

Acquiring the Identity of a *Third Culture Kid*: An Analysis of Sabine in the Film *Dschungelkind*

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ABSTRACT

Third Culture Kids (TCKs) is a term for individuals who have spent their developmental years outside their passport country and are raised in a culture other than that of their parents. Spending a significant part of their developmental years outside, TCKs tend to face some problems, including identity confusion. This article analyzes Third Culture Kid's identity realization experienced by Sabine, the main character in the *Dschungelkind* (2011). *Dschungelkind* is a movie based on a true story of Sabine Kügler, who had spent a significant part of her life at a jungle in Papua. The articles investigates Sabine's identity formation, development, the process, and the result of Sabine's TCK identity. This study uses a descriptive qualitative method while applying two frameworks: *Alterität und Identität* (by Wolfgang Raible) and The Polvan Cultural Identity Model (by David C. Pollock and Ruth E. Van Reken). The results show that as a TCK, Sabine's identity is built on the underlying relationships she has with the people around her – not with the place she lives in. The construction and the development of Sabine's identity as a TCK are explored in her encounter with "foreign" or "different" cultural values in her *host culture* and *home culture*.

Keywords: INUSHARTS, International proceeding, International conference, Humanities and Arts

1. INTRODUCTION

Many Third Culture Kids (TCKs) encounter difficulties in answering questions regarding where they come from. Although such questions may seem to be simple, many TCKs would feel doubtful in providing an answer. They would take time to think about whether they should refer to the place where they were born or the place where they were raised, whether they should give a brief or a detailed answer. In 2018, The Saint uploaded an article titled *The Stories of Third Culture Kids*, describing how TCKs encountered difficulties as they were raised in different culture and what home means to them. An informant quoted by the article was Tim Streller, a German youth who felt odd whenever he merely stated that he came from Germany as he felt the urge to tell people that he had lived in Malaysia for 10 years. Tim Streller also felt that he was not completely a German as he had been raised with not only German, but also Malaysian culture and values. As cultural values take part in constructing a person's identity (and thus, usually associated with a person's citizenship), such condition create an awkward situation for TCKs if their identity is linked to only one country [1]. Such offbeat feeling is commonly felt by TCKs. In fact, constructing both sense of identity and sense of belonging is a great challenge for many TCKs [2]. This is caused by TCKs' view of their own identity, particularly how it is shaped by a mixture of diverse cultures which accompany them as they grow up.

The term Third Culture Kids was first developed when two sociologists, Ruth Hill Useem and John Useem, introduced the phrase third culture in the 1950s when they studied Americans who were working in India [3]. At the time, Ruth Hill Useem and John Useem defined the culture of a home into which people were born (home culture) as the first culture, the culture of a place where people live and work (host culture) as the second culture, while the diverse lifestyle shared among expatriate communities as third culture, or, the culture among cultures [3].

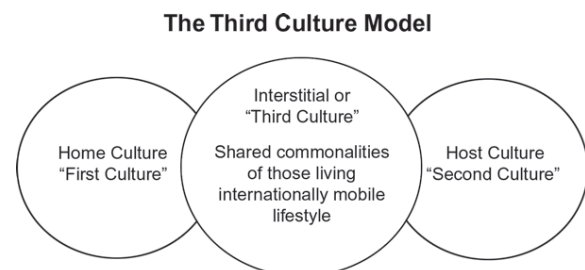


Figure 1 The Third Culture Model [3]

The picture above illustrates the condition observed by Ruth Hill Useem and John Useem. In the context of Third Culture Kids, first culture/home culture is the culture of where their parents come from. Meanwhile, second culture/host culture is the culture of where they were raised. Their third culture, on the other hand, is an abstract, interspatial culture resulted from TCKs'

experience and relationships with other people [4]. Pollock and Van Reken [3] define a TCK as someone who spend their most important moments of growing up outside the culture of his or her parents. In addition, they state that while TCK often build relationships with different cultures, they never have a sense of complete belonging to the cultures they know.

A story about TCK is told in the film *Dschungelkind* [5], directed by Roland Suso Richter. *Dschungelkind* is an autobiographical film based on a real-life story of a German individual named Sabine Kügler. Sabine is a daughter of a German couple who had spent her childhood (starting at the age of 8) in Papua, Indonesia with her family and Fayu tribe. The film starts with an adult Sabine, who recalled her life story with Fayu people. In 1979, her family had to leave Nepal because of political issues. Sabine’s father, Klaus, was a linguist given a task of studying and understanding the language of Fayu tribe, a tribe that had just met the outer world at the moment. Upon the agreement of the leader of Fayu Tribe named Boko, the Kügler family could live among the tribespeople in the jungle.

This research is not the first to analyze the film *Dschungelkind*. The film itself has been studied by other researchers with different themes and/or approaches, such as linguistics [6] [7], psychological health and identity development during adulthood, and personality and future opportunities [8]. Existing research on the film *Dschungelkind* and the topic of Third Culture Kids have provided underlying frameworks for this research to discuss not only how the film’s main protagonist experience and interact with unfamiliarity and differences between host culture and home culture, but also how these interactions influence the construction and development of Sabine’s identity as a TCK. In addition, this research analyzes processes which Sabine underwent in searching and finding her identity as well as the identity resulting from Sabine’s experiences as a TCK.

2. METHODS AND THEORETICAL FRAMEWORK

This research applies a descriptive-qualitative method with a focus on content analysis. Collected through the method of literature reviews, the data of this research consist of film, books, journals, articles, and other academic publications relevant to the research topic.

Focusing on how Sabine’s interactions with both Fayu people and German culture play a part in shaping and developing her identity as a TCK, this research analyzes the film through Wolfgang Raible’s theory *Alterität und Identität*. Raible argues that without awareness of something different, unfamiliar, or foreign (*Alterität*), there is no awareness of one’s own identity (*Identität*) [8]. Raible [9] also states that factors which shape an individual’s identity exist as something distinct from the aforementioned individual. In his study, he described his theory on human development from being

an ovum to becoming an adult. To analyze Sabine’s identify confusion, the process she went through, and the result of her identity awareness as a TCK, this study applies “The PolVan Cultural Identity Model – Cultural Identity in Relationship to Surrounding Culture”, a particular TCK identity model coined by David C. Pollock and Ruth E. Van Reken. Both experts gave interesting insights on TCKs’ identity changes during their interaction with diverse cultures around them.

The PolVan Cultural Identity Model
Cultural Identity in Relationship to Surrounding Culture

Foreigner Look <i>different</i> Think <i>different</i>	Hidden Immigrant Look <i>alike</i> Think <i>different</i>
Adopted Look <i>different</i> Think <i>alike</i>	Mirror Look <i>alike</i> Think <i>alike</i>

Figure 2 The Polvan Cultural Identity Box [3]

In this model, there are 4 categories of cultural identity, namely Foreigner (look different, think different), Hidden immigrant (look alike, think different), Adopted (look different, think alike), and Mirror (look alike, think alike). A TCK may constantly immerse themselves into these cultural identity categories in a continuum, depending on where they are, or which culture exists around them [3].

3. THE CONSTRUCTION AND DEVELOPMENT OF SABINE’S IDENTITY AS A THIRD CULTURE KID THROUGH ENCOUNTERS AND INTERACTIONS WITH “OTHER” THINGS

The film *Dschungelkind* [5] portrays the life of a TCK through the perspective of its protagonist, Sabine. As the middle child of three, Sabine has an older sister named Judith and a younger brother named Christian.

The film starts with a scene where an adult Sabine takes a walk in the middle of the snow. Sabine then takes off her shoes and continues walking barefoot. She then holds her necklace while thinking that she would like to tell her story when she lived in the jungle. Sabine recalls her father Klaus encountered the Fayu tribe, an indigenous tribe in a remote jungle in Papua, Indonesia. He then wished to learn and study the tribe’s language. Five months after Klaus set his foot in the jungle, Sabine and her family came to Papua to reunite with Klaus. The year was 1980. Their arrival in the jungle marked the beginning of Sabine’s encounter with many things that are unknown to her. These things are mainly rooted in cultural differences between the host culture and her home culture, consisting of language, habit, and awareness of local customs and cultural values.

3.1. The Concept of Otherness Or Differences in A Host Culture

Sabine's first encounter with Fayu people began as soon as she left the helicopter which took her family to the jungle. This scene marks Sabine's first encounter with three concepts of otherness at once: appearance, language, and manner of greeting. Fayu people are obviously different from Europeans, they speak their own language, and greet other differently (rubbing their foreheads and place their hands beside the ears of the person they greet). After being welcomed by Fayu people, the Kügler family followed the Fayu tribe further into the jungle. This scene portrays Sabine's encounter with the fourth *Alterität*, which is an unfamiliar environment or place to live. The Fayu tribe's homes consist of simple huts without walls. When heading to their home, Sabine saw simple tools and skulls hung on the huts. This moment is captured in big close up and close up [9]. In this scene, Sabine's expression shows signs of fear, nervousness, and curiosity as she was having her first encounter with something she was not familiar with.

During dinnertime, Klaus gave instructions on rules that must be followed by Sabine and her siblings. The rules consist of how they should behave during their stay in the jungle as well as the limits of interactions with the Fayu tribe. Made by Klaus himself, the rules were set to protect his own children. However, at the same time, the rules also reinforce the idea that Fayu people are different (*Alterität*) in so many ways, be it their homes, lifestyle, or identity.

“And now, a few rules about this jungle. First, never go into the jungle alone. Before you eat something, you must show it to me beforehand. You must only drink boiled water. Never leave the house barefoot. Do not swim too far from the house. At night, everyone must be present in this house. We will be kind to everyone, but we will not be one of them. And once again I remind you the most important rule: never ever go into the jungle alone.” (00:15:49 – 00:16:12) [5]

The other concept of otherness Sabine encountered was an unfamiliar system of belief. Fayu people's knowledge is based on unscientific myths and beliefs. Aside from myths surrounding death, another incident also revealed Fayu people's belief about curses. In a scene, a child from the Fayu tribe was lost in the jungle, but the child was found by Sabine and Christian. The siblings then helped the child, but later the child's presence in the Kügler family's house was met by Fayu people's protest. It was soon revealed that the child's name was Auri. Originally a son of the Irigre tribe, Auri was forcefully taken by Gohu to become his wife. However, the Fayu believed that the child was cursed, and thus she must be left to die in the jungle. This belief once again contradicted that of Sabine. For Sabine, she must immediately help anyone who is in pain or in need.

3.2. The Concept of Otherness in Home Culture

For Sabine, witnessing otherness of the Fayu was relatively easier than experiencing otherness in her home culture, German culture. Considering the cultural background of her parents, German culture is not supposed to be something foreign to Sabine. Nevertheless, having been born in Nepal and spent her childhood with the Fayu, Sabine had never visited her home country. She was exposed to a particular set of German culture that the ones with which she was familiar were the values taught by her parents in her home.

In Germany, Sabine encountered these concepts of otherness in existing conditions, norms, and rules. When Sabine set her foot at the airport in Germany, Sabine appeared to be dazzled by her surroundings as she had never seen a place embedded with modernity and advanced civilization. The concept of otherness related to norms and rules is depicted in a scene where the Kügler children would like to try ice cream although it was winter. When Klaus called his children from across the street, Sabine was running to the ice cream vendor that she almost violated the traffic light for pedestrians. Instinctively, Sabine's mother and grandmother pulled her away so that she may be saved from passing vehicles. When this happened, Sabine's grandmother spoke to Doris and warned Sabine with an angry tone.

After the incident, Sabine apologized to her grandmother. The scene shows that rules in Germany are unfamiliar for Sabine, who had lived in the jungle. Earlier, she had been able to freely walk and run in the jungle without any rules which required her to stop. This unconsciously constructed her way of walking that she ran so quickly. What the scene highlighted was how Sabine's cognition differs from that of German people in general, and the scene shows this through a representative boundary between Sabine's understanding and that of her grandmother.

The next set of scenes portrayed that Sabine's life in Germany was full of sadness. At night, Sabine often cried as she missed her home in the jungle and would love to return to Papua. However, her father asked Sabine to wait patiently. As a person without experience of being a TCK, her father could not understand what Sabine felt completely. Sabine's sadness also signifies the changes in how she reacted to otherness in Germany, particularly how it turned from interest into dislike. Partially, the cause of this condition would be Sabine's high expectation of her home culture in Germany, which had been nurtured by German-related knowledge she had acquired from her parents. Unfortunately, the condition in Germany does not meet her expectation.

3.3. Host Culture and Home Culture influences on the Development of Sabine's Identity as a Third Culture Kid

Sabine's interactions with numerous different experiences paint a picture of Sabine's development of identity as a Third Culture Kid. Sabine's interaction with the Fayu shows that she absorbs values of the Fayu people. Nevertheless, such value acquisition cannot be complete as Sabine was raised with values taught by her parents, which cannot be replaced by the Fayu's cultural values. Sabine's realization of her differences with the Fayu is depicted in a scene where a teenage Sabine told her parents about her wish to live among the Fayu. Upon hearing this, Christian made a statement that she would never become a true Fayu, to which Sabine replied.

"I never wished to become a Fayu. I only wish to live a life that I want." (01:48:16 – 01:48:19) [5]

This conversation marks Sabine's realization of her differences from the Fayu despite having shared many things in common.

Similar situation also occurred when Sabine interacted with the people in her home culture. Although there are so many similarities which Sabine share with her home culture (especially her family), she also realizes her differences with its people. Such awareness of self-distinction is represented in a scene where Sabine was with her grandmother and her father when she was in Germany.

Awareness of existing differences with both host culture and home culture is a sign of Sabine's developing identity as a TCK, who cannot completely position herself as an individual of either the host culture or the home culture. This also shows that Sabine's identity is constructed by the cultural values of both worlds. In other words, Sabine's similarities with her first culture (home culture) and her second culture (host culture) result in a third culture identity that Sabine uniquely owns, making her a TCK.

4. MAKING PEACE WITH ONESELF: SABINE IN A PROCESS OF ACCEPTING THE IDENTITY OF A THIRD CULTURE KID

The film *Dschungelkind* [5] presents the issue of identity of TCKs as individuals. TCKs often find it difficult to shape their identity and find answers about who they are as their developmental years are filled with cultural and spatial transitions, which urge them to focus on adapting themselves to their surroundings.

The film's depiction of Sabine's cultural identity began with the scene where she arrived in the jungle for the first time. In Sabine's first encounter with the Fayu, her cultural identity was shaped, and at that moment, her relationship with the surrounding culture determined her

first identity as a foreigner. Typically, the foreigner is TCKs cultural identity when they arrive at the host country for the first time with their different appearance and way of thinking (look different, think different) [3]. As a newcomer in her host country (Papua), Sabine identified herself as a foreigner to the host culture due to the differences in her appearance and way of thinking, as elaborated in one of the sections.

During her stay in the jungle, people who were closest to Sabine were her family, particularly her siblings who are also TCKs. Here, Sabine's cultural identity in her relations to the surrounding culture (more specifically her interactions with fellow TCKs) took form as the Mirror. This identity emerges when TCKs have similar appearance and ways of thinking with the dominant culture of a particular situation (look alike, think alike) [3]. The emergence of this identity may occur in diverse situations, one of which is when a TCK appears like the people in a host culture while having similar, in-depth ways of thinking. It may also re-emerge when TCKs return to their home country after a long time or when they are surrounded with likeminded people with similar experience or ways of thinking.

Meanwhile, Sabine's friendship with Fayu children signifies another form of cultural identity, which is adopted identity. This category appears when TCKs do not share similar appearance with their surroundings, yet they share similar and in-depth ways of thinking (look different, think alike) [3]. Having adapted to the Fayu children and regularly played with them daily, Sabine's ways of thinking are depicted as similar with that of the Fayu children. The film presents a significant screen time for Sabine's relationship with her Fayu friends, even until Sabine became a teenager. Although Sabine's appearance differs from them, Sabine and her friends have in-depth level of understanding.

Next, another form of Sabine's cultural identity emerged when Kügler was on a holiday to Germany. The film portrays that during their holiday in Germany, Sabine experienced situations which did not meet her expectation. When interacting with her home culture in Germany, Sabine's identity belongs to the category of hidden immigrant, a TCK identity which is typically present when TCKs return to their home culture with similar appearance, albeit different ways of thinking (look alike, think different) [3]. Additionally, this identity is signified by a condition where the people from the home culture expect TCKs to share similar ways of thinking. The scene where Sabine almost violated the traffic light for pedestrians (and hence was scolded by her grandmother) precisely represents Sabine's hidden immigrant identity. In scolding Sabine, Sabine's grandmother implies that she expected Sabine to understand her and have a similar way of thinking.

Such expectation emerges from basic understanding of Sabine's grandmother, who is a representation of German people. Nevertheless, what her grandmother thought was not understood by Sabine, who had learned

about her home culture merely from her parents. In addition, Sabine lunged forward without a second thought since she was used to such habit in her daily life. German society's education of traffic rules to their children in their daily lives was something unknown to Sabine. At the same time, it was also difficult for Sabine's grandmother to understand Sabine's habit and way of thinking. Such gap of mutual understanding was also shown by a scene where Sabine ran barefoot even though it was snowing. Sabine's grandmother then told Doris that Sabine must learn a lot about values and rules in Germany.

In the sub chapter "*Heimweh*" (the desire to go home), there were scenes which showed Sabine's sadness and longing for the jungle she knew. Upon realizing his daughter's feelings, Klaus asked Sabine about what was wrong, to which Sabine replied,

"You promised that we would come home." (01:35:11 – 01:35:15) [5]

Sabine's reply indicates that she sees the jungle as her home. However, the scenes where Sabine longed to go back to the jungle along with how she saw the jungle as her home constructed a different meaning to Sabine's journey to Germany. It was not a trip of "homecoming", but rather a journey of "going away". A desire to come home is satisfied once the intended home gives a feeling of comfort. Sabine's replied her father shows that the comfort that she longed for lies in the jungle. This scene depicts an important milestone where there was a shift in the meaning of heim (home) for Sabine as a TCK. Pollock and Van Reken [3] emphasized that "Home connotes an emotional place—somewhere you truly belong. There is simply no real answer to that question for many TCKs." For little Sabine, home was a jungle to which she had strong emotional attachments.

Later, Sabine went back to Germany as a way of coping with heavy grief caused by the death of her friend, Auri. Auri's death took a toll on Sabine's emotional state to the point where she expressed that she hated the jungle and her own family. Her anger was caused by two factors. The first was the Fayu people's belief that Auri's illness was due to a returning curse. The other reason was that Sabine felt her family never supported her decision to stay with Auri in the jungle. The emotional turmoil made Sabine flee to Germany to pursue her education there when she was 17.

When the teenage Sabine went to Germany, her identity as a hidden immigrant resurfaced. Despite her European appearance, the way German people think differed from her way of thinking. Sabine chose to never disclose her childhood during the moments she continued her education in Germany. Sabine's second experience in Germany is the peak moment of Sabine's confusion about her own identity.

The film then shows a scene where Sabine was studying in a classroom while resuming her

contemplations. Sabine expressed that she appeared to give her best to adjust to this new world of hers called Germany, but beneath her attempts, there were only despair and unspeakable emotions. propositions may explain Sabine's feeling as a TCK after she transitioned herself to her home country.

A few years later, Sabine finished her education and started working. In the film, there is Sabine's internal monologue that signifies the attempt of fitting in.

"So far, how I finished my study still remains a mystery for me. Nonetheless, I managed to face it and entered a world so strange. I started working and functioning just like everyone around me." (02:01:20 - 02:01:34) [5]

Both in appearance and attitude, Sabine tried to appear "normal" to her environment. This situation offers not only an explanation of Sabine's identity confusion, but also evidence of her hidden immigrant identity which appeared when she was in Germany.

Afterwards, the film returns to an early scene where Sabine, barefoot, was standing by amid the snow. Next, it was shown that Sabine was reading a letter from Klaus, which informed that Chief Boko had passed away. Klaus added that before passing away, Chief Boko had found the peace that he had been looking for. In relation to this remark, Klaus also hoped that Sabine would find the peace and happiness of which she had been in a constant pursuit.

After reading the letter from Klaus, the film shows that Sabine returned to the jungle and reunited with both of her parents as well as the Fayu.

"All this time, I have been looking for a perfect world in my life. But does such a world exist? What makes a world perfect? Is it our skin color? Is it our parents? Or perhaps is it something about our citizenship that is written in our passports?" (02:03:12 – 02:03:12) [5]

The statement "looking for a perfect world" implies Sabine's attempts at finding her sense of belonging in Germany and in the jungle with the Fayu. Such attempts are an arduous task since, as mentioned above, Sabine would not be able to completely place herself among the Germans or the Fayu due to the differences (*Alterität*) between herself and both worlds.

Nevertheless, Sabine is depicted to have an emotional reunion with her parents and people of the Fayu tribe. The Fayu then sang a happy tune and danced with the Kügler. In this scene, Sabine gave the answer to her previous questions.

"The perfect world exists in neither the jungle or Germany as true happiness lies not in perfection, but in the people that we love – the same people who would protect us and are loyal to us. There our hearts can find happiness. And for me, I've always believed in my heart that I will always forever be a jungle kid." (02:05:32 – 02:06:03) [5]

This scene portrays how Sabine has found the answer to her confusion. As Sabine stated that there was no perfect world in Germany or among the Fayu, her conclusion shows her epiphany on how she would not be able to completely position herself as a part of both worlds. Aside from that, Sabine's concept of happiness (where it lies with the people she loves) shows that Sabine will never build her identity on things she inherited, be it her citizenship, race, or country.

Sabine finally understood that her sense of belonging, and identity exist in the relationship with the people around her. The ending of *Dschungelkind* shows that Sabine made peace with herself. Sabine accepted her identity as a unique Third Culture Kid and found that the most valuable relationships she had were the ties to her family and the Fayu people.

5. CONCLUSION

The results of this research show that as a TCK, Sabine's identity is built on the underlying relationships she has with the people around her. The construction and the development of Sabine's identity as a TCK are explored in her encounter with "foreign" or "different" cultural values in her host culture and home culture. In other words, Sabine's awareness of her identity as a TCK develops upon meeting and interacting with different forms of otherness. Additionally, her TCK identity is constructed by similarities between Sabine's third culture and both her home culture and her host culture. Sabine's experience of identity confusion occurred because of not only the many categories of cultural identity she metamorphosed into, but also her attempts at finding the proper place for her, be it Germany or the jungle. These two conditions create difficulties in determining her own sense of belonging. Although the peak of Sabine's confusion occurred when she lost the people she loved while experiencing loneliness in her home country, the confusion ended when she no longer attempted to define herself through her race, citizenship, or place. Sabine's identity as a TCK eventually lies in her relationships with the people around her. Instead of searching for a place where she could be accepted, Sabine prioritizes her relationship with the people she loves as her heart belongs to them.

AUTHORS' CONTRIBUTIONS

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed by Yang Zafirah Yuliani and Lisda Lijanti. The first draft of the manuscript was written by Yang Zafirah Yuliani and all authors commented on previous versions of the manuscript. All authors read and approved the final manuscript.

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