the exploration he did before. All the development process is appropriate to the optimal identity statuses category. Clark begins the identity development with D – F – M – A pattern. The result of his identity formation is the identity achievement of “soul boy” identity.

The process of identity formation was derived by John Clark relation with Matt who mediated him into northern soul. Matt became more dominant to Clark’s identity formation. All the changes occur to John Clark were influenced by Matt, such as the soul music, dance, northern soul fashion and also the habit.

His identity of a “soul boy” was the effect of his sorrowful past. The process of exploration to the commitment was from Clark’s relation with Matt, Sean, and the whole northern soul community where Clark’s belong. Instead of family factor, the process of identity formation was influenced by the environment where an individual itself belong.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

In the final chapter of this research, the writer concluded and suggested according to the research findings and the analysis of the research in the previous chapters, the qualitative descriptive analysis about identity formation entitled “Soul Boy Identity Formation in Northern Soul Film”.

A. Conclusions

This research concluded the analysis of identity formation of the main character, John Clark, in Northern Soul film using the characterization approach, and the theory is Identity Statuses Theory from James E. Marcia to see the process of identity formation.

In this research, the writer found that the past life or the character’s background that pressed him is the factor of identity formation, such as his family life and his school life. In his family, Clark forced to make friend with his school mates, even though he got bullied by them. He felt uncomfortable with the condition. Then his future life in northern soul environment gave him a way to form his identity. He identified and explored all the northern soul things that made him different than before to got the commitment or accepted in northern soul society. It means that the environment or the society of his future life is the instrument of his identity formation.

The theory of identity statuses is appropriate for the identity formation from the beginning to the entire film. John Clark identity formation included
the fashion, attitude, culture and the whole lifestyle. The optimal development of identity statuses category appeared on the process of identity diffusion, foreclosure, moratorium, and identity achievement that shown in the relation of John Clark with the environment of northern soul. Identity achievement appeared when John Clark had already achieved his commitment of “soul boy” after all the exploration he did before. The result of his identity formation is the identity achievement of “soul boy” identity. So, that’s all the explanation of this research about the process of identity formation that John Clark did to become a “soul boy” in “Northern Soul” film.

B. Suggestions

Based on the research results that obtained from the data analysis, basically this research goes well. However, the writer would like to put some suggestions. Hopefully this will helpful for the next research that has similar case about identity formation.

For the next researchers could develop the scope of the research. Maybe the next researcher could analyze the film through psychosocial approach on the social environment of northern soul, or self actualization on the main character. And read more various theory of identity to earn more knowledge so it will improve the next analysis.


APPENDIC

“Northern Soul” film (2014)
Director: Elaine Constantine
Stubborn Heart Films
MATT: Give me a go.

MATT: I could tell.
You look like you're stuck in the '50s.

Wigan Casino, as soon as I look old enough,
I'm gonna go down there.

Fuck.

He tells you all about soul records
and like, singers and that

No, not when your mum's
dressing you in that crickey!

Solatos: Fucking best!

Hey, come to the youth club.
I mean we make good team.

This is underground, but it's gonna be massive.

He fucking hated that fucking mom!

I'm 18, he's 18.

(MUSIC PLAYING)

Come to do ballroom dancing at the Casino, honey?

It feels fucking great!
- John!
  - What a fucking night!

It gives a dissonance at every joint.

(MUSIC PLAYING)

So stay on the floor, bog trotters, or fuck off home now.

Don't fucking announce your address on the mic.
The police ambushed us last night.

What do I tell you lad?

I don’t want any of that shit on the mic!

but we’re fucking playing for them!

We’re not playing for you!

Used to be your partner.

If I see you fucking again,
I’ll break your fucking legs.

(SCORING) Please don’t die. Please don’t die.

Oh, I can’t believe it!

Misty clouds of Autumn grey.

Life is just one more minute.

Open up your eyes and see it.