

THE RESISTANCE OF PAKISTANI CHARACTERS TO THE ETHNOCENTRISM OF SAUDI ARABIAN SOCIETY IN THE FILM JĀYIBAH AL-‘ĪD

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ABSTRACT

Keywords:
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This article examines the film *Jāyibah al-‘Īd* directed by Noūrā Aboūshoūsha, focusing on the cultural conflicts between Saudi Arabian and Pakistani characters. The study aims to identify ethnocentric attitudes shown by Razan's Saudi family toward Sameer's Pakistani family, as well as the forms of resistance carried out by Sameer's family. Using a qualitative descriptive method, the research analyzes dialogues in the film. The findings reveal nine instances of ethnocentrism experienced by Sameer as part of a subordinate group, divided into four elements: in-group as the center (three data), a sense of superiority (one data), belittling the out-group (three data), and internal cohesion and loyalty (two data). Additionally, six forms of resistance were identified, consisting of five instances of public transcript (open opposition) and one instance of hidden transcript (behind-the-scenes frustration).

المخلص

الكلمات المفتاحية:
جاية العيد، الإثنو
سنترية، المقاومة
الاختلاف الثقافي
الزواج

تناول هذه المقالة بالدراسة والتحليل فيلم جاية العيد للمخرجة نورة أبوشوشة، مع التركيز على الصراعات الثقافية بين الشخصيات التي أبدتها عائلة رزان السعودية تجاه (Ethnocentrism) السعودية والباكستانية. تهدف الدراسة إلى رصد مواقف المركزية العرقية عائلة سمير الباكستانية، بالإضافة إلى أشكال المقاومة التي مارستها عائلة سمير. وباستخدام المنهج الوصفي النوعي، قامت الدراسة بتحليل الحوارات الواردة في الفيلم، حيث كشفت النتائج عن وجود تسعة مواقف تعكس المركزية العرقية التي تعرض لها سمير بصفته جزءاً من فئة تابعة، وتوزعت هذه المواقف على أربعة عناصر: اعتبار الجماعة الذاتية هي المركز (ثلاثة بيانات)، والشعور بالفوقية (بيان واحد)، واستصغار الجماعة الخارجية (ثلاثة بيانات)، والتماسك والولاء الداخلي (بيانان). علاوة على ذلك، تم تحديد أشكال المقاومة، تمثلت في خمس حالات من النص العلني (المواجهة المفتوحة) وحالة واحدة من النص الخفي (التعبير عن الاستياء في الخفاء).

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Intercultural interaction occurs when people from different cultural backgrounds live side by side, and the cultural differences are significant enough to influence the course of the interaction. Culture is not only about ethnicity or nationality, but also about religion, profession, organization, and others that have distinct values, norms, and behavioral patterns. Cultural differences can lead to misunderstandings, stereotypes, ethnocentrism, and even conflicts if each group imposes its own cultural standards (Franklin, 2019:1).

Ethnocentrism is the view that one's own group is the center of everything, while other groups are measured and judged based on one's own group's standards (Sumner, 1906:13). This perspective creates a sense of superiority for one's own group (in-group) while simultaneously tending to belittle other groups (out-group). Ethnocentrism often serves as the root of various forms of prejudice, negative stereotypes, and discrimination against those who are considered different or foreign (Sumner, 1906:14).

The film *Jāyibah al-Īd* (2023) by Nora Aboushousha is one of the literary works that addresses the issue of ethnocentrism. This film tells the story of Razan, a Saudi woman, and her fiancé Sameer, a Pakistani man. The main conflict in this film is when Razan's family belittles Sameer and his family because they come from different cultures.

In response to the pressure and discrimination, the discriminated group does not always remain silent. They resist in various forms of opposition or resistance. According to James C. Scott (1990:4), resistance is not always visible in the form of dramatic open rebellions. Conversely, in their daily lives, subordinate groups often resist thru hidden transcripts, which can take the form of discourse, gestures, and behind-the-scenes actions that express their anger and dissatisfaction toward the dominant group. This resistance can take the form of sarcasm, gossip, feigning ignorance, grumbling, or even creating safe spaces where their identity and dignity can be preserved and reaffirmed in the face of the ethnocentric pressures of the dominant group.

Previously, there have been several studies relevant to this research, including: The first study, a journal article titled "Tradition VS Modernity: Generational Conflict and Gender Communication in Crashing Eid" by Dzaljad, Ghulam Rifma, et al. (2024). The second study, a journal article titled "Saudi Racism in the Film Crashing Eid: Lucien Goldmann's Genetic Structuralism" by Salsabiela Syifa Anies and Aning Ayu Kusumawati (2024). The third research, a thesis published at Nahdlatul Ulama Sunan Giri University titled "Humor as Social Criticism in the Film Crashing Eid" by Andini Citra Oktavia. (2025). The fourth research, a thesis published at Hasanuddin University titled "Representation of Middle Eastern Culture in the Film Crashing Eid (A Semiotic Review)" by Fadhilah Ramadhani Ilyas. (2025).

METHODOLOGY

The qualitative descriptive method is a process of examining and interpreting data to derive meaning, gain understanding, and develop knowledge. A descriptive approach in qualitative research implies that the analysis results are not obtained through statistics or numerical calculations. Instead, this research focuses on presenting data systematically, factually, and accurately regarding the facts and relationships being studied. In qualitative research, the researcher serves as the primary instrument in the data collection and analysis process, making flexibility, creativity, and sensitivity toward the data essential requirements.

In collecting data from the works, the technique employed is the note-taking technique (*simak-catat*), followed by a data analysis technique utilizing the theory of ethnocentrism. Once analyzed, the data is presented in the form of narratives and tables, described in a systematic manner. The research procedures are carried out by watching the film via Netflix, quoting conversations to serve as research data, and noting the relevant scenes. Furthermore, the process involves transliterating the film's conversations according to the established guidelines, collecting the gathered data, and identifying ethnocentrism using William G. Sumner's theory as well as resistance using James C. Scott's theory. Finally, the research concludes by drawing comprehensive conclusions from the analyzed data.

RESULTS AND DISCUSSION

Elements of Ethnocentrism in the Film *Jāyibah al-Īd*

According to Sumner, ethnocentrism is a way of viewing the world where one's own group is made the center of everything and other groups are measured based on one's own group's standards (1906:13). This research identifies four elements of ethnocentrism based on Sumner's theory of ethnocentrism, namely in-group as the center, a sense of superiority, belittling the out-group, and cohesion and loyalty.

In-group as the center is an element of ethnocentrism that makes one's own group the main reference for judging everything, such as norms, values, and truth, which are defined solely through the perspective of one's own group. Meanwhile, the way of life of other groups is seen as a deviation from the standards that differ from their own group's standards. Like the conversation below:

منى : هل أنت مسلم حقًا؟
 رزان : أمي! ما هذا السؤال؟
 لمار : لقد كان الأمر هكذا طوال الوقت، يا إلهي.
 سمير : أنا مسلم. أصلي وأصوم لكن لست متدينًا.
 منى : لا تملي عليه ما يقوله.
 سمير : نعم، أنا متدين.
 منى : أنت متدين أم لا؟
 سمير : نحتاج التعريف كلمة متدين.
 رزان : صحيح.

Mona : *Hal anta muslimun haqqan?*
 Razan : *Ummī! Mā hādzā as-su'āl?*
 Lamar : *Laqad kāna al-amru hākadzā thawāla al-waqtī, yā ilāhī.*
 Sameer : *Ana muslimun. Ushhallī wa ushūmu lākin lastu mutadayyinun.*
 Mona : *Lā tumlī 'alaihi mā yaqūluhu.*
 Sameer : *Na'am, ana mutadayyinun.*
 Mona : *Hal anta mutadayyinun am lā?*
 Sameer : *Nahtāju ilā ta'rīfī kalimati mutadayyinun.*
 Razan : *Shahīchun.*

Razan's family is "interviewing" Sameer about his personal life in the room.

Mona : Are you a true Muslim?
 Razan : Mom. What kind of question is this?
 Lamar : It's been like this all along, oh my gosh.
 Sameer : I am a Muslim. I pray, fast, but I'm not religious. (Razan gives Sameer a cue to lie a little.)
 Mona : Don't dictate him.
 Sameer : Yes, I'm religious.
 Mona : Are you religious or not?
 Sameer : We need to define "religious."
 Razan : Right.

This data tells the story of Sameer being interviewed by Mona, Hassan, and Sofyan in Hassan's office. When Mona asked, "Are you a true Muslim?", the question assumes that a "true Muslim" is judged based on her group's standards. According to Sumner (1906:13), ethnocentrism occurs when a group makes itself the center of judgment for other groups. Mona pressured Sameer to show how religious he was, even though Sameer initially said he was not religious, then changed his answer to "yes, I am religious" to meet Mona's group's standards. This shows Mona's attitude of judging religion based on her own group, making her group the center of judgment.

A sense of superiority is making one's own group the center and the best standard, leading to the feeling that one's own group is superior, more civilized, and more correct compared to other groups (out-group) (1906:636). This superiority can be seen from aspects of culture, religion, morality, intellect, race, or technology, as in this conversation:

- رزان : أبي.
- حسن : ماذا؟
- رزان : الرجل الذي في الداخل...
- حسن : نعم؟
- رزان : إنه ليس نجارًا.
- حسن : إذن من هو؟
- رزان : إنه زميلي "سمير".
- حسن : زميل عمل؟
- رزان : نعم، من "بريطانيا".
- حسن : بريطانيا؟
- رزان : نعم.
- حسن : وماذا يفعل هنا؟
- رزان : العمرة.
- لمار : العمرة!
- حسن : عمرة في بيتي؟
- رزان : حدث خطأ في حجز الفندق، فدعوته للبقاء حتى تنتهي أموره.
- حسن : كان يكرر اسم "سمير" وطننته يقول "سرير". يا للإحراج! انسي الأمر، دعيني أتحدث معه.
- رزان : هيا بنا.
- حسن : انتظري! لا يمكنك الدخول.
- رزان : ماذا؟ أبي؟ نحن نلتقي كل يوم في "بريطانيا".
- حسن : ذلك في "بريطانيا"، أما هنا فنحن في بلد إسلامي.

رزان : كفى، لقد تغيرت أشياء كثيرة.

حسن : حسناً، لنذهب

Razan : *Abī.*
Hassan : *Mādzā?*
Razan : *Ar-rajulu al-ladzī fī ad-dākhili...*
Hassan : *Na 'am?*
Razan : *Innahu laisa najjāran.*
Hassan : *Idzan man huwa?*
Razan : *Innahu zamīlī "Samīr".*
Hassan : *Zamīlu 'amalin?*
Razan : *Na 'am, min "Brīthāniyā".*
Hassan : *Brīthāniyā?*
Razan : *Na 'am.*
Hassan : *Wa mādzā yaf'alu hunā?*
Razan : *Al- 'umrata.*
Lamar : *Al- 'umrata!*
Hassan : *'Umraturun fī baiṭi?*
Razan : *Chadatsa khatha 'un fī chajzi al-funduqi, fada 'autuhu lil-baqā 'i chattā tantahiya umūruhu.*
Hassan : *Kāna yukarriru isma "Samīr" wa dzhanantuhu yaqūlu "sarīr". Yā lil-ichrājī! Insī al-amra, da 'inī atachaddatsa ma 'ahu.*
Razan : *Hayyā binā.*
Hassan : *Intadhirī! Lā yumkinuki ad-dukhūlu.*
Razan : *Mādzā? Yā abī? Nachnu naltaqī kulla yaumin fī "Brīthāniyā".*
Hassan : *Dzālīka fī "Brīthāniyā", amma hunā fanachnu fī baladin islāmiyyin.*
Razan : *Kafā, laqad taghayyarat asy-yā 'un katsīratun.*
Hassan : *Chasana, linadz-haba*

Razan : Dad.
Hassan : What?
Razan : The man inside...
Hassan : Yes?
Razan : He's not a carpenter.
Hassan : Then who is he?
Razan : My coworker, Sameer.
Hassan : A coworker?
Razan : Yes, from England.
Hassan : An Englishman?
Razan : Yes.
Hassan : What is he doing here?
Razan : Umrah.
Lamar : Umrah.
Hassan : At my house?
Razan : There was a mistake in the hotel reservation, I invited him until his business is settled.
Hassan : He kept saying "Sameer" and I thot "bed (shareer)." So embarrassing. Forget it, let me talk.
Razan : Come on.
Hassan : Wait! You can't go in.
Razan : What? Dad? We meet every day in England.
Hassan : That's in England. We are in an Islamic country!

Razan : Enough. Many things have changed.
Hassan : Alright, let's go.

In this conversation, Hassan is waiting for the mattress maker he contacted a few hours earlier but who hasn't arrived yet. He ends up waiting outside the house for the worker, but instead, he meets Sameer, who wants to surprise Razan. Hassan immediately invites Sameer inside and assigns him to finish the bed that is still incomplete. When Lamar saw Sameer at his house, he immediately ran and told Razan about it. Razan and Lamar then spoke with Hassan and said that Sameer was his coworker from Pakistan. Hassan wanted to go back into the room and apologize, but he changed his mind when Razan said she wanted to come in too. Hassan feels that the habits practiced by Razan and Sameer in England are not appropriate to be done in Saudi Arabia. This conversation shows a sense of superiority because Hassan feels that his own group is more civilized and more correct (1906:418).

Belittling the out-group according to Sumner (1906:116) occurs because the in-group feels superior to other groups or individuals and then looks down on, scorns, mocks, or stereotypes the out-group negatively. The issue is present in this conversation:

حسن : منى! يا منى! لا يمكننا مجادلته، نحن بحاجة إلى استراتيجية. لدي واحدة، دعهم يشئون أننا على خطأ.

منى : موافقة، حسنًا. لنقابل ذلك الباكستاني.

لمار : جدتي! لا تسميه الباكستاني.

منى : لماذا؟ هو باكستاني، أليس كذلك؟

لمار : صحيح، هو بريطاني من أصل باكستاني، ولكن الطريقة التي تطبق بها الكلمة مهينة.

منى : تحدثني بالعربية يا عزيزاتي. حسنًا، أنا أوافق، أنا ولكن بشرط واحد.

لمار : هل سيصبح سعوديًّا؟

منى : مثل والدتك تمامًا.

Hassan : *Munā! Yā Munā! Lā yumkinunā mujādalatuhu, nachnu bichājatin ilā istrātījiyyatin. Ladaī wāchidatun, da 'īhum yutsbitūna annanā 'alā khatha 'in.*

Mona : *Muwāfiqatun, chasanān. Linunābilu dzālika al-bākistāniyya.*

Lamar : *Jaddatī! Lā tusammīhi al-bākistāniyya.*

Mona : *Limādzā? Huwa bākistāniyyun, alaisa kadzālika?*

Lamar : *Shahīchun, huwa brīthāniyyun min ashlin bākistāniyyin, walākinna ath-tharīqata al-latī tanthiqāna bihā al-kalimata muhīnatun*

Mona : *Tachaddatsī bil- 'arabiyyati yā 'azīzātī. Chasanān, ana awāfiq, ana walākin bisyarthin wāchidīn.*

Lamar : *Hal sayush-bichu sa 'ūdiyyan?*

Mona : *Mitsla wālidatiki tamāman.*

Hassan : Mona, Mona. We can't argue with him. We need a strategy. I have one. Let them prove that we are wrong.

Mona : Agreed, fine. Meet that Pakistani.

Lamar : Grandma. Don't call him "the Pakistani."

Mona : Why? He's Pakistani, right?

- Lamar : Yes, he is Pakistani English, but the way grandma says it is offensive.
Mona : Speak Arabic, dear. Alright, I allow it, but with one condition.
Lamar : Is he becoming Saudi?
Mona : Like your mother.

In this conversation, Hassan persuades Mona to give Razan and Sameer a chance. Mona agrees, but the way she refers to Sameer as "the Pakistani," without mentioning his real name, shows that she looks down on Sameer by viewing him thru the lens of his group and calling him "the Pakistani," even though Mona knows Sameer's name. According to Sumner (1906:14), the ethnocentric attitude exhibited by Mona is based on stereotypes, viewing someone based on their group identity rather than the individual themselves.

According to Sumner (1906:95), cohesion is the bond and solidarity among members within a group, while internal loyalty is the members' fidelity to the group's values, norms, and identity. An example of this element can be found in this conversation:

- سمير : عم حسن، هل تعلم؟ صدقني، ليس لدي ما أخفيه. اسألني عن أي شيء. أنا أحب "رزان" ولا أستطيع العيش بدونها.
حسن : "سمير"، هل تعلم لماذا تطلّقت "رزان"؟
سمير : نعم، أعلم.
حسن : "رزان" تزوجت ابن عمها ولم يكن بينهما أي قاسم مشترك. أنا ووالدتها كنا نعلم أن هذا الزواج لن يستمر.
سمير : أنا و"رزان" بيننا الكثير من القواسم المشتركة.
حسن : ما أعنيه هو أن "رزان" أصرت على الزواج منه، تمامًا كما تصر الآن على الزواج منك. أن أعلم أن "رزان" مثل أي فتاة أخرى، تريد أن تحب وتحب. ولكن في كثير من الحالات، يكون الأمر مجرد... شرارة، مجرد شرارة، أعلم؟ وبعد فترة تنطفئ، ثم تندم هي. إنها لا تتعلم أبدًا. وها أنت ذا، خالف تعرف.
سمير : "رزان" كانت لا تزال صغيرة آنذاك. كلنا نرتكب الأخطاء، أليس كذلك؟
حسن : صحيح. لكن حتى لو كنتما تحبان بعضكما، فإن هذا الحب سيبهت مع مرور الوقت. سيشتاك كل منكما إلى وطنه، وعائلته وتقاليده.
سمير : عائلتي مثل عائلتك تمامًا يا عمي.
حسن : أنا لم أقابل عائلتك، نحن قابلناك أنت. سمير، لا تغضب مني، ولكنك لست مثلنا. أنت لا تمنع أن تقوم زوجتك بالتسوق من أجلك، وقد جعلت إلى هنا وحيداً وكأن ليس لك عائلة.
سمير : هل أنت مستعد لمقابلة عائلتي يا عمي؟
حسن : لنذهب في نزهة أولاً.

- Sameer : 'Ammu Chasan, hal ta'lamu? Shaddiqnī, laisa ladaī mā ukhfīhi. Is 'alnī 'an ayyi syai'in. Ana uchibbu "Razān" walā astathī'u al-'aisya bidūnihā.
Hassan : " Samīr", hal ta'lamu limādzā tuthallaqat "Razān"?
Sameer : Na'am, a'lamu.
Hassan : Razān" tazawwajat ibna 'ammihā wa lam yakun bainahumā ayyu qāsimin musytarakin. Ana wa wālidatuhā kunnā na'lamu anna hādzā az-zawāja lan yastamirra..
Sameer : Ana wa "Razān" bainanā al-katsīru min al-qawāsīmi al-musytarakati.
Hassan : Mā a'nīhi huwa anna "Razān" asyarrat 'alā az-zawāji minhu, tamāman kamā tushirru al-āna 'alā az-zawāji minka. Ana a'lamu anna "Razān" mitsla ayyi fatātin ukhrā, turīdu an tuchibba wa tuchabba. Wa lākin fī katsīrin min al-chālātī, yakūnu al-amru mujarada... syarārah, mujaradu syarārah, ata'lamu? Wa ba'da fatratin tanthafi'u, tsumma tandamu hiya. Innahā lā tata'allamu abadan. Wa hā anta dzā, khālif tu'raf.
Sameer : Razān" kānat lā tazālu shaghīratan ānadzin. Kullnā nartakibu al-akhthā'a, alaisa kadhālika?
Hassan : Shahīchun. Lākin chattā lau kuntumā tuchibbāni ba'dhakumā, fa inna hādzā al-chubba sayabah-hatu ma'a murūri al-waqtī. Sayasytāqu kullun minkumā ilā

- wathanihi, wa 'ā'ilatīhi wa taqālīdīhi.
- Sameer : 'Ā'ilatī mitsla 'ā'ilatika tamāman yā 'ammī.
- Hassan : *Ana lam uqābil 'ā'ilataka, nachnu qābalnāka anta. Samīr, lā taghddhab minnī, walākinna lasta mitslanā. Anta lā tumāni 'u an taqūma zaujatuka bit-tasawwuqi min ajlika, wa qad ji'ta ilā hunā wachīdan wa ka-anna laisa laka 'ā'ilatun.*
- Sameer : *Hal anta musta'iddun limuqābalati 'ā'ilatī yā 'ammī?*
- Hassan : *Linadz-hab fī nuzhatin awwalān.*
- Sameer : Uncle Hasan, do you know? Believe me. There's nothing I'm hiding. Ask me anything. I love Razan and can't live without him.
- Hassan : Do you know why Razan got divorced?
- Sameer : I know.
- Hassan : Razan married her cousin and they have nothing in common. Her mother and I know this marriage won't last.
- Sameer : Razan and I have a lot in common.
- Hassan : I mean, Razan insisted on marrying him. Just like now, she insists on marrying you. I know Razan is just like any other girl. She wants to love and be loved. But in many cases, it... A spark. Just a spark, you know? After a while, it died, and he regretted it. He never learned. There you go. Different opinions and you will be recognized.
- Sameer : Razan was still young back then. We all make mistakes, right?
- Hassan : That's true. But even if you love each other, this love will fade over time. Each of you will miss home, family, and traditions.
- Sameer : My family is like my uncle's family.
- Hassan : I haven't met your family. We met you. Sameer, don't take offense, but you're not like us. You don't mind your wife shopping for you. You came alone as if you have no family.
- Sameer : Are you willing to meet my family, uncle?
- Hassan : Let's go for a walk first.

In this conversation, Hassan and Sameer went to the market after he was interviewed by Razan's family. Sameer, seeing Hassan's anxious face, tried to talk to him again and reassure Hassan that he was not hiding anything and that he was sincere about marrying Razan because they loved each other. Hassan then said, "but you are not like us" and "each of us will miss home, family, and traditions." According to Sumner (1906:43), internal loyalty in ethnocentrism is the loyalty of members to the values, norms, and identity of their group. Hassan shows strong internal loyalty by how he mentions the differences in their customs. For Hassan, family norms are not just habits, but truths that do not need to be questioned.

Forms of Resistance by Characters in the Film Jāyibah al-Īd Against Ethnocentrism

Ethnocentrism in this study is not only understood as the attitude of judging other cultures based on one's own cultural standards but also as the beginning of the formation of power relations. When a group considers its values and traditions superior, it implicitly positions itself as the dominant party.

In the film Jāyibah al-Īd, Razan's family represents the dominant group that holds cultural, religious, and social standards as benchmarks. This ethnocentric attitude gives rise to a dominant stance, such as the judgment of Sameer's family's background and the establishment of economic and moral standards that Sameer must meet.

In this study, James C. Scott's theory of resistance is relevant to William G. Sumner's theory of ethnocentrism. Resistance emerges as a form of opposition to domination rooted in ethnocentrism. According to James C. Scott (1990), resistance is divided into two forms: public transcript and hidden transcript. Public transcript is an open form of resistance carried out by the subordinate group against the dominant group, where the subordinate group shows obedience

and agreement tailored to the expectations of the dominant group. On the other hand, hidden transcript is a form of resistance conducted behind the surveillance of the dominant group, where the subordinate group can freely express anger, criticism, and self-assertion that must be hidden from the dominant group. According to James C. Scott (1990), public transcript is a form of resistance carried out by the subordinate group directly in front of the dominant group. Where appearance, speech, and gestures are adjusted to meet the expectations of the dominant group for the sake of security, survival, and practical benefits.

- سمير : آه، ظننت أنه إذا تقابلتم جميعاً، فقد يصبح الأمر أسهل
- غلام : أسهل؟ هل أنت في ورطة؟
- سمير : لا، فقط...
- غلام : روكسانا، أنت على حق. صراحةً، نحن أيضاً لسنا موافقين على هذا الزواج.
- مير : ماذا؟
- رازان : ماذا؟ عمي غلام؟ سمير؟
- سمير : آه، أبي، لقد تحدثنا في هذا الأمر.
- غلام : نعم، نعم، لقد سمعنا، ولكنها من ثقافة مختلفة.
- سمير : و بصفتنا... بصفتنا مسلمين، يجب أن نتقبل الثقافات الأخرى.
- غلام : هل ذهبت إلى السعودية مرة واحدة أصبحت شيخاً؟ رزان مهيمنة جداً. إنها تجعلك تصنع لها الشاي.
- سمير : لا، هي لا تفعل ذلك. هي تجبرني على فعل أي شيء. إنه...
- غلام : هو من عرضت عليك الزواج! أن لم يكن هذا هيمنة، فلا أدري ما هي إذن. إنها تأتي من مكان ينظر إليك بدونية، فلماذا تتزوج من شخص كهذا
- بينما أنت "صيد ثمين" ذلك؟ هنا في إنجلترا؟

- Sameer : *Āh, dzhanantu annahu idzā taqābaltum jamī'an, faqad yush-bichu al-amru as-hal.*
- Ghulam : *As-hal? Hal anta fī warthatin?*
- Sameer : *Lā, faqhath...*
- Ghulam : *Rūksānā, anti 'alā chaqqin. Sharrāchatan, nachnu aydhan lasnā muwāfiqīna 'alā hādzā az-zawāji.*
- Sameer : *Mādzā?*
- Razan : *Mādzā? 'Ammī Ghulām? Samūr?*
- Sameer : *Āh, abī, laqad tachaddatsnā fī hādzā al-amri.*
- Ghulam : *Na'am, na'am, laqad sami'tuka, walākinnahā min thaqāfatin mukhtalifatin.*
- Sameer : *Wa bishifātīnā... bishifātīnā muslimīna, yajibu an nataqabbala at-thaqāfātī al-ukhrā.*
- Ghulam : *Hal dzahabta ilā as-sa'ūdiyyati marratan wāchidatan asy-bachta syaikhan? Razān muhayminatun jiddan. Innahā taj'aluka tash-na'u lahā asy-syāy.*
- Sameer : *Lā, hiya lā taf'alu dzālika. Hiya lā tujbirunī 'alā fī'li ayyi syai'in. Innahu...*
- Ghulam : *Huwa man 'aradhu 'alaika az-zawāj! In lam yakun hādzā muhayminatan, falā adrī mā hiya idzan. Innahā ta'tī min makānin yandzhuru ilaika biduniyyatin, falimādzā tatazawwaju min syakhshin kahādzā bainamā anta "shaidun tsamīnun" dzālika? Hunā fī Injlitrā?*

- Sameer : Uh, I thought if you all meet, it could be easier.
- Ghulam : Easier? Are you in trouble?
- Sameer : Uh, no, no, just...
- Ghulam : Roxana, you're right. Honestly, we also don't agree to this marriage.
- Sameer : What?
- Razan : What? Uncle Ghulam? Sameer?
- Sameer : Uh, dad, we talked about this.

- Ghulam : Yes, yes, I heard you but she's from a different culture.
 Sameer : And as... As Muslims, we should accept other cultures.
 Ghulam : You have gone to Saudi once, and you have become a sheikh? Razan is too dominant. She makes you make her tea.
 Sameer : Uh, no, she doesn't. She doesn't make me do anything. I like making her tea. It's...
 Ghulam : She proposed to you. If that is not dominant, I don't know what is. She comes from a place which looks down upon you. Why would you marry someone like that while you're a catch here in England?

This conversation tells the story of Sameer and Hassan who are having a video call with Ghulam, Sameer's father, in Hassan's study. Shortly after, Razan, Sofyan, and Mona enter Hassan's study. Unintentionally, Sameer said, "I thought if you all meet, it could be easier," which of course made Ghulam realize that his son was having difficulties proposing to Razan. Finally, Ghulam told Hassan that he did not approve of Sameer and Razan's marriage due to cultural differences and the racist actions that Sameer had experienced. According to Scott (1990:7), resistance is often triggered by experiences of humiliation felt by the subordinate party.

According to James C. Scott (1990), the hidden transcript is a discourse that takes place behind the surveillance of the dominant party. The hidden transcript is a space for the subordinate party to express anger, criticism, and self-assertion that must be concealed from public interaction.

- روكسانا : هل تتذكر عندما وقعت في حب تلك الفتاة الإنجليزية؟
 سمير : أمي، كنت في الثامنة من عمري حينها، حسناً؟ الأمر ليس سيان.
 روكسانا : لكن الأمر كان مزعجاً جداً بالنسبة لك.
 سمير : تعلمين، الجو حار جداً هنا. سيعجبك الطقس كثيراً.
 روكسانا : كل ما أقوله هو، استمعي إليه فقط. حسناً؟
 سمير : لا أريد الاستماع إليه.
 روكسانا : ماذا لو كانت رزان مثل عائلتها، و تنظر إليك بدونية هي الأخرى؟ ماذا ستفعل حينها؟
 سمير : فقط... فقط قولي لأبي إن رزان ليست عنصرية. حسناً؟ سأحدث إليك لا حقاً

- Roxana : *Hal tatadzakkaru 'indamā waqa 'ta fī chubbi tilka al-fatāti al-injlīziyyati?*
 Sameer : *Ummī, kuntu fī ats-tsāminati min 'umrī hīnaidzin, chasanān? Al-amru laisa sayyāni.*
 Roxana : *Lākin al-amra kāna muz 'ijan jiddan bin-nisbati laka.*
 Sameer : *Ta 'lamīna, al-jawwu... al-jawwu chārrun jiddan hunā. Sayu 'jibuki ath-thaqsu katsīran.*
 Roxana : *Kullu mā aqūluhu huwa, istami 'ī ilaihi faqhath. Chasanān?*
 Sameer : *Lā urīdu al-istimā'a ilaihi.*
 Roxana : *Mādzā lau kānat Razān mitsla 'ā'ilatihā, wa tandzhuru ilaika biduniyyatin hiya al-ukhrā? Mādzā sataf'alu hīnaidzin?*
 Sameer : *Faqhath... faqhath qūli li abī inna Razān laisat 'unshuriyyatan. Chasanān? Satachaddatsu ilaiki lāchiqan.*
 Roxana : Remember when you fell in love with that English girl?
 Sameer : Mamaji, I was eight, okay? It's not the same.
 Roxana : But it was so, so upsetting for you.
 Sameer : You know, it's, uh... It's very hot here. You would love the weather.
 Roxana : All I say is, just hear him out, okay?
 Sameer : I don't want to hear him out.
 Roxana : What if Razan is like her family, and looks down at you too? Then what will you do?

Sameer : Just... Just tell Abuji Razan is not racist. Okay? Talk to you later.

The next day after Sameer was interviewed by Razan's family, Roxana, Sameer's mother, called Sameer to convince him not to proceed with the marriage to Razan. Roxana initially reminded Sameer that he had once fallen in love with an English woman just like her, but Sameer rejected that because he felt it was just a teenage story. Roxana still disagrees with Sameer wanting to marry Razan because she is worried that Razan will be like his family. But Sameer assured Roxana that Razan is not racist like his family.

This data shows the rejection attitude exhibited by Roxana, Sameer's mother, similar to that of Ghulam. According to Scott (1990:40), insolence and rejection cannot be openly expressed in the public transcript. Roxana convinced Sameer over the phone while Sameer was alone in his room because Roxana's words were more open and would likely offend Razan if Roxana spoke to Razan as well.

CONCLUSION

Based on research on ethnocentrism and resistance in the film *Jāyibah al-Īd* using William G. Sumner's theory of ethnocentrism and James C. Scott's theory of resistance, adjusted to the focus of the problem and the research objectives, the author can draw the following conclusions.

Elements of Ethnocentrism in the film *Jāyibah al-Īd*

In the film *Jāyibah al-Īd* by Nora Aboushousha, there are nine forms of ethnocentrism experienced by the character Sameer and his family because they are Pakistani, an out-group according to Saudi Arabians. Based on the discussion that has been outlined, it can be concluded that these forms of ethnocentrism can be categorized into four elements: (1) In-group as the center, (2) sense of superiority, (3) belittling the out-group, and (4) internal cohesion and loyalty. In-group as the center is shown by Razan's family, such as judging someone's religiosity based on their own culture by saying their faith is not genuine because they have never performed Umrah, the sense of superiority is shown by considering their own group as the center and the best standard, belittling the out-group is shown by considering their own culture superior to other cultures, and internal cohesion and loyalty are shown by the attachment and solidarity among group members toward the group's values, norms, and identity.

The elements of ethnocentrism experienced by the character Sameer and his family indicate the presence of power relations in the film *Jāyibah al-Īd* by Nora Aboushousha. In the film, the acts of ethnocentrism committed by Razan's family toward Sameer and his family demonstrate their dominance as the rulers. Sameer and his family become the subordinate party that is belittled by Razan's family because of their identity as foreign nationals and Pakistanis.

Forms of Resistance by Characters in the Film *Jāyibah al-Īd* Against Ethnocentric Low Views

In the film *Jāyibah al-Īd* by Nora Aboushousha, the character Sameer and his family engage in six forms of resistance in facing the ethnocentric attitudes of Razan's family. These six forms of resistance are divided into two categories: public transcript and hidden transcript. In the film *Jāyibah al-Īd* by Nora Aboushousha, the resistance shown by Sameer and his family is a response to the ethnocentric actions they receive as an out-group. In the public transcript, the forms of resistance shown by Sameer and his family include Sameer's refusal to disclose his salary as a form of privacy restriction and assertion of economic independence, Ghulam's rejection of Sameer and Razan's marriage due to cultural differences, the assertion of refusal to give blessings and the reinforcement of the narrative of cultural differences in marriage within Sameer's family to maintain group identity, and direct resistance in front of the dominant party when feeling belittled as a form of defense. Meanwhile, the hidden transcript is carried out more subtly through conversations in private spaces, strengthening internal family solidarity through closed discussions, and criticism of the dominant family that is only conveyed among the subordinate group.

This research shows that the film *Jāyibah al-Īd* by Nora Aboushousha presents ethnocentrism and resistance as two interconnected aspects in intercultural power relations. The

ethnocentric actions taken by Razan's family as the dominant group look down on Sameer and his family solely because of their identity as Pakistani citizens. Sameer and his family did not remain silent; they resisted both in front of the dominant group and behind it.

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