REPRESENTATION OF PAKISTANI AMERICAN IN KUMAIL NANJIANI’S THE BIG SICK FILM

A Thesis

Submitted to Faculty of Adab and Humanities

In Partial Fulfillment of the Requirements for the Degree of Strata One

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ABSTRACT

Nurul Fitri Azahra. Representation of Pakistani American in Kumail Nanjiani’s *The Big Sick* Film, 2019.

The research aims to expose how *The Big Sick* film represents Pakistani American and what the film-maker wants to convey through the representation. To achieve the objective, the researcher examines how Pakistani American is represented through the characters, family, arranged marriage, and religion by using theory of representation from Stuart Hall, and reveals the film-maker’s intention in this film through the concept of ideology. By applying the qualitative method, the research discovers that *The Big Sick* film represents Pakistani American characters who are lustful, submissive, strict, and narrow-minded. Then Pakistani American family is described as an exclusive institution and a normative unit. Through the tradition of arranged marriage, they are illustrated as people who preserve Pakistani purity and maintain an intergroup social relationship. From their religion, they are portrayed as people who treat Islam as a sacred thing and a given thing. All of these depictions perpetuate the stereotype of Pakistani American. Nevertheless, there is an implicit idea contained through the ideology of Kumail Nanjiani as a Pakistani American film-maker. Through the characters in this film, he does not only reinforce the stereotypes of Pakistani American, but he also tries to counter them. As a result, this film wants to deliver that not all of Pakistani Americans have stereotypical characteristics.

Keywords: Ideology, Kumail Nanjiani, Pakistani American, Representation, *The Big Sick*.
APPROVAL SHEET

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The thesis entitled above has been defended before Faculty of Adab and Humanities Examination Committee on 9th October 2019. The thesis has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, October 9th, 2019

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no same material previously published or written by another person which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institutes of higher learning, except where due acknowledgment has been made in the text.

Jakarta, October 2019

Nurul Fitri Azahra
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Nurul Fitri Azahra
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CHAPTER I
INTRODUCTION

A. Background of the Study

Through the Immigration Act of 1965, the large number of Asians allowed entering the United States. Asian is the fastest-growing ethnic group in the US from 10.7 million in 2000 to 33.4 million in the next 2050 (Zhang 20). Hence, the United States had become a host land for Asian immigrants, and the number of them increased drastically. In 1995, 268,000 from 720,000 new immigrants came to the United States, and they were mostly from Asia and Pacific islands. The total of Asian immigrants in the United States will double until 2020 (Kim and Yeh 1).

South Asian contributes toward the growing number of Asian immigrants in the United States which mostly vary from Afghanistan, Pakistan, India, and Bangladesh. Pakistanis are the second largest ethnic minority among South Asian immigrants in the United States. Based on U.S Census 2010, their population has grown sharply because their number has doubled in 2000 and 2010. Pakistani immigrants mostly live in California, Illinois, Maryland, New Jersey, New York, Texas, and Virginia. 25% of them live in New York City, and there they become the sixth-largest Asian sub-group (Khaleque, Malik, and Rohner 408).

Unfortunately, Pakistanis are closely related to the practice of radical Islamic militants and terrorism including suicide bomb, a bomb blast on a public area, mosques or other holy places (Yousaf and Li 400). Since the tragedy in the United States on September, 11th 2001, Pakistan has been hit by militants in the form of rocket assault, bomb explosions, and suicide bombs in 376 times. Then in 2002, two suicide bombs occurred in Pakistan. Furthermore, 2009 became a year where the highest number of suicide bombs happened in Pakistan (Yousaf 10). These condition create a negative image of Pakistanis wherever they live in.
Some surveys which have been conducted by an international multimedia broadcaster BBC from 2011-2017 also gave an insight into how western people viewed Pakistanis. In 2011, BBC Country Rating Poll has surveyed 27 countries on all continents, and it concluded that Pakistanis have suffered a negative image problem. Pakistanis became the second most negatively viewed people in the world just behind Iranians (Fan and Shahani 1). In 2014, BBC Glob Scan survey had concluded that global people have the same perception toward Pakistanis which considered similar to Iranians, North Koreans, and Israelis as the most disliked people in the world. The polling revealed that 59% of international audiences had negative views about Pakistanis (Yousaf 2). In 2017, the latest survey for country rating poll was conducted by BBC Glob Scan. It involved 1800 people in 19 countries, and 58% of western people give mostly negative polling to Pakistanis.

Media also supports the general portrayal of certain ethnic groups which shapes people’s perception that is consumed by global people (Sides and Gross 37). This thing occurs because media becomes a way of transforming a signal into a message. Besides, media is used as a device for transmitting messages simultaneously to a large number of people (Hart 3). Simply, people will see one ethnics group based on what they see in the media shows.

One of the media that is now popular by a large number of viewers is film. A film can be considered as cultural product because it reflects the cultural practices and values in real life. It also becomes a powerful art which contains value and belief in society. The film has two sides coins. One side is about the content of film based on what producers create, and the other side is about what viewers can get in their mind (Cloete 1). When the film brings theme of a certain ethnic group, it may bring its stereotype. A stereotype is an expectation of what a group is like, and it refers to all groups involving religion, ethnicity, race, gender, age, and profession (Yousaf 3). For example, people will recognize Pakistanis as fundamental, extremist, very religious against Islamic religion, less flexible and rigid (Fan and Shahani 3). By displaying this depiction through a film, people will continue to emphasize this stereotype (Sides and Gross 37).
An example of a film which brings the stereotype of Pakistanis is *The Big Sick* in 2017. This film brings theme of Pakistani American based on the true story of Kumail Nanjiani as a scriptwriter of this film. Kumail itself is a famous Pakistani American writer, stand-up comedian, actor, and podcast host. In this film, he also acts as himself with his real name. It is categorized into comedy autobiography, or it can also be called comedic or humorous autobiography. It is one of the genres of autobiography, and it is a slant from a writer’s own life (Gordon 7). Simply, this film is about the film-maker’s autobiography which tells the true story about his life, family, and tradition by bringing theme of Pakistani in comedic delivery.

In brief, *The Big Sick* film tells about the character of Kumail as a Pakistani American who lives in Chicago as a stand-up comedian and Uber driver. He comes from Muslim Pakistani family which still holds their traditional culture of clothes, food, and language. He is also expected to pray five times a day and to have a typical appearance of thick beard in daily life based on Islamic value as a fundamental rule of Pakistanis. Kumail’s parents also arrange his marriage to a young Pakistani Muslim to maintain their Pakistani culture. Nevertheless, he cannot accept all of the Pakistani tradition and Islamic ritual easily. Hence, he is questioning all of them toward his family. Here, he faces many challenges in doing his life as a Pakistani in America. This film represents a story about the life of Pakistani American with his family, tradition, and religion.

Furthermore, *The Big Sick* film is chosen because it is categorized as a successful work in the Hollywood film industry. As a Hollywood movie, it aims to reach the audiences’ satisfaction which is Americans. This film can amuse Americans’ gaze, they are American spectators who know Pakistanis in stereotype. Because of this film fulfill the expectation of them, it gets many awards from the Hollywood film industry. For example, American Film Institute, Critic’s Choice Movie Awards, Golden Tomato Awards, Independent Spirit Awards, Palm Springs International Film Festival, Santa Barbara International Film Festival, South by Southwest, and Women Film Critics
Circle. It became one of the highest-grossing independent films in 2017, and it also got the nomination for the Best Original Screenplay on Academy Awards in 2018.

Based on the explanation above, the writer will see how *The Big Sick* film represents Pakistani American by using representation theory from Stuart Hall. By applying this theory, the writer will find the depiction of Pakistani Americans in this film. After that, the writer will also uncover the ideology behind the film to get film-maker’s perspective. There is an implicit idea which can be drawn from the film-maker’s perspective, and it can be investigated by using the concept of ideology. Therefore, this research will analyse the representation of Pakistani American in Kumail Nanjiani’s *The Big Sick* Film.

**B. Focus of the Study**

*The Big Sick* film in 2017 contains many issues that can be investigated through different theories and concepts. However, the writer will only focus on the representation of Pakistani American in *The Big Sick* film by using the representation theory from Stuart Hall and the ideology concept. By using this theory and concept, the writer will analyse the representation of Pakistani American in *The Big Sick* film. After that, the writer will find the ideology behind representation to know the perspective of the film-maker.

**C. Research Question**

Based on the focus of the research, the writer will analyse the representation and ideology in *The Big Sick* film. Thus, theory of representation and the concept of ideology will be applied by answering two questions of the research below:

1. How does *The Big Sick* film represent Pakistani American?
2. What ideology can be drawn from the film-maker through the representation above?
D. Significance of the Study

Theoretically, this research is expected to strengthen the study of representation in a film by applying theory of representation from Stuart Hall and the concept of ideology. Therefore, the writer hopes this research can explore further an issue of the stereotype through the media of film.

In addition, practically, this research is expected to be able to become a reference for future researchers in exploring either a similar concept or other theories that support similar research, as well as provide initial information to make this kind of research. This research is also expected to be able to become an inspiration for future researchers to examine the research with the same theme and issue.

E. Research Methodology

There are several points in this research methodology. They are objective of the research, method of the research, instrument of the research, unit of analysis, technique of data analysis, and research design. All of them will be explained in detail below:

1. The Objective of the Research
The purpose of this research is to answer the question of research. Hence, this study is conducted to find the representation of Pakistani American through The Big Sick film. Besides, this research also reveals the ideology behind the representation to find the perspective of The Big Sick film-creator.

2. The Method of Research
This research will be analysed by applying the qualitative method. This method uses the data in the form of words including written language, spoken language, and images. These data are used to find and interpret the meaning in a context. Hence, they will produce knowledge that contributes to more general understandings (Braun and Clarke 3). By the qualitative method, the researcher will describe and discuss the data in the form of verbal or dialogue contained in The Big Sick film. This method should be applied with an appropriate approach by using related theory or concept to the unit of analysis. Accordingly, the
researcher will use this method to expose representation and ideology in *The Big Sick* film 2017.

3. The Instrument of the Research

By qualitative research, the writer sets herself as the instrument of the research by watching *The Big Sick* film repeatedly, collecting data in the form of dialogue and scene, and analyzing the data with theory of representation by Stuart Hall and the concept of ideology.

4. The Unit of Analysis

The unit of analysis used in this study is *The Big Sick* film which released in 2017. The film is directed by Michael Showalter in 120 minutes based on the true story of the film's screenwriters, Kumail Nanjiani. Kumail Nanjiani, a Pakistani-American man, is not only as a scriptwriter in this film, but he is also the main male actor of *The Big Sick* film by using his original name to his character.

5. The Technique of Data Analysis

The data will be analysed through several stages. First, it starts by watching *The Big Sick* film several times to understand the story and the issue contained in the film for detail. Second, the writer will choose and determine the scene and dialogue which contain the issue about the stereotype of Pakistani American in this film. Third, the data in the form of dialogues are marked and the data in the form of scenes are captured for analysis. Fourth, these data will be examined by the representation theory from Stuart Hall and the ideology concept. Finally, the data that has been analysed with that theory and concept is drawn into a conclusion from the research.

6. Research Design

The writer will explain this research through four chapters as stages from the introduction into the conclusion of the research. To begin, Chapter I is all about the introduction of the research. It consists of a background of the study, focus of the study, research question, significance of the study, and a set of research methodology.
Next, chapter II is theoretical description. It contains the previous research from the corpus or unit analysis that has been conducted by using the same film *The Big Sick*. In addition, it consists of theory and other related concepts to be applied in this research. The main concept of this research is a representation by Stuart Hall. Then the concept of ideology and Pakistani immigrant in the United States become the supporting concept.

Then chapter III is data analysis or findings. It is divided into two sub-chapters. The first sub-chapter is about the representation of Pakistani American in *The Big Sick* film. In this case, the representation of Pakistani American can be seen from the characters, family, arranged marriage, and religion. The second sub-chapter is about the ideology of Kumail Nanjiani as a film-maker toward the representation of Pakistani American in this film.

The last, chapter IV are conclusions and suggestions from this research. It is the closing part of this research which explains the result from the analysis that has been done. Besides, it also gives a recommendation for issue which can be explored by future researchers who are interested in *The Big Sick* film.
CHAPTER II
THEORETICAL DESCRIPTION

A. Previous Research

Diasporic literature brings with theme of certain ethnic, so the representation of it in a media especially film is interesting to be investigated. In this case, an example of the representation of Pakistani American can be found in *The Big Sick* film which released in 2017. This film raises an issue about Pakistani immigrants who live in America. Here, the writer finds three previous research that have already used this film into their research.

The first research that has been conducted is in the form of master thesis in the field of Anthropology and Archaeology written by Samantha L. Muffuleto (2018) from Harvard University with the title *Effect of American Media Representation of South Asian Americans*. Here, the researcher uses many films and tv shows to find the representation of Indians Americans and Pakistanis Americans on tv and film. By conducting an interview, the researcher finds that the portrayal of Indians American and Pakistanis American in several films and tv shows are positive, negative, or neutral.

One of the films in that research is *The Big Sick* film by Kumail Nanjiani in 2017. The researcher finds that the viewers being pleased with the main character because his descriptions are realistic, confident, non-conforming, and having a sweet personality. As a consequence, the representation of Pakistani American in this film is positive. By producing *The Big Sick* film as one of Hollywood film which brings Pakistani character, American media can represent it well and give a good effect in constructing the representation of Pakistani American.

The difference between this research with Muffuleto’s thesis lies in the field of study. Muffuleto’s thesis analysed *The Big Sick* film based on the study of Anthropology and Archaeology. Meanwhile, this research will examine the same film through an English literature study by using the concept of
representation by Stuart Hall and the concept of ideology. The writer will explore how the film represents Pakistani American and the ideology of the film-maker.

The second research was done by Brooke K. Gentry (2018) from Colby College with the title From Antagonists to Protagonists: Muslims on the Hollywood Screen. His thesis in the field of Religious studies reveals the transition of Muslims from antagonists to protagonists on the Hollywood screen and in the view of the American public. The researcher uses many films to discover Muslims representation in Hollywood films, one of the films is The Big Sick in 2017.

The researcher finds that The Big Sick film does not cast a Muslim character as an antagonist but a protagonist. From the analysis, the researcher sees how this film shows Kumail’s struggle as a Muslim in the stand-up comedy industry, and how Kumail deals with Islamophobia issues through his jokes. As a comedic film, Kumail’s jokes become his way to overcome the sensitive question about Islam. This film uses humor to raise an uncomfortable issue to talk about. Therefore, by showing a Muslim as the protagonist in the film, the audiences especially whites can grab the message contained in it.

The differences of this research with Gentry’s thesis lies in the field of study and the focus of the study. Genry’s thesis analysed The Big Sick film through the lens of religious studies that focus on the issue of Islam religion and Muslims. Meanwhile, this research will examine the same film through an English literature study which focuses on the Pakistani theme in this film. The writer will investigate how does the film represent Pakistani American through its character, family, arranged marriage, and religion. However, the issue of religion here is not the main issue, it is only a part of the Pakistani theme which will be analysed.

The last research that has been conducted by using The Big Sick Film is written by Nikita, et al. (2019) from Insaniyat Journal of Islam and Humanities
with the title *The Contrast Portrayals of American and Pakistani Culture in The Big Sick Movie*. Here, the researchers use this film to find the differences between Pakistani and American representation. By using theory of characterization from Boggs and theory of representation from Hall, the researchers are looking at the difference portrayal between American and Pakistani.

As a result, Pakistani characters are religious and deceitful, while American characters are intelligent and straightforward. By these characteristics, Pakistani characters are associated with conservatism, terrorist, and close-mindedness. On the contrary, American characters are associated with modernism and open-mindedness. As a consequence, the portrayal of American culture is positive and Pakistani culture is negative.

This research will continue what has been done by Nikita, et al. The previous research focuses on the different representation of Pakistan and America, but this research only focuses on the representation of Pakistan. This research will analyse Pakistani as an immigrant in America through the characters, family, arranged marriage, and religion in deeply. After that, the writer will also uncover the ideology of the film-maker to find his perspective specifically Kumail Nanjiani as the scriptwriter through the representation of Pakistani American in this film. Then the correlation between the way this film represents Pakistani American and the ideology behind the representation will be discovered in this research.

From the three previous research above, the writer only finds one research from Nikita, et al. which uses *The Big Sick* film as the main unit of analysis. Both of the researches from Muffuleto and Gentry use *The Big Sick* as one of the films to support their research. Accordingly, they do not give the explanation and the analysis of this film in deep and detail. Nonetheless, the writer uses the research from Muffuleto and Gentry as a reference to understand more about *The Big Sick* film from other issues and other perspectives. For the
research by Nikita, et al., the writer uses their research to explore further about Pakistani theme.

B. Theory of Representation by Stuart Hall

Stuart Hall, a sociologist and a critic, is one of the founding father of cultural studies. He was born in Jamaica in the early 1930s from middle class and conservative family. Then in 1951, he got the scholarship in Oxford and moved there to focus on cultural studies. In the 1960s-70s, he was at the center for Contemporary Cultural Studies in Birmingham (Sardar and Van Loon 35). In 1980, he moved to Open University, then in 1997 he published his works there about representation, meaning, and language.

Based on the Sage dictionary of cultural studies, representation is the series of processes in which signifying practices emerge to stand for or depict objects or practices in the ‘real’ world. Hence, representation is an act of symbolism that mirrors or reflects the world of independent objects. For cultural studies, it does not only reflect in symbolic form ‘things’ that exist in the world of an independent object, but it is also constitutive of the meaning of that which implies to stand it for (Barker 177).

Hall states that representation is the production of meaning through language. Language is central to construct and produce our meaning toward anything (1). There are two central and related reasons for this. First, language is the privileged medium in which cultural meanings are formed and communicated. Second, language is the main means and medium through which we shape knowledge about ourselves and the social world. Thus, language forms the network by which we classify the world and make it meaningful (Barker 106-7). Here, language contains of signs and symbols in the form of sounds, written words, electronic image, music, and all objects which function to represent our concepts, ideas, and feelings to others (Hall 1).

Representation works through two related systems. The first is a system of mental representation. It is the concept which is formed in the mind function which classifies and organizes the world into meaningful categories. We can
have a concept of something in our mind, and we also know the meaning. Nevertheless, we cannot communicate this meaning without a second system of representation that is language. Language consists of signs which are organized into codes which allows us to translate our concept. Codes are an important part of our culture, our shared of meaning, which we learn and unconsciously internalize as we become a member of our culture (Hall 28-9).

To explain how the representation of meaning through language works, there are three different approaches. They are reflective approach, intentional approach, and constructionist or constructivist approach. First, reflective approach. Here, language functions like a mirror to reflect the true meaning of the object, person, idea, or event that already exists in the world. For example, the poet Gertrude Stein said ‘A rose is a rose is a rose’. The word ‘rose’ refers to the real plant with thorns and blooms growing in the garden. Here, language works by simply reflecting or imitating the truth that is already there and fixed in the world. In other words, reflective can also be known as a mimetic approach (Hall 24).

Second, intentional approach. The meaning lies in the speaker or author. She or he imposes the unique meaning on the world through language. Words mean what the authors intend what they should mean. The essence of language is communication, and it depends on shared linguistic conventions and shared codes. Therefore, language can never be fully a private game. The private intended meanings of the writer or author have to enter into the rules, codes, and conventions of language to be shared and understood. Since language is a social system through and through, it means that the private thoughts of the speaker or writer have to negotiate with all the other meaning for words of images which have been stored in language (Hall 25).

Third, constructionist or constructivist approach. It is recognized as a public or social character of the language. Here, things don’t mean, we construct meaning by using representational systems, concepts, and signs. For Constructivists, the material world does not convey meaning. The language system represents our concept, but they do not deny the existence of the material
world. It is social actors who use the conceptual systems to their culture and the linguistic and other representational systems to construct meaning to make the world meaningful and to communicate about the world meaningfully to others (Hall 25). In other words, constructionists use signs, and they organize into languages to communicate meaningfully with others. In this case, language use signs to symbolize, stand for or reference objects, people and events in ‘real word’. Besides, language can refer to imaginary things and fantasy words or abstract ideas (Hall 28).

From three different approaches above, the writer will apply the third approach or constructivist approach to this research. Here, the writer will see how Pakistani American is represented in the media of film based on the construction of the film-maker in order to deliver the meaning to the viewers. Since the media of film contains language in the form of dialogue and scene, the writer will use The Big Sick film to find the meaning or idea or concept by analysing representation of Pakistani American through the dialogues and scenes in it.

C. Concept of Ideology

The term “Ideology” is widely used in social science, politics, and mass media. Ideology is more general and abstract, and it does not refer to specific types of cultural events. Besides, ideology does not only limit to an event, but it also involves situations, processes, groups, and other facts. It reflects how the group and their members have their perspective toward specific issues. In addition, ideology does not control knowledge, but it consists of opinions about an event (Van Dijk 65).

Hart states that ideology is understood as something similar to ‘perspective’ or a particular interpretation of the way things are or ought to be (2). It also considered as a ‘world view’ or normal patterns of belief and value. According to some experts, ideology is more than a world view. First, Eagleton says that ideology brought a pejorative meaning, and it is applied to promote perspective in the interests of a specific social group. Second, Van Dijk explains
that ideology involves Us/Them polarization. It is typically positive beliefs about Us and negative belief toward Them (3). Third, Althusser states that ideology provides a conceptual framework through which we interpret and make sense of our lived, material conditions. Fourth, Stuart Hall adds that ideology produces our cultures, as well as a consciousness of who and what we are (Sardar and Van Loon 46).

In cultural studies specifically in the study of popular culture, the concept of ideology has many competing meanings. In fact, the ideology concept has referred to the same conceptual terrain as culture makes it an important term (Storey 2). Therefore, there are five ways of understanding ideology.

First, ideology refers to a systemic body of ideas articulated by a particular group of people. In other words, the first definition of ideology here can be known as ‘professional ideology’ because it refers to the ideas from particular professional groups who inform their practices. For instance, ‘the ideology of the Labour Party’. It refers to the collection of political, economic, and social ideas that informs the aspirations and activities of the Labour Party (Storey 2).

Second, ideology suggest certain masking, distortion, and concealment. It indicates how some texts and practices present distorted images of reality. The distortion which occurs can be found in capitalist ideology between the powerful and powerless. Here, the capitalist ideology conceals the reality by ‘false consciousness’. The powerful who oppresses and exploits the powerless does not see themselves as oppressor and exploiter. On the other hand, the powerless who have been oppressed does not realize themselves as the oppressed (Storey 3).

Third, ideology is one associated with the early work of France’s cultural theories Roland Barthes. According to Barthes, ideology or myth operates mainly at the level of connotations. Then it comes into unconscious
meaning that texts and practices carry, or can be made to carry. Here, ideology attempts to make universal and legitimate what is partial a particular. Therefore, the cultural or humanly made assumes as something natural (Storey 4).

Fourth, ideology is one that was very influential in the 1970s and early 1980s. It is developed by the French Marxist philosopher Louis Althusser. Based on Althusser, ideology is not simply as a body of ideas, but a material practice. It is encountered in the practices of everyday life and not simply in certain ideas about everyday life. It means certain rituals and customs have the effect of binding us to the social order that is marked by enormous inequalities of wealth, status, and power. Holiday is an example of an ideological practice. Holiday offers pleasure from social order or job for a while, then after refreshing the worker must return to their job and ready to tolerate the exploitation and oppression until the next holiday again. In this case, ideology works to reproduce the social conditions for the economic condition of capitalism to continue (Storey 4-5).

Fifth, ideology refers to ‘ideological forms’. It intends to draw attention how texts always present a particular image of the world. The texts here are in the form of television fiction, pop songs, novels, feature film, etc. These texts are said to take sides, consciously or unconsciously. For example, the German playwright Bertolt Brecht summarizes good or bad of a play because a play always has an image of the world. There is no play which does not in some way affect the dispositions and conceptions of the audience. To conclude, art or texts (television fiction, pop songs, novels, feature film, etc) are never without consequence. Simply, all texts are ultimately political because they offer competing ideological significations on the way the world is or should be (Storey 4).

For this research, the writer will use the last definition of ideology which refers to ‘ideological forms’ of the texts. It aims to draw attention how The Big Sick film presents a particular image of the world.
D. Pakistani immigrant in the United States

Pakistan, officially the Islamic Republic of Pakistan, is one of a country in South Asia. The name Pakistan comes from the word in Urdu and Persian. Pak means pure, and the suffix stan means the place of, so Pakistan means land of pure (Fan and Shahani 1). This country is based on Islamic rules with Urdu and English as its official languages.

The people of Pakistan are called Pakistanis, and they often migrate abroad in order to search for a better life. One of the main destinations to migrate is America, so they become Pakistani American or Pakistani immigrants in America. Commonly, Pakistanis migrated to the United States for a long time, so their communities become larger until several generations. They also raise their family in the country where they migrate in, no wonder they have extended family consisted of parents with sons with his wives and children. Besides, they still follow the tradition of arranged marriage and apply Islamic ritual as their religion wherever they live in. The detail explanation about a Pakistani immigrant in the United States will be exposed below:

- Pakistani characteristics

There are common traits about Pakistani which can be seen through their characteristics based on which generation they are. The first-generation of Pakistani immigrants (parents) tends to be more oriented toward Pakistani culture than the second-generation (children). They consider Pakistani culture values as an essential part of their lives. They were born and grew up in Pakistan with collectivistic cultural norms and values which focuses on family, clan, nation, and religion over the needs of individual (Khaleque, Malik, and Rohner 410). They have strong cultural and religious roots in Pakistan. Hence, they may become strict rulers and authoritarian in the case about tradition. This thing aims to keep their culture, tradition, ways of living from Western influence (Shakari 38).
On the contrary, the second-generation of immigrants (children) was born and grew up in America, and they focus on individual needs, not family, clan, or nation anymore (Khaleque, Malik, and Rohner 410). They have more connections to the host land country and the city where they live. Nonetheless, they still aware of their position and responsibility to family and relatives. Thus, they may follow the rules to maintain family’s reputation (Shakari 39).

- Pakistani family

Pakistani individuals are always part of the family because their lives depend on other family members (Shakari 34). Pakistani immigrant family consists of many members including mother, father, and sons with his wives and children. They share a house, and also a commitment to one another. Sons are parents’ financial and care-related insurance, so they remain in the house even after marriage. Daughters are raised to do household. When they married, their responsibility is on their husbands. In the Pakistani family, this collective value is more important than an individual’s needs (Shakari 32). Moreover, the social form of Pakistani is family-centered, and obligations to the family include both financial and ritual practices (Khilji 115).

Pakistani immigrant family follows Islamic ritual, cultural traditions, and values. They can be strict parents to control and to build restrictive discipline for their children (Khaleque, Malik, and Rohner 410). They teach the cultural and religious roots of their children. Within the family institution, children learn the traditional value of being Pakistani and also the norm of arranged marriage (Shakari 13)

- Pakistani Arranged Marriage

In Pakistani culture, marriage is considered as a joining of two families rather than two individuals. It aims to create close family ties between both sides of the family. It is also arranged by family, and the selection is mostly handled by the mother or other women in the family (Mughni 3-4). Parents have more
control in making sure their children have suitors from a good family (Ternikar 166).

Pakistani immigrants have to do an arranged marriage for some reasons. Firstly, arranged marriage is a way to maintain race, ethnicity, religion, tradition, and cultural purity of an immigrant group. Hence, they can preserve their cultural identities and also get approval of their families and communities. Secondly, it functions as a safeguard against dating and protects youth from promiscuity and premarital relations. Thus, it will protect Pakistani immigrants from American dating rituals. Thirdly, Pakistani immigrants consider that parents’ wish is the most important thing rather than their personal preferences. As a consequence, they accept arranged marriage which conducted by their parents. Lastly, it is a way to make sure that there will be a transmission of ethnic and religious ideas, morals, rituals, and traditions toward the next generation. Traditional practices of marriage bring meanings of ethnic and religious authenticity even to second-generation Pakistani immigrants (Ternikar 160-61).

- Pakistani Religion

Pakistani cultures have a strong influence on Islam religion. Consequently, Pakistani parents always socialize about Islam to their children. They teach how to become Muslim, greeting Muslims, and also celebrate Eid (Shakari 40).

Coming from Muslim majority country, Pakistani immigrants reflect Islamic values in their life. They apply the principle of Islam Sharia in daily activities. These principles are divided into two. Firstly, Wajib. It is an obligatory ruling such as praying five times a day. All Muslims have to do praying as one of Islamic rituals which categorized as Wajib. Pray or Shalah is one of the worship for Muslims to Allah. It is also one of the pillars for Muslim’s life (Zubair and Azhar 6). Secondly, Sunnah. It is a ruling that does not come with any indication as to whether it is obligatory or not. However, it will be
good if it is followed (Zubair and Azhar 7). For instance, growing a beard for a Muslim man.

To conclude, the explanations about Pakistani immigrants in America are shown through the characters, family, arranged marriage, and religion. According to this, the writer will see the representation of Pakistani American through the characters, family, arranged marriage, and religion in *The Big Sick* film. All of them will give a depiction of Pakistani American which become the highlight of this film.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer will reveal the research findings based on the
questions of the research. It is divided into two sub-chapters. First, the writer will
examine the representation of Pakistani American in The Big Sick film by using the
concept of representation from Stuart Hall. Second, the writer will expose the
ideology behind the representation by applying the concept of ideology.

This research uses The Big Sick film as the corpus or unit analysis. The script
is written by Kumail Nanjiani based on his true story. As a Pakistani born who lives
in America, Kumail Nanjiani reflects his real life into this autobiographic film. This
film tells the struggle of Kumail, a protagonist character, as a Pakistani immigrant
in America. He was born in Pakistan, and he moved to America when was fourteen
years old. He lived in Chicago with his family who still do Pakistani culture and
tradition in America. Nevertheless, he is different from his family because he faces
some challenges in doing his life as an immigrant. Moreover, he struggles to
establish his career as a famous stand-up comedian. Hence, the way Kumail
Nanjiani as a Pakistani-American scriptwriter creates the story about being
Pakistani in America correlates with his ideology.

As explained before, representation is the production of meaning through
language (Hall 1). Language becomes important because it is the privileged
medium in which cultural meanings are formed and communicated. Moreover, it is
the main means and medium through which we shape knowledge about ourselves
and the social world (Barker 106-7). In this case, the research will use this theory
to reveal the representation of Pakistani American through the language in the form
of dialogue and scene in The Big Sick film.

By using a constructionist approach, the writer will see the representation
of Pakistani American based on the construction of the film-maker as social actor
who uses language in the form of dialogue and scene. It aims to construct the
meaning in order to make the world meaningful and to communicate about the
world meaningfully to others (Hall 25). Through *The Big Sick* film, the writer will examine the representation of Pakistani American and the ideology behind the representation. Therefore, this analysis will begin with the representation of Pakistani American that is portrayed in *The Big Sick* film.

A. Representation of Pakistani American in *The Big Sick* Film

The discussion about the representation of Pakistani American in this film will see the depictions of Pakistani American through characters, family, arranged marriage, and religion. At first, the writer will explain the representation of Pakistani American through the characters in this film, they are Kumail, Naveed, Mrs. Sharmeen, and Mr. Azmat. Second, representation of Pakistani family will be shown through Kumail’s family as a Pakistani family in America. Third, representation of Pakistani American through arranged marriage will be investigated by focusing on the response of the characters toward arranged marriage as one of Pakistani traditions even though they live in America. The last, representation of Pakistani America from the way they treat Islam in their life will be explored. To begin, the writer will focus on the representation of Pakistani America which by looking at the characters of this film.

1. Representation of Pakistani American through the characters

There are four Pakistani characters in *The Big Sick* film, they are Mrs. Sharmeen, Mr. Azmat, Naveed, and Kumail. Mrs. Sharmeen and Mr. Azmat were Pakistani parents who have two sons, Naveed as the oldest and Kumail as the youngest child. All of them were born in Pakistan, then they moved to America to search for a better life. They lived in America since Kumail was fourteen years old. They locate his living place in the city of Chicago where they do not separate their neighborhood with Americans.

How Pakistani immigrants live in America can be seen through the characters in this film. By analysing Kumail, Naveed, Mrs. Sharmeen, and Mr. Azmat, the writer finds the portrayal of characters in this film reinforces the stereotype of Pakistani American.
1.1. Kumail as a lustful man

Kumail is a main male character in this film. He moved to America with his family when he was fourteen years old. He lived, grew up, and studied in Chicago America. In this case, he is trying to establish a career as a stand-up comedian while confronting with his Parents’ wish. His parents want him to go to law school, become a lawyer, and practice law. In contrast, he does not follow it, he prefers to work as an Uber driver and also a stand-up comedian.

In his career as a stand-up comedian, he has many American friends, so he interacts more with Americans. According to this, he also meets American women in his life, no wonder he is interested in a white woman. However, this film depicts Kumail’s character as a lustful man. Based on Oxford Learner Dictionary, lustful means feeling or showing strong sexual desire. His lustful characteristics can be seen from his attitude toward Emily. Emily is an American woman who meets Kumail in a stand-up show. Kumail can get acquainted with Emily and persuade her to sleep with him.

Emily: *I think I’m done with this subject. In fact, I think I’m gonna go home.*

Kumail: *Wait, wait. We haven’t even had sex again yet.*

Emily: *Yeah, I’m just not that kind of girl. I only sex once on the first date.*

Kumail meets Emily for the first time in a cafe when he does stand-up comedy. They introduced each other, and then they have a short conversation. After that, he persuades Emily to sleepover and does sex after their first meeting. When Emily decides to go home, Kumail says “*We haven’t even had sex again yet.*” His statement indicates him as a lustful man. Although Kumail had just met Emily once, he did not doubt to show his sexual desire.

After Kumail and Emily do their first date, Kumail also asks Emily to date again, go to the club, and drink as written in the dialogue.

*Kumail: So, maybe I’ll, uh, run into you at the club sometime and we can grab a drink?*

*Emily: Um, I’m not...*
I know this sounds like a line, but I’m not really, like, I’m not really dating right now.

(00:12:13 – 00:12:30)

Through the dialogue above, Kumail persuades Emily to meet again. By saying “maybe I’ll, uh, run into you at the club sometime and we can grab a drink”, Kumail implicitly asks Emily to date again and continue their relationship. However, Emily could not easily accept it because they had just known each other.

In fact, Emily is not the only woman who has slept with him. At the same cafe where Kumail and Emily meet, Kumail persuades other women and brings her to his room too. This case shows his lustful personality toward women.

1.2. Naveed as a submissive man

Naveed is Kumail’s brother who becomes the closest person of Kumail. He has submissive characteristics in himself. According to Oxford Learner Dictionary, submissive is willing to accept somebody else’s authority and willing to obey them without questioning anything they want you to do. His submissive characteristics can be seen through his dialogue with Kumail below.

<table>
<thead>
<tr>
<th>Naveed</th>
<th>: You know, I have to tell you something, Bhai.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kumail</td>
<td>: Here we go. Yeah.</td>
</tr>
<tr>
<td>Kumail</td>
<td>: I’ve been dating this girl. She’s white.</td>
</tr>
<tr>
<td>Naveed</td>
<td>: Oh. I thought you were gonna say you were involved in a hit and run or you got caught forging some checks, but a white girl? I mean, that’s such a cliche.</td>
</tr>
<tr>
<td>Naveed</td>
<td>: It’s okay, and we hate terrorists.</td>
</tr>
<tr>
<td>Naveed</td>
<td>: It’s just sorry. Listen. I understand. You’re in America, and you want to mow a few lawns and see what it’s like, but eventually, you have to marry a Pakistani girl. Like I hung out with other girls, but then I marriage Fatima. And we hardly spoke two words to each other in the first two months, but now, Kumi, she’s like my best friend.</td>
</tr>
<tr>
<td>Kumail</td>
<td>: I know</td>
</tr>
<tr>
<td>Naveed</td>
<td>: You have to break up with her immediately.</td>
</tr>
<tr>
<td>Kumail</td>
<td>: If I find someone who’s as good for me as Fatima is for you, Mom would understand, right? I mean, she wouldn’t love me less.</td>
</tr>
<tr>
<td>Naveed</td>
<td>: Oh, She’d definitely love you less. Slowly, it’d sort of what the word when guys stop returning girl’s calls?</td>
</tr>
<tr>
<td>Kumail</td>
<td>: Ghosting?</td>
</tr>
</tbody>
</table>
Naveed: Yes. You have to end it now, or Mom will fucking ghost you. Now come one. Batting.
(00:27:52 – 00:29:02)

Here, Naveed tells Kumail to just accept arranged marriage tradition like he does. By saying, “It’s just sorry. Listen. I understand. You’re in America, and you want to mow a few lawns and see what it’s like, but eventually, you have to marry a Pakistani girl. Like I hung out with other girls, but then I marriage Fatima.” As the one who has been followed arranged marriage, he tells the fact that he has been in a relationship with other women, but he finally accepts arranged marriage. Besides, he says that “And we hardly spoke two words to each other in the first two months, but now, Kumi, she’s like my best friend.” His statement here reinforces that arranged marriage is not as bad as what Kumail thinks.

Naveed does arrange marriage not only because it is a Pakistani tradition, but he also did it to obey his parents’ wish. From this sentence “Yes. You have to end it now, or Mom will fucking ghost you”, Naveed implies that he accepts the authority of his mother who has arranged his marriage with a Pakistani woman. Hence, he is characterized as a submissive man.

He does not only obey Pakistani arranged marriage, but he also follows to grow a thick beard as Sunnah in Islam. He also gives advice for Kumail to follow the tradition of Pakistani Muslim man in growing thick beard like he does. It can be seen through his statement below.

Naveed: And you should listen to mom and grow a beard.
Kumail: Gets really itchy. I've tried. It's all patchy.
Naveed: Oh, is it itchy?
Kumail: I know I sound like a baby.
Naveed: Well, try being a man, and conditioning like I do.
(00:27:50 - 00:27:56)

By saying “And you should listen to mom and grow a beard”, this statement shows Naveed as the one who always follows his mother’s instruction such as growing a beard. He also asks Kumail to do like he does. He easily says that because he knows that growing a beard is a usual thing as Pakistani Muslim, so he does not doubt to have it. He also gives a statement Well, try being a man, and conditioning
like I do, he implicitly says that a Pakistani Muslim man must have a beard and it is what it should be. In other words, he asks Kumail to simply follow all Pakistani tradition because it has been a tradition of a Pakistani Muslim man for a long time.

According to the dialogues above, Naveed is considered as a submissive man toward his parents in the case about Pakistani tradition. He follows all of the tradition because all of them are his parents’ wish. He accepts what his parents want, and he follows his parents’ saying to obey the tradition without questioning.

1.3. Mrs. Sharmeen as a strict woman

Mrs. Sharmeen is a mother of Kumail and Naveed. She has strict characteristics which represent an image of Pakistani mother in this film. Based on Oxford Learner Dictionary, strict means must be obeyed exactly. Her strict characteristic is stated through the dialogue below. In this case, she is introducing Kumail to her chosen Pakistani woman, and she advises Kumail.

Mrs. Sharmeen : *Kumi, there’s not just going to be a magic spark, okay? You have to work at it. You have to stay open.*
Kumail : *Okay, Ma. Okay, yeah.*
Mrs. Sharmeen : *Okay, good.*
(00:17:04 – 00:17:11)

Mrs. Sharmeen tells Kumail to open himself for all Pakistani women because he has to choose by himself which one is the best. She has invited many Pakistani women to her house in order to be selected by Kumail. However, she always communicates in one direction to her children, Kumail for instance. Also, she wants all of her sayings are followed by Kumail. In the dialogue above, she instructs Kumail to open his heart toward every Pakistani woman who comes to her home. *Kumi, there’s not just going to be a magic spark, okay? You have to work at it. You have to stay open.* By saying “you have to” twice indicates her as a strict mother because she wants to make sure that her child obeys her rules. The same case also happens in the dialogue below.

Mrs. Sharmeen : *Kumi, go and pray now, so then we can eat ice cream. Go.*
This statement also shows that Mrs. Sharmeen is very strict. She asks Kumail to pray without explaining the reason why. In fact, Kumail never knows what is pray for, but he just follows what his parents do. Another example of her strict characteristics can be seen from the way she asks Kumail to have a beard like Naveed through the dialogue below.

Mrs. Sharmeen : Kumi, why don’t you grow a beard? Not like Naveed’s, just a small one.

Before Kumail gives a response to her, she has been already said Not like Naveed’s, just a small one. She does not give a time for Kumail to state his opinion. She shows a lack of concern for the wishes or opinion of others. As a mother, she is very strict in ruling his children’s life.

When Kumail tells the reality that he cannot become a good Muslim or even get married to a Pakistani woman like what Mrs. Sharmeen expects, she becomes very emotional. It is stated in the dialogue below.

Mrs. Sharmeen : Kumi, if you don’t want to be a lawyer, fine. If you want to do the stand-up comedy and embarrass us as a family, fine. There is only one thing that we have ever asked for you, Kumi, that you be a good Muslim and you marry a Pakistani girl. That is it! one thing!

What Mrs. Sharmeen says in the dialogue above is the thing that is very fundamental for Pakistanis. As Pakistani man, Kumail has to marry the woman from the same origin which is Pakistan, and he also has to do Islamic ritual as a basic value in his life. Both of these obligations must be followed by Kumail. No wonder his mother is very strict about the case related to arranged marriage and religion.

This film shows Mrs. Sharmeen as a strict mother toward all Pakistani traditions such as arranged marriage, Islamic ritual, and growing beard. Her
characteristics here contribute to the role of a mother. A mother has to maintain the tradition and value in her society. According to this, of course, a mother has many rules related to the tradition. Therefore, Mrs. Sharmeen is presented as a strict woman in this film because of his role as a mother.

1.4. Mr. Azmat as a narrow-minded man

Mr. Azmat is the father of Kumail and Naveed. He has the stereotypical characteristic of Pakistani that is narrow-minded. As stated in Oxford Learner Dictionary, narrow-minded means not willing to listen to new ideas or opinions of others. When Kumail states his opinion, he does not want to listen and accept Kumail’s idea. It is written in the dialogue below.

Mrs. Sharmeen: Kumi, if you don’t want to be a lawyer, fine. If you want to do the stand-up comedy and embarrass us as a family, fine. There’s only one thing that we have ever asked you, Kumi, that you be a good Muslim and you marry a Pakistani girl! That is it! One thing!

Kumail: Can I ask you something? Something that has never made sense to me. Why did you bring me here if you wanted me to not have an American life? We come here, but we pretend like we’re still back there. That’s so stupid.

Mr. Azmat: Don’t you talk to your mother like that.

Kumail: You don’t care what I think. You just want me to follow the rules. But the r... the rules don’t make sense to me. I don’t pray. I don’t. I haven’t prayed in years. I just go down there, and I play video games.

Mr. Azmat: You don’t believe in Allah?

Kumail: I don’t know what I believe, Dad. I don’t know. And I can’t marry someone you find for me.

(01:24:33 – 01:25:28)

In this case, Kumail asks his parents the reason why he should keep Pakistani tradition even though they live in America. Nevertheless, Mr. Azmat does not want to hear Kumail’s opinion, and he wants Kumail to stop asking him by saying “Don’t you talk to your mother like that”. He chooses to deny Kumail’s question rather than give him a reason. After that, Kumail states his expression “You don’t care what I think. You just want me to follow the rules.” This statement
implies that Mr. Azmat never accept Kumail’s ideas, so he is very narrow-minded toward other’s opinion.

After Kumail states the truth that he falls in love with an American woman, then Mr. Azmat blames Kumail through the dialogue below.

Mr. Azmat : *Kumail. You're being selfish, you're not thinking about us. You're not thinking about Khadija, in fact, you're not even thinking about that girl you are in love with. You think American dream is doing just about whatever you want and not thinking about other people? You're wrong! You are wrong!* (01:26:04 – 01:26:19)

Here, Mr. Azmat says “*You’re being selfish, you’re not thinking about us*” to Kumail. Mr. Azmat does not admit that he is the one who never thinks about his son. He never wants to listen to what Kumail feels, so Kumail spills out the reality to him.

The dialogues above show that Mr. Azmat is very narrow-minded toward Kumail’s opinion. When his son, Kumail, stated an honest thing that he could not follow the tradition of arranged marriage, Mr. Azmat has to exclude Kumail from the family. If a Pakistani rejects the tradition of arranged marriage, he or she will be excluded from the family. This case happens to his son, Kumail.

In conclusion, Kumail, Naveed, Mr. Azmat, Mrs. Sharmeen emphasize the stereotype of Pakistani American. Some stereotypes that identify with Pakistani Americans are lustful, submissive, strict, and narrow-minded, passive, obedient, tend to hang out in groups, stay with their own race, not willing to mesh with American culture (Kim and Yeh 2). This film fills the character with the stereotypical image, so it supports the stereotype that is known widely.

2. **Representation of Pakistani American through the family institution**

*The Big Sick* film shows the life of Kumail’s family as Pakistani immigrants in America. Kumail lives with his parents, his brother, and his sister in law as an extend family. His brother Naveed still lives in the same house because he supports family’s financial. After married, Kumail as a son, have to do the same thing and
live in the same house with his family. On contrary, daughters are not obliged to live with their parents because they will move to their husband’s house after marriage.

Kumail’s parents also do Islamic ritual and Pakistani traditions, and they ask their children to do so. No wonder they can be very strict to teach their children about Pakistani culture and Islamic values. As parents, they become role models for their children in doing life. Besides that, a Pakistani family has another role which is represented through *The Big Sick* film. The representation of Pakistani family here can be seen as an exclusive institution and a normative unit.

2.1. Pakistani family as an exclusive institution

In this film, Kumail’s family is portrayed as an exclusive institution. According to Oxford Learner’s Dictionary, exclusive means a group or society that is not willing to allow new people to become members, or available to only one particular group. The exclusiveness of Kumail’s family can be seen from the picture below.

| Picture 1 (00:14:35) | Picture 2 (00:20:48) |
Both of the pictures in 1 and 2 show the setting where Kumail’s family always gathers together. The setting which is in the dining room gives a symbol of the exclusiveness of this family. The dining room is not only described as a place where all of the members eat and meet together, but it also refers to an availability of only one group. One group here means themselves as Pakistani family. Although they are now in the United States, they do not share their life with American. They do not let themselves to open with the influence of American culture, and they do not allow other people outside the member to come into their circle. It means Pakistani family does not let American as outside members to be part of their family.

The only one guest who may come to Kumail’s house and join in the dining room with them is a Pakistani woman and her family who will be the future wife of Kumail. Although Kumail has a girlfriend who is Emily, he never tells about her and introduces her to his family. He knows that his family will not accept her because she is an American. On the other hand, his family always open his house to everyone from Pakistan. This contrast thing indicates that Pakistani family which is presented by Kumail’s family is exclusive.

In addition, the chairs also symbolized the exclusiveness of parents’ position. The chairs do not only mean as a place of the seat, but they also symbolize the highest position of parents within a family which distinguishes the power between children and parents. Mrs. Sharmeen and Mr. Azmat sit in separate chair with their children, and their position is face to face. The seating position here illustrates the supreme authority of Parents in a family. Accordingly, as parents, they have the power to make a decision toward their children’s lives, and they have a right to control their children.

Furthermore, the location of the dining room is in the house. House also symbolizes a private area. It does not only means a living place, but it also means a private and comfortable area for Kumail’s family. In this case, Kumail and other members of the family speak Urdu to each other to create a comfortable situation at home. The usage of the Urdu language is seen as a way to distinguish themselves
from American. Hence, Pakistani family in this film becomes an exclusive institution.

2.2. Pakistani family as a normative unit

This film does not only depict Kumail’s family as an exclusive institution, but it also describes them as a normative unit. Based on Oxford Learner’s dictionary, normative means the standards or rules of behavior. This rules related to manner, attitude, language, dress, etc. As a normative unit, a Pakistani family has some roles. First, they have a role to pass on Pakistani value and tradition to children through the process of socialization. Second, they have a position as a safeguard to maintain cultural heritage through the rules or practices and to construct particular cultural identities within a family (Chattoo, Atkin, and McNeish 16-7). Both roles have the same purpose to keep Pakistani identity wherever they live.

As an immigrant family, Kumail’s parents realize their roles as a normative unit to maintain their Pakistani culture and introduce the culture to their children. For example, they bring the tradition in wearing Pakistani dress, and it can be seen from the picture below.
From the two pictures above, all of the Kumail’s family wear Pakistani traditional dress. It refers to the ethnic clothing which is typically worn by people in the country of Pakistan and the people of Pakistani origin. This national dress is *Salwar Kameez*, it is the national dress for men and women. *Salwar* refers to the loose trousers, and *Kameez* refers to the long shirts. It can be worn on daily activities, religious events, and weddings or many social occasions. It symbolizes one’s ethnic and religious identity (Chattoo, Atkin, and McNeish 28).

Although Kumail’s family lives in America, they still wear *Salwar Kameez*. By wearing it, they indirectly share Pakistani value to their children. Furthermore, if their children have their own family, they can also do the same thing for their children. Thus, the tradition of wearing Pakistani dress will be transmitted by the next and the next generation in the future.

Besides *Salwar Kameez*, this film also shows Kumail’s family as a Pakistani family who still maintains their origin language Urdu. Here, Urdu as Pakistani official language become a medium or local marker to ensure the continuity of religious custom and ethnic identity, it is also a strong bond that makes people across generation to share values (Chattoo, Atkin, and McNeish 36).

In this film, Kumail’s family still use Urdu when they are together. It can be seen from the way Kumail and his family talk with the Urdu language in daily conversation at home. Although they are not in Pakistan, they are still capable of speaking Urdu. This is because of Kumail’s family with their role as a normative unit who regulates the continuity of Pakistani tradition toward their children.

To make sure the continuity of Pakistani tradition, Kumail’s parent’s also become a safeguard for what their children have to do related to the practice of Pakistani culture in a family. They emphasize the importance of tradition by wearing *Salwar Kameez* or using the Urdu language at home. This aims to shape their identity as a Pakistani.

To sum up, both of the representation of Pakistani family as an exclusive institution and normative unit indicates an effort of Kumail’s family as immigrants in order to keep their Pakistani heritage even though they live in United States. In this way, they may not lose their roots as Pakistanis.
3. Representation of Pakistani American through the tradition

One of the traditions in Pakistan which is known globally is arranged marriage. Arranged marriage is an obligation for all Pakistani young men and women, and this tradition has been followed for a long time in Pakistan. Even though Kumail lives in America not in Pakistan, he cannot deny and must follow the tradition of arranged marriage. Wherever Pakistanis live, they are expected to do an arranged marriage without exception. This thing is very usual for Pakistani society, so they know well this tradition has been transmitted from their parents and the generation before their parents.

In this film, arranged marriage is conducted by family especially by Mrs. Sharmeen. At first, Mrs. Sharmeen makes an appointment for selected Pakistani woman to meet Kumail and other members of the family. She chooses this woman based on the family’s criteria. Then Kumail may think to decide which one he will choose. This kind of arranged marriage is called a semi-arranged marriage. It is a situation where parents or relatives are involved in introducing the appropriate mate for their children, so the children can know the potential mate directly (Ternikar 171).

In this case, Kumail is allowed to meet and to get acquainted the selected Pakistani woman by his family, then he can decide which one is suitable for him. Nevertheless, he may not has a physical relationship before the wedding. How Pakistani characters in this film treat arranged marriage in their life can be seen through this analysis. In this case, they treat arranged marriage as a tradition to keep Pakistani purity and as an intergroup social relationship.

3.1. Arranged marriage as a tradition to keep Pakistani purity

Marriage and also arranged marriage is the same way to bind the relationship between man and woman and then have children as the next generation. The difference is arranged marriage is done for a certain purpose, to maintain a tradition for instance. This film describes arranged marriage as a tradition to continue Pakistani original culture toward the children. In this case, Kumail has
been in a relationship with Emily an American woman, but he cannot deny or refuse the fact that he has to obey tradition of arranged marriage. It is showed through the dialogue below.

Kumail: I was gonna tell you about that
Emily: Are you judging Pakistan’s Next Top Model or something?
Kumail: No.
Emily: Seriously. Who are these women?
Kumail: Okay, you know how we have arranged marriage in my culture? these are these women.
Emily: These are women in Pakistan who want to marry you?
Kumail: They’re not in Pakistan
Emily: You’ve met these women?
Kumail: Just with my parents and stuff, but we haven’t, like
Emily: But you’re not serious about this, are you?
Kumail: it’s my mom’s thing. I just go along with it.

(00:33:04 – 00:33:34)

Here, he has to attend some meetings to find a suitable Pakistani woman who has been arranged by his mother. After that, he may choose and decide one of Pakistani women to become his wife. Kumail states to Emily that “It’s my mom’s thing. I just go along with it.” It means that arranged marriage is conducted by his mother, and he has to follow and obey what has been planned by her. Mrs. Sharmeen chooses and selects Pakistani women who will be her daughter in law. She has to make sure that Kumail gets a suitable wife from a family with a good reputation.

Kumail’s parents must conduct arranged marriage for their last son Kumail. Before Kumail, they have already done arranged marriage for Kumail brother, Naveed. In fact, Kumail has been fallen in love with Emily an American woman, and he told the truth to his brother.

Kumail: You know, I have to tell you something, Bhai.
Naveed: Here we go. Yeah.
Kumail: I’ve been dating this girl. She’s white.
Naveed: Oh. I thought you were gonna say you were involved in a hit and run or you got caught forging some checks, but a white girl? I mean, that’s such a cliche.

(00:27:52 – 00:28:00)
Kumail statement “She’s white” make Naveed very surprised. As a Pakistani man, he should not be in a relationship with other women except from Pakistan. Naveed also shows his unbelievable feeling by saying “but a white girl?” to Kumail. Naveed know that Kumail will get the risk if he loves American woman because Kumail’s family will never agree his relationship.

Based the conversation above, the idea of arranged marriage is represented as a way to maintain Pakistani purity to keep the bond and blood of Pakistan. As a Pakistani man, Kumail is forbidden to have a relationship with a white women. He does not allow to marry an American woman because there will be a mix of other blood. He must to marry a Pakistani woman to keep Pakistani blood for his next generation. Thus, arranged marriage becomes the only way to maintain the cultural purity of an immigrant group (Ternikar 160).

As an immigrant who has many American friends, Kumail cannot avoid his feeling against American woman. He often interacts with American women rather than Pakistani women, so he is not interested in Pakistani women anymore. However, he still respects his parents by pretending to accept the arranged marriage.

3.2. Arranged marriage as an intergroup social relationship

This film does not only represent Pakistani America as people who follow arranged marriage to keep Pakistani purity, but it also shows them as people who follow arranged marriage as an intergroup social relationship. The case about arranged marriage does not only involve Kumail’s life but also all of Kumail’s family. It can be seen from the dialogue below.

Kumail: You know what we call arranged marriage in Pakistan, Emily? Marriage. Okay? We just call it marriage. There’s another type of marriage. It’s called love marriage, and that’s bad. My cousin is Rehan married an Irish woman, and he was kicked out of the family. Nobody is allowed to talk to him.

(00:34:55)

According to Kumail’s statement, arranged marriage is not only for Kumail’s life. By using the word “we” in You know what we call arranged marriage in Pakistan, Emily? Marriage. Okay? We just call it marriage, he is not only
presenting himself but his whole family. For Pakistanis, Family means personal reputation. The arranged marriage for Kumail does not only for his reputation, but it will impact other members of the family. Therefore by saying “we”, he is not only concerned with his or her reputation but rather his or her family. So, if the member of the family rejects arranged marriage, this can affect the entire family’s reputation.

In this film, marriage is not represented for two individual relationship, whereas it refers to the relationship between different groups of people. In this case, it refers to the different group from the same origin of Pakistan. It can be also called as two family relationship between one Pakistani family and other Pakistani family.

By arranged marriage, Kumail’s family have been doing interfamily relationship. It is seen as the marriage of two families to support the family’s network. Especially for Parents, they are very interested in keeping strong family ties (Ternikar 167). They also choose a suitable family to maintain prestige and create a good reputation for two families.

A family who has done arranged marriage for their children is viewed as respectable and honorable within the community (Ternikar 166). Although Kumail’s family live in United Stated, they still want to be recognized as respectable and honorable family in their community. Consequently, they still do arranged marriage wherever they live in. Additionally, arranged marriage is a common practice for Pakistani, so it becomes very usual phenomenon within Pakistani society and also Pakistani descent.

In summary, this film represents how Pakistani Americans treat arranged marriage. They considered it as a tradition with a purpose to keep Pakistani purity. As an immigrant, Kumail’s parents aware that American culture can influence their children’s lives, so their children will lose their roots as Pakistanis. Moreover, they reflected arranged marriage as an intergroup social relationship or as two family relationships. These representations reinforce how Pakistani Americans treat arranged marriage for their life.
4. Representation of Pakistani America through the religion

Pakistani society has diversity religions, they are Islam, Hinduism, and Christianity. The majority of Pakistanis are Islam, so they apply the value of Islam in daily life. The state of Pakistan also ruin its state based on Islamic rules. Hence, Pakistan has officially named as the Islamic Republic of Pakistan.

*The Big Sick* film describes how Kumail and his family treat his religion or Islamic value in their life. They do their activities based on the Quran, an Islamic scripture as a guide of Muslim life. Through this film, they consider Islam as their religion as a sacred thing, and as a given thing from birth.

4.1. Religion as a sacred thing

This film represents Pakistani America who treats Islam religion as a sacred thing. According to Oxford learner’s dictionary, sacred means worthy of religious worship, very holy, highly value, important, and deserving great respect.

Pakistani society has tight rules related to Islam as their religion. If a Pakistani does not do Islamic rituals or even does not believe in Allah, he or she will get the consequence. In this case, Kumail cannot pretend to be a religious man in front of his parents anymore. After saying the truth, he is excluded from his family. It becomes the result of his attitude of not being a good Muslim man. This thing can be seen from the dialogue below.

Kumail: And I know Islam has been really good for you, and it has made you good people. But I don't know what I believe. I just need to figure it out on my own.

Mrs. Sharmeen: You're not my son.

(01:25:47 – 01:25:59)

Kumail as a Pakistani Muslim man in America has been agnostic. Knowing this, his mother say “You're not my son.” Through this statement, Mrs. Sharmeen indirectly says that if Kumail does not believe in Allah, he will not consider as her child anymore. Because Islam is the basic principle for Pakistanis’ life, she emphasizes that believing in Allah is the most important thing for her child. By excluding Kumail from family, she shows how sacred religion is because there is
no negotiation about it. Through praying five times a day, she always makes Islamic rituals as her priority, and she always reminds her child to be a good Muslim. However, Kumail is still searching for the meaning of Islam for his life. Kumail also spills out his confusing about Islam to his father.

Kumail: You don't care what I think. You just want me to follow the rules. But the rules don't make sense to me. I don't pray. I haven't prayed in years. I just go down there, and I play video games.

Mr. Azmat: You don't believe in Allah?

Kumail: I don't know what I believe, Dad. I don't know. And I can't marry someone you find for me.

(01:24:33 – 01:25:59)

Kumail cannot hide the truth that he confuses of being a Muslim. He never prays because he does not know what it is for. He has a lot of question about Islam, while nobody can answer his question relating to his belief. Therefore, he says I don't know what I believe, Dad. I don't know. Here, he expresses his nescience in the case of Islam.

On contrary, this film describes Kumail’s parents who always follow all of Islamic rituals. Although they are living in America, they still pray five times a day. They want their children to do so, but Kumail cannot easily follow it. As a result, he is not praying and asking why he should do this. However, his parents never give him an answer for him.

4.2. Religion as a given thing

This film also shows Pakistani America as people who treat Islam religion as a given thing. In other words, it is something that someone gets from birth. As a child who was born from a Muslim family, he or she has to follow all of Islamic rules without questioning. As the one who comes from a Muslim family, Kumail should follow and take it for granted.

Kumail faces the problem in the case of the beard. Beard is categorized as Sunnah in Islam, it means it is not obligatory. Nevertheless, it is good for a Muslim man to let it grow naturally (Zubair and Azhar 11). In other words, it is good to
follow. Consequently, Pakistani men mostly follow the Sunnah to grow beard, even a thick beard. It can be seen from the dialogue below.

Naveed: And you should listen to mom and grow a beard.
Kumail: Gets really itchy. I've tried. It's all patchy.
Naveed: Oh, is it itchy?
Kumail: I know I sound like a baby.
Naveed: Well, try being a man, and conditioning like I do.
Kumail: What the whole thing with Muslims growing beards, anyway? It's such an arbitrary thing, right? Like, who decided that, "Oh we have to have beards."
Naveed: Oh, But you'll do. So there's a billion of us, and you are the only one with the truth.
Kumail: Is that right?
Naveed: So, the sun is just shining down on you right now. It's just parting.

(00:27:22 – 00:27:46)

Here, Kumail asks his brother, Naveed. However, Naveed cannot give a scientific answer, and he does not know what the specific aim to have a beard, he just does it to obey the tradition. By saying “Well, try being a man, and conditioning like I do,” Naveed asks him to just take it for granted. Naveed’s response represents that the Sunnah of growing a beard is a given thing.

That dialogue also portrays beard as characteristics of a Pakistani man. Meanwhile, this tradition does not make sense for Kumail. What the whole thing with Muslims growing beards, anyway? It’s such an arbitrary thing, right? Like, who decided that, “Oh we have to have beards.” From Kumail’s point of view here, he implicitly says that the tradition must not always be followed. He also knows that tradition may not need the reason, it just happened because people before him for thousands of years ago had done it.

This film represents beard as a characteristic to identify someone as a Muslim man. Kumail as a Pakistani Muslim man is still searching for the meaning of beard for himself by asking his brother. In fact, his brother cannot give a satisfied answer because something related to religion is not something to be questioned. It is something to be done because it was a usual thing for a long time or a given thing since birth.
In brief, this film represents how Pakistani American’s attitude toward religion. They viewed Islam as a sacred thing through the obligation to pray five times a day. A Muslim must do it as a basic pillar of being a good Muslim. Additionally, they illustrate Islam as a given thing, and it can be seen from the tradition of growing a beard. Even though it is a Sunnah or not an obligatory, mostly Pakistani Muslim men follow it to obey the tradition in Pakistani culture. Thus, they just take it for granted as a given thing from birth.

According to the analysis above, all of the representation of Pakistani American through the characters, family, arranged marriage, and religion in *The Big Sick* film is constructed by the film-maker through the dialogue and scene. Of course, there is an ideology of the film-maker toward this representation work. Here, the writer will expose the ideology of Kumail Nanjiani as a Pakistani American film-maker who expresses his true story through this film. What he wants to convey through this film will be explored below.

**B. Ideology of The Big Sick Film**

From the representation above, the writer will uncover the ideology behind the film. The term “Ideology” based on Stuart Hall is the mental frameworks, the languages, the concept, categories, imagery of thought, and the system of representation (Van Dijk 9). Therefore, the ideology of film can be considered as the concept, thought, or idea which implies in it.

John Storey states that film or other texts present a particular image of the word (Storey 4). In this case, *The Big Sick* film shows the image of Pakistani American that exists in the characters, family, arranged marriage, and religion. Moreover, based on Van Dijk, ideology is very general and it can consist of opinion about an event of other facts (65). The ideology of this film may contain Kumail’s opinion or intention as a scriptwriter through his film. The way he represents it and why he describes it with a certain image can be discovered through his ideology.

Here, the writer finds that there is an ideology behind Kumail Nanjiani’s work *The Big Sick* film. It can be seen from the analysis about the representation of Pakistani American through the character, family, arranged marriage, and religion
in this film. Firstly, the writer finds the representation of Pakistani through the character of Kumail, Naveed, Mrs. Sharmeen, and Mr. Azmat in this film. From the analysis, this film fills the characteristics of them with the stereotype of Pakistani American. Here, Kumail is described as a lustful man, Naveed is portrayed as a submissive man, Mrs. Sharmeen is seen as a strict woman, and Mr. Azmat is depicted as a narrow-minded man. All of them have common traits of Pakistanis that is known widely.

Secondly, there is also a representation of Pakistani family in this film. From the analysis, Pakistani family is portrayed as an exclusive institution through the setting. Kumail’s family always gathers together in the dining room, so it symbolizes the exclusiveness of Pakistani family. In addition, this film depicts Pakistani family as a normative unit. It is because Kumail’s parents always share the value of Pakistani tradition to their children such as by wearing Salwar Kameez and speaking Urdu.

Thirdly, this film represents Pakistani America from the culture of arranged marriage. They considered it as a tradition to keep Pakistan purity. According to this, Kumail only has to marry Pakistani woman to keep the blood of Pakistani. Besides, they also treat arranged marriage as an intergroup social relationship. In this case, arranged marriage is not only a relationship between two individuals, but it is wider than that. It creates an interfamily relationship to maintain the network and reputation between two families.

Lastly, Pakistani America is viewed as people who treat religion of Islam as a sacred thing and a given thing. The obligation of praying five times in a day is a form of how Islam is sacred toward its ritual. Moreover, the tradition of growing a beard for men is also Sunnah ritual to Muslim. All of the Islamic rituals in this film give a representation of Islam religion as a given thing or something that must not be questioned but must be followed.

From the analysis above, *The Big Sick* film represents the characters with the stereotype of Pakistani Americans. Through this film, the film-maker reinforces the stereotype. It can be seen mostly from the character of Naveed, Mrs. Sharmeen, and Mr. Azmat because they have a typical trait of Pakistanis. Moreover, they still
do Pakistani tradition like arranged marriage and grow a beard as *Sunnah* in Islam.

Even though this film reinforces the stereotype of Pakistani Americans, it also tries to counter the stereotype by using Kumail as the main male character in this film. Kumail is described as a Pakistani American man with a modern look which differs from his family. Through his job as an Uber driver, he interacts more with American society. Besides, he tries to establish his career as a stand-up comedian in America, so he has more American friends rather than Pakistani friends. As a consequence, he is described as a Pakistani man with a modern appearance. It can be seen in the picture below.

![Picture 5 (00:02:09)](image1)

![Picture 6 (00:28:53)](image2)

From those pictures, Kumail in this film is portrayed as a Pakistani man with brown skin and black hair without a beard. In daily life, Kumail wears casual cloth, sweater, jacket, etc, and he always looks neat without a thick beard like his father Mr. Azmat and his brother Naveed. Commonly, Pakistani men have beard because it is a *Sunnah* in Islam, so they mostly follow it to obey the tradition. However, Kumail is not in this case because he does not want to look like a typical Pakistani man. He realizes that he is now a part of American society, so he has to be able to look like a modern Pakistani American man.
Besides his modern appearance, Kumail also has critical thought. According to this, he has a different perspective with his family in the case about Pakistani tradition. He does not want to be a rigid person toward the tradition, because he has to adapt to American culture. Thus, he cannot accept the tradition easily, and he refuses all of the ideas of Pakistani tradition in his life. His critical thought toward Pakistani culture can be seen through the dialogue below.

Mrs. Sharmeen: Kumi, if you don’t want to be a lawyer, fine. If you want to do the stand-up comedy and embarrass us as a family, fine. There’s only one thing that we have ever asked you, Kumi, that you be a good Muslim and you marry a Pakistani girl! That is it! One thing! Can I ask you something? Something that has never made sense to me. Why did you bring me here if you wanted me to not have an American life? We come here, but we pretend like we’re still back there. That’s so stupid.

Kumail: Can I ask you something? Something that has never made sense to me. Why did you bring me here if you wanted me to not have an American life?

The dialogue above shows Kumail’s critical thought toward his own culture. He protests against his parents’ way of thinking by asking “Why did you bring me here if you wanted me to not have an American life?” He does not agree with his parent who still asks him to do Pakistani tradition in America. When he asks his parents about this case, his family never gives him a reasonable answer. His family only ask him to follow the tradition without explaining why he has to do that. As the one who has been exposed to American culture, Kumail cannot receive and follow Pakistani tradition easily, so he criticizes his origin culture. However, his family cannot provide any answer to his question. For his parents, all of Pakistani tradition has been done by Pakistanis for a long time, so the next descents only need to follow it. On the other hand, this idea cannot be accepted by Kumail. Consequently, he is always questioning all of Pakistani traditions by his critical question.

Two things that criticized by Kumail are the tradition of arranged marriage and religion. He opposed the ideas of them because he already had critical thinking, or it considered as American way of thinking. Although his parents are very strict
in maintaining the purity of Pakistan’s culture and also religion, he chooses to rebel because he wants to get a scientific answer like what he expected. Kumail’s critical question toward his tradition and religion can be seen through the dialogue below.

Kumail: You don’t care what I think. You just want me to follow the rules. But the r... the rules don't make sense to me. I don't pray. I don't. I haven’t prayed in years. I just go down there, and I play video games.

Mr. Azmat: You don't believe in Allah?

Kumail: I don't know what I believe, Dad. I don't know. And I can’t marry someone you find for me. And why not? Because I am in love with someone. I am. Her name is Emily. And she's gonna be a therapist. And right now she's very sick. But I couldn't tell you that. It makes me so sad that I couldn't tell you any of that. I really appreciate everything you've done for me. I truly, truly, truly do. And I know Islam has been really good for you, and it has made you good people. But I don't know what I believe. I just need to figure it out on my own.

(01:24:33 – 01:25:59)

Through the dialogue above, Kumail states that he cannot accept arranged marriage because he is in love with Emily an American woman. Here, Kumail has modern thought, and he thinks that marriage is a personal choice and freedom. Thus, a marriage conducted by someone’s effort or search activities without any force. According to this, his thought is very contrast with his family. By choosing American woman, Kumail have done a cross-cultural relationship, and he showed himself as a part of American society.

Besides, he cannot become a Muslim because he confuses why he has to pray five times a day, and why he should grow a beard. It implicitly shows Kumail’s though toward his belief. For Kumail, religion is a personal matter, so his family cannot force him to do pray or other Islamic rituals. His way of thinking here is different from his family who is religious.

According to Kumail’s perspectives about arranged marriage and religion, he is shown as a critical man toward his own culture. This film shows Kumail as a Pakistani man with critical thought like American way of thinking.
This film also portrays Kumail as a Pakistani with American dream. He wants to be a famous stand-up comedian in America, so he moves to New York to pursue his professional career. Although he has to compete with American stand-up comedians, he never gives up upon his dream. Finally, he is successful to hold his own show in New York.

Mary : *Your destiny awaits*
Cj : *This'll be the biggest move on your life, other than one from Pakistan*
Kumail : *Yeah*
(01:39:59 – 01:40:03)

From the dialogue above, Kumail gets supports from his American friends Mary and Cj to perform his stand-up comedy in New York. Although Kumail just an Uber driver, he actually has his own dream to be a professional stand-up comedian. He can reach his dream even though his family never supports him. He is also brave to compete with American stand-up comedians. His family wants him to go to law school and practice law. However, he chooses to pursue his dream until he finally can prove it. In this way, Kumail as a Pakistani has achieved his American dream.

The characteristics of Kumail above show that he is a Pakistani American man with a modern look, critical thought, and American dreams. The depiction of Kumail here is different from other Pakistani characters in this film, such as Naveed, Mr. Azmat, Mrs. Sharmeen. They are described as submissive, strict, and narrow-minded, whereas Kumail is different from them. Through the characters of Naveed, Mr. Azmat, and Mrs. Sharmeen, this film reinforces the stereotype of Pakistani American. Meanwhile, this film also tries to counter the stereotype through the character of Kumail.

According to the portrayal of Pakistani American in this film, of course, there is an ideology of Kumail Nanjiani as a Pakistani American film-maker. This film can be considered as his ideological form because it becomes his way to present Pakistani American through his point of view as a real Pakistani American. Film is one of ultimately political because it offers competing ideological significations on
the way the world is or should be (Storey 4). Hence, this film offers how the portrayal of Pakistani American should be. Pakistani American should not always be viewed with common traits like lustful, submissive, strict, narrow-minded, conservative, passive, quiet, compliant, obedient, stoic, devious, tend to hang out in groups, stay with their own race, and not willing to mesh with American culture (Kim and Yeh 2). By investigating the ideology of the film-maker, the writer discovers that this film wants to deliver that not all Pakistani Americans have stereotypical characteristics.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The stereotype of Pakistani immigrant in America or Pakistani American can be found in a film, *The Big Sick* film in 2017 for instance. This film is directed by Michael Showalter, and it is written by Kumail Nanjiani a Pakistani American scriptwriter. As a Pakistani American film-maker, Kumail Nanjiani emphasizes the stereotype of Pakistani American by portraying it through his film. How Pakistani American is described through the characters, family, arranged marriage, and religion reinforces the stereotype. It can be seen from the way this film represents them in detail.

The portrayal of Pakistani American in this film can be seen from four depictions. Firstly, according to an analysis that has been done, Kumail, Naveed, Mrs. Sharmeen, Mr. Azmat, and Naveed have stereotypical traits of Pakistani. Secondly, this film represents Pakistani family as an exclusive institution based on the setting where they join together. Besides, it also shows Pakistani family as a normative unit because Kumail’s parents always introduce Pakistani values and traditions to be followed by their children. Thirdly, this film represents Pakistani America as people who consider arranged marriage as a tradition to keep Pakistani purity. In this case, Kumail does not allow to have a relationship with a white woman to keep the blood of Pakistani. In addition, they also viewed arranged marriage as an intergroup social relationship. Here, marriage does not only create a relationship between two individuals, whereas it contributes to create two Pakistani families network and reputation. Lastly, this film represents Pakistani America as people who treat religion of Islam as a sacred thing. It is shown from the obligation of Pakistani Muslims to pray five times a day. Moreover, they also saw religion of Islam as a given thing. In this case, Kumail must follow the tradition of growing a beard for Muslim man which must not be questioned.
Based on the depiction of Pakistani America in this film, the writer finds an implicit idea contained through the ideology of Kumail Nanjiani as the filmmaker. As a Pakistani film-maker, he reinforces the stereotype through the representation of characters, family, arranged marriage, and religion. However, from four Pakistani characters, there is one character who constrasts with three other characters that is Kumail. By using the character of Kumail, the filmmaker tries to counter the stereotype of Pakistani Americans.

On one side, *The Big Sick* strengthen the stereotype of Pakistani America by describing the characters of Naveed, Mrs. Sharmeen, and Mr. Azmat in stereotypical. The other side, this film also counters the stereotype by portraying Kumail with different characteristics compared with his family. As a result, this film wants to deliver that not all Pakistani Americans have stereotypical characteristics.

**B. Suggestions**

This research uses representation theory to analyse representation of Pakistani immigrant in *The Big Sick* film. Besides, it also uses ideology concept to reveal the ideology of the film-maker through this film. Accordingly, the writer can explain how this film depicts Pakistanis through the characters, family, arranged marriage, and religion. Then she can uncover the film-maker’s perspective toward his representation work. Therefore, the writer is able to explore the issue of representation through this film.

The writer also recommends the next researchers who are interested in *The Big Sick* film to use other theories or concepts for this film. As a film which brings diaspora themes, there are some issues which can be examined in this film. For example, the issue about cultural identity construction, ethnic identity crisis, negotiation identity, alienation, or assimilation. All of these issues can be observed with appropriate theory or concept.
Finally, the writer hopes that this research can be a reference for future researchers in exploring this film with other points of view. This research is also expected to provide initial information for the next researcher to make this kind of research. At least, it can be an inspiration for future researchers who want to investigate this film deeply.
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