



PERFORMATIVITY AND SEXUALITY ORIENTATION ON CHARACTERS IN *OUT IN THE DARK* (2012) MOVIE: POSTCOLONIAL PERFORMATIVITY

*Performativitas dan Orientasi Seksualitas Tokoh-Tokoh dalam Film Out in the Dark (2012):
Performativitas Pascakolonial*

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Abstract

People who identify as lesbian, gay, bisexual, or transgender (LGBT) are beginning to proliferate worldwide. People become gay for various reasons, such as personal ones, cultural ones, and environmental ones. By employing Butler's postcolonial performativity theory, this study explores the topic of sexualism that differed from the movie *Out in the Dark* (2012). The study's goals are to demonstrate Nimr and Roy's performative identities, the problems between Israel and Palestine that affect their relationship and background, and what Nimr and Roy experience as homosexual residents of that area. This study uses the postcolonial performativity theory to analyze movies. The research method used is a descriptive qualitative method. The researcher will watch the movie numerous times and examine the two characters in the movie by gathering the words, dialogues, and scene screenshots. The findings show that performativity, environment, culture, surroundings, and nation, are what lead Nimr and Roy to become gay or homosexual. Although Nimr became gay because he was fed up with persecution in Israel yet the LGBT community there did not notice any distinctions, Roy became gay because his surroundings and culture enabled him to be gay.

Abstrak

Lesbian, Gay, Biseksual, dan Transgender (LGBT) telah menyebar ke seluruh dunia. Ada banyak alasan seseorang menjadi homoseksual, termasuk alasan pribadi, budaya, dan lingkungan sosial mereka. Penelitian ini membahas tentang isu seksualitas dalam dalam ranah “queer studies” dalam film *Out in the Dark* (2012) dengan teori performativitas pascakolonial Butlerian. Penelitian ini bertujuan menunjukkan identitas performativitas pada Nimr dan Roy dan alasan mereka menjadi homoseksual, isu Israel dan Palestina yang memengaruhi hubungan serta latar belakang mereka, dan apa yang mereka alami sebagai homoseksual saat tinggal di kedua negara. Metode penelitian yang digunakan ialah metode kualitatif deskriptif. Penelitian ini menggunakan teori performativitas pascakolonial untuk menganalisis film. Peneliti akan menonton film berkali-kali lalu menganalisis kedua karakter dalam film tersebut dengan mengumpulkan kata-kata, dialog, dan tangkapan layar adegan. Hasil penelitian menunjukkan alasan Nimr dan Roy bisa menjadi gay atau homoseksual tidak lepas dari kondisi seperti lingkungan, budaya, masyarakat sekitar, dan negara. Kemudian cara mereka hidup di dunia heteroseksual sebagai homoseksual. Alasan Roy menjadi homoseksual adalah karena lingkungan dan budayanya yang membuat dia memutuskan untuk menjadi gay; sedangkan Nimr menjadi gay karena dia teralienasi atas diskriminasi di Israel, meskipun kaum LGBT di Tel Aviv tidak mempermasalahkan perbedaan.

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INTRODUCTION

The number of Lesbian, Gay, Bisexual, and Transgender (LGBT) persons is currently growing. During that time, homosexuals were busy advocating for same-sex partnerships, namely lesbian, gay, bisexual, and transgender couples. Gay men, who are a minority, for example, will become more marginalized in a society where the majority of people are white as a result of blending race, origin, and sexual orientation. If they deviate from this norm, people encounter tough compatibility and preference issues, casting doubt on the notion that their sexuality reflects their values and objectives. People become gay for a variety of causes, including personal ones, cultural, and even environmental (Mayer, 2012). This study explores the sexualism narrative that diverged from the plot of the movie *Out in the Dark* (2012). The performativity theory by Judith Butler is being applied. In contrast to sexuality, which is an essentialist category determined by biological markers or abiding moral and ethical criteria, according to Butler, gender and identity are constructions (Butler, 1990). Gender and sexuality as performative qualities are distinct from gendered and sexualized performance. If performance is something regulated and potentially characterized by some artifice, then performativity is something quite different. To suggest that gender is performative is simply to say that the repetition and enactment of these actions are how we interpret gender and place ourselves as gendered or sexual beings in relation to others (Meyerhoff, 2014).

The narrative of a homosexual couple with diverse national backgrounds is shown in the film produced by Lihu Roter, written by Yael Shafrir, and directed by Michael Mayer. Nimr, who was from Palestine, and Roy, who was from Israel, both hailed from countries that want to create states on the same territory. Between the Jordan River and the Mediterranean Sea is the geographical region that Israel and Palestine dispute. Israel has been placed in its place on the map. Jerusalem, a holy city for both Israeli Jews and Palestinian Arabs, is located in that region. The Israeli-Palestinian conflict is a straightforward issue, yet it also presents several complex issues. One of those issues is the LGBT population faces strong opposition in certain Israeli communities outside of Tel Aviv. The tension between homosexuality and portions of the Israeli citizenry represents the ongoing struggle between secular and religious identity in Israel. This identity confusion is particularly evident when comparing tolerance towards the LGBT community in Tel Aviv to that in the capital city of Jerusalem, home to a largely religious population (Snellings & Satchie, 2019).

Many LGBTQ Palestinians have been forced to flee from their homes and families due to their sexual identity. They often cross into Israel illegally, and live in inhumane and impossible conditions (Aldubi, 2020). Like the idiom "kill two birds with one stone," they or Palestinian LGBT people feel welcome in Israel while taking refuge considering the conflict that occurred between the two countries.

In *Out in the Dark*, the main character Nimr is a student who is rejected in Israel because he is from Palestine. It prompts him to meet Roy at the Gay bar. They eventually get together as a homosexual pair but run through numerous barriers along the road. Beginning with prejudice because they are gay (homosexual) lovers, as well as the fact that their country of origin is engaged in a territorial conflict. This has strong ties to postcolonialism. about how, despite the fact that their nations are neighbors, Nimr from Palestine and Roy from Israel have different cultural backgrounds. As a result, postcolonialism is sometimes interpreted as meaning "*after colonialism*" or "*after independence*" (Ashcroft, 2004). It also describes numerous social, cultural, and political developments that came about primarily as a result of the fall and decline of European colonialism following World War II. A new politics of representation has been developed that views people as fragmented and jointly active in the building of identities. This story of identity development is postcolonial (Mcewan, 2001).

Postcolonialism conveys colonialism's opposing viewpoint. Postcolonial literature is therefore a result of colonialism.

Several earlier studies have examined and discussed sexual issues in literary artifacts including books, movies, and other literary works. Ramadhani and Mustofa, for example, explore how performativity and queer sexual orientation are in the Christopher Isherwood novel *A Single Man* through the lens of queer studies that study gender (Ramadhani & Mustofa, 2021). The primary goal of this study is to identify George, the novel's protagonist, George's gay tendencies. They came to the conclusion that it is difficult to be gay in the straight environment. With Butler's gender paradigm, the idea of queer performativity and sexual orientation as fluid and ambiguous concepts meshes wonderfully.

In the novel, performativity and sexual orientation are depicted through the emphasis on the non-identity of sex and gender. Also, the novel is set in the late 1950s, when the gay population was less than it is today (in the twenty-first century). They also came to the conclusion that homosexuality was rare and forbidden. Identity uncertainty and existential discomfort may result from this. When homosexuals display their actual selves in daily life, those who are not used to them in their surroundings may become rejected by society.

And there is also a prior study by Ramdhany and Mustofa, who looked into and discovered sex stereotypes of black homosexual males in the 2016 Jerry Benskin film *Moonlight* from a queer perspective (Ramdhany & Mustofa, 2021). A sex stereotype is when someone acts or behaves in a way that they believe a person should or ought to based on their gender. Chiron's sexuality and personality difficulties, as well as increased physical and emotional abuse, are shown in *Moonlight*. Jenkins and his movie *Moonlight* portray a harsh climate and society because they want their people to be hardy and conform to heteronormativity rather than being gay and black. Chiron has come to represent black homosexual stereotypes from both a non-black and a queer standpoint. He endured severe treatment from his surroundings, body language, and attitude throughout the whole of his life, which was difficult for him. As a result, the environment in which the main character operates and responds to apathy serves as a visual representation of many gendered stereotypes. The way the black community treated its members at *Moonlight* provides convincing proof that it is possible to discriminate against people based on their sexual orientation. Other gender stereotypes, such as heteronormativity, which states that society expects black males to be straight, came after this form of discrimination. Sex stereotypes contribute to the main character's isolation, which is something that society considers.

In light of the foregoing justification and context, the researchers decided the analysis on the movie *Out in the Dark* (2012). Using this, the researcher conducts an analysis that focuses on sexual behaviors that are inconsistent with those of a homosexual relationship. It would be interesting to compare the perspectives of his lover, a lawyer who has been gay for a long time, with a gay man from Palestine who is currently living temporarily in Israel. The two major characters' decision to become homosexuals was influenced by the environment and culture they were raised in, which is rife with tension between the two nations.

Based on the aforementioned thesis statement, the study's goals were to demonstrate the performativity identities of Nimr and Roy, the problems and conflicts between Israel and Palestine that affect their relationship and background, and how Nimr and Roy experience being homosexuals in their respective countries. The primary characters' postcolonial performativity and sexual orientation are ill-defined and changeable in this study's examination of them. Another goal of this research is to describe the difficulties that Nimr and Roy have when they stray from one another due to their sexual orientation as same-sex partners.

Judith Butler coined the phrase "postcolonial performativity" in her *Gender Trouble* (Butler, 1990). She gives the reader a strategy for projecting the future of identity development that is founded on the notion that identity creation will continue with violence via rejection, denial, and exclusion rather than offering a violent solution to the construction of an identity of exclusion. then used Butler's viewpoint to evaluate the performativity and existence of Nimr and Roy as homosexuals in the heterosexual world. Roles, gestures, words, and desires—including performance that is impacted by each person's environment—are how gender identity is established. After that, a person experiences it directly (Butler, 1990). Butler's performativity explains what causes and the origins of why someone has sexuality issues which for example can make them homosexual. Sex is associated with sex as the cause of its binary structure, but the relationship is also a cultural structure, the unequal relationship between gender and sex requires that gender be viewed differently from the other sexes: men are just as masculine as non-women, and vice versa (Butler, 1990).

METHOD

This study uses the postcolonial performativity theory to analyze movie. The descriptive qualitative method is applied to this research. The process of gathering data to do research involves multiple phases. First, in order to gain context for the topic chosen for this study, the researcher will watch the movie numerous times. Then, in order to examine the two characters in the movie, the words, dialogues, and scene screenshots will be gathered. Data must be gathered in the form of screenshots and subtitles or captions because the study's object is a movie. Throughout the study, the researchers also grouped the data into several categories based on the hypotheses they have chosen.

The following phase is data analysis, which comes after gathering data in the form of words, phrases, conversations, and some proof in the form of screenshots from movie sequences. The researcher will decide which facts are pertinent to the subject of interest and relate them. The researcher will next utilize postcolonial analysis in the two nations to examine how each culture there views or interacts with persons of various races, people, or those who have sexual orientation concerns like LGBT.

Queer research analysis, which is based on Butler's theory, is the data analysis technique used. Actual identity, according to Butler, is illogical or ephemeral. The performing act itself, which changes continually, is the source of identity. According to Butler, a key distinction between homo-heterosexual and heterosexual sexuality is the fact that homosexuals are perceived as a minority and their desire to be labeled as masculine or feminine. Identity, according to Butler, is something that is created and carried out. The study clarified how Nimr and Roy navigate the heterosexual environment while living as gays. In order to depict Nimr and Roy's practice of sexual concerns in revealing their gender identity crisis, the data were examined by utilizing linked gender studies as a theoretical framework.

RESULTS AND DISCUSSION

Michael Mayer's film *Out in the Dark* (2012) demonstrates how two homosexual males communicate their views on the social norm, their sex partners, and society. The reality or application of gender norms and the performative use of speech appear to be two distinct things. Some goals of femininity and masculinity must be realized in order for gender norms to function, and these standards are nearly usually related to the idealization of heterosexual relationships (Butler, 1991). The gay men in the movie discussed the problem of homosexuality and the uneasiness they had while having relationships with people of the same sex. The study shows how the movie portrays Nimr and Roy becoming homosexual men because it stresses the performativity of their sexual identities. Not only that, but this movie also demonstrates

how difficult it can be to live in a middle eastern nation experiencing turmoil, such as Israel or Palestine. As he must visit Israel at least twice a week for his studies, Nimr, a Palestinian, battles his brother's push to boycott anything Israel-related.

1. Performativity Identity on Nimr and Roy



(Figure 1) 00:04:53

Wherever in the globe, there is romance or a propensity to prefer persons of the same sex. Yet, as humans are essentially partnered with various genders, notably male and female, doing this is frowned upon by the majority of people. They initially meet in the LGBT bar in Figure 1. They never mention or inquire about their origins, race, nationality, or nation. They just enjoy drinking at the LGBT bar without prejudice or hate toward people of different races, regardless of the continuing conflict between Israel and Palestine.

This suggests that it is not a matter of linking race, sexual orientation, and gender as if they were completely distinct axes of power; rather, pluralist theoretical separation of these terms as "categories" or even as "positions" is based on the operation of exceptions that give them a false uniformity and which serve the purpose of liberal state regulation (Butler, 1993). Due to the fact that the native nation, culture, environment, or even the individual themselves, legalizes it.

The reasons Nimr and Roy became gay are revealed in this movie (homosexual). Roy describes how he initially fell in love with a boy in the swimming pool at minute 35:28. In the movie, at minute 36:04, Roy says he has known he is gay since he was a little child. He developed a crush on his boyhood buddy Ofer, who was the best swimmer, when he was 13 years old, as in Figure 2: *"Here I fell in love for the first time. His name was Ofer. We were 13 years old. He was the fastest swimmer. Once we used a stopwatch to see how long we could kiss underwater."* This explains why Roy's portrayal of Israel's culture is largely Westernized and does not place a high priority on prevailing standards.



(Figure 2) 00:36:18

In minute 36:18 in *Out in the Dark*, Nimr reveals to Roy that he first feared not being welcomed in Tel Aviv because he is a Palestinian who immigrated to Israel. "*I was certain I wouldn't be accepted because I come from the opposite side. I soon came to the conclusion that it wasn't important at all.* (Nimr)". But, it turns out that when he entered the LGBT club, he felt welcome despite being a Palestinian since there, LGBT people in Israel did not differentiate between people based on their ethnicity. There, he slowly began to become gay. Being a devoted Palestinian who holds his faith in high regard, he also had to keep his sexual orientation a secret from his own family. In Israel Nimr feels calm too because there is a friend there named Mustafa who is also homosexuals from that bar.

Performativity is a gender identity that is created via roles, gestures, words, and aspirations. These actions can be impacted by one's surroundings and subsequently become evident in a person. The audience can affect someone's performative behaviors, causing them to alter their course and decide to go in a way that they feel is more suitable or more comfortable (Butler, 1990).

2. How Postcolonial issues between Israel and Palestine affect Nimr and Roy's relationship



(Figure 3) 00:26:09

As has been evidenced in 00:26:09, Mustafa, a friend of Nimr, has been subjected to oppression on both sides. This is due to the fact that he withheld Shabak's (Israel Homeland Security) knowledge about Palestinian terrorists battling Israel. Shabak, therefore, returned him to Palestine. Friends of one of Nabil's terrorist gangs killed Mustafa for allegedly being a traitor for spreading state secrets and having polluted their culture for being homosexual in Tel Aviv. Like Nimr, Mustafa feels secure in his sexual orientation since he doesn't feel connected to terrorism or the conflicts between Israel and Palestine. The white, Western, capitalist, homosexual male model, and the female counterpart, are oriented at eradicating all differences by exoticizing Western culture (Punt, 2008).

Minority oppression within Israel stems from the same racism, chauvinism, and militarism that drives Palestinian oppression and occupation. True freedom cannot exist in an occupying civilization. There is no place in a militarized society for the other and the impoverished, such as lesbians, homosexual men, transsexuals, immigrant workers, women, Mizrachim, Arabs, Palestinians, the destitute, the disabled, and others (Ziv, 2010).



(Figure 4) 00:38:48

Roy is an Israeli national, while Nimr is a Palestinian national. One of the numerous reasons they become gay is the strife between their nations. The culture of their country comes next. Nimr always faces racism in Israel because of the ongoing Israeli-Palestinian conflict. The LGBT bars in Israel, on the other hand, make him feel welcome since they do not distinguish between people based on their sexual orientation. Being Gay is actually not an issue in Israel's culture. Everything is acceptable in Israeli society as long as it does not involve terrorist or extreme activity, or injuring others. By promoting or supporting LGBT not only in its own nation but also in the nation it invaded, namely Palestine, Israel introduces a negative culture as a colonizer. In the scientific sense of a theory with guiding principles and predictions of events, postcolonial theory is not actually a theory. It is a field that includes several studies pertaining to diverse activities and disciplines that all work together, occasionally in opposition, to change how people connect to one another in the world (Al-Bayyati & Alattiya, 2016).

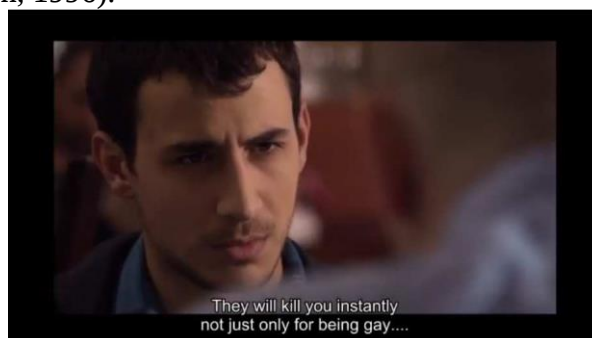
Roy turned gay because of the society of his nation, which tolerates such abnormal behavior. The first nation on the Asian continent to accept same-sex partnerships is Israel, which has also become the first nation in Asia to recognize unregistered cohabitation between same-sex partners. In the meanwhile, Nimr hides his sexual orientation because Palestine forbids such aberrant behavior. According to the scenario above, Roy's parents continue to welcome Nimr as though they are aware of or think it is usual if their son, Roy, brings home his partner. His parents are still hospitable and kind.

They also do not really mind Roy being a gay because it is his decision, despite the fact that they do not agree with Roy on everything. Nabil and his mother, on the other hand, chose to expel Nimr from the family home for defaming them after learning that he is a homosexual or gay man. They made this choice to ensure that Abir, his younger sister, had a successful future. This demonstrates that their cultures' attitudes toward LGBT people differ. Butler instead offers her readers a strategy for anticipating the future of identity development based on the knowledge that identity creation will result in violence through rejection, denial, and exclusion (Butler, 1990).



(Figure 5) 00:44:12

Because of the hostilities between the two nations, Nimr is unable to obtain a residency card in Israel after Roy's acquaintance's application was refused since he is a Palestinian and has a history of dating terrorists, including his buddy Mustafa and his brother Nabil. Some opponents of experts, such as Hilson, have said that postcolonial civilizations created mythical representations of their pre-colonial traditions. Indigenous peoples are frequently portrayed in these myths as the complete antithesis of all that Western civilization has to offer. As a result, they characterize many behaviors that the popular culture of post-colonial countries deems wrong or immoral as being indicative of Western, non-indigenous ideals that are exported to colonized countries (Hilson, 1996).

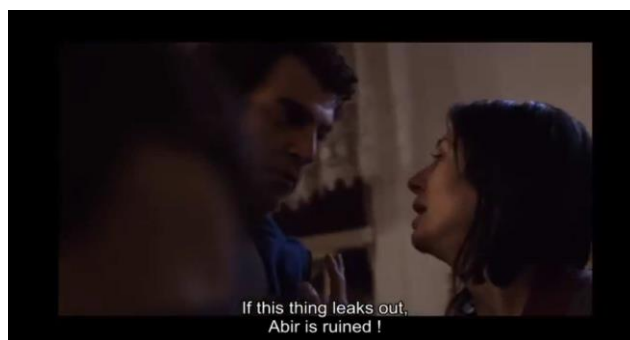


(Figure 6) 00:48:40

Due to the Israeli culture's acceptance of LGBT people, Roy's family was unaware that Roy is a gay because he was a student from Palestine. On the other side, he is constantly persuaded to join the Shabak (Israeli Internal Security) by being tricked into obtaining an Academic Pass or a visa to enter the country as a citizen. Shabak also provided information about her brother Nabil, who Shabak believed to be a terrorist, as well as information about students at her university in Birzeit, Palestine. They persisted in threatening Nimr's family in his native country with punishment or, in the worst-case scenario, his death if he were to be ejected from Israel and discovered to be gay.

3. Nimr's and Roy's Existences of Homosexuals in the Heterosexual World

Nimr needs to interact with the outside world in order to express himself. In this method of self-expression, human conduct is freely expressed as opposed to being influenced by environmental and societal factors. Through encounters with the outside world, gay men express themselves and establish their own wants, beliefs, hopes, ideas, views, and feelings, and the world around them will support and affirm their position as homosexual (Ramadhani & Mustofa, 2021). Nimr claims that not even his family is aware of his transition toward homosexuality. His family will face prejudice from others if those around him are aware that he is homosexual.



(Figure 7) 00:58:57

Nimr, a gay, feels unable to be himself in the Palestinian context since the country, and especially his family, embrace strict religious principles that fiercely oppose Homosexuality. The relationship between gender and sex is uneven, which necessitates that gender be perceived differently from the other sexes. Men are just as masculine as non-women, and vice versa. Sex is associated with sex as the source of its binary structure (Butler, 1990). The image above depicts how Nimr's mother reacted when she learned that Nimr had a crush on a guy or someone of the same sex. Abir, Nimr's younger sister, sobs after learning that her brother is a homosexual.

Male and female reproduction, often known as sex, are the only two varieties that exist in the planet. Other sexual orientations, such as homosexuality or bisexuality, are viewed as aberrant whereas heterosexuality is regarded as the norm. The general population believes that any sexual orientation other than heterosexuality deviates from the accepted pattern of sexual behavior. Lesbian, gay, bisexual, and transgender (LGBT) partnerships, for example, are viewed as non-normative types of sexual conduct (Qonitah & Mustofa, 2022).



(Figure 8) 01:03:14

Roy accompanied Nimr to his acquaintance to make plans for an Israeli residency permit after giving Nimr the scenario. It was rather challenging, as was to be expected, given Nimr was also believed to be a fugitive and working with Nabil. He was also believed to be a Palestinian terrorist. Roy committed to do all in his power to help Nimr stay in Israel as a permanent resident because Nimr is no longer a resident of Palestine. Yet, Nimr discusses Shabak (Israel Homeland Security), who used Roy's Academic Permit to study in Tel Aviv, and comes to the conclusion that Roy will not be allowed to stay here and that Roy's efforts would be in vain. She picked up the phone when Nimr dialed his mother's number.



(Figure 9) 01:08:00

In light of this, he takes a choice and suggests Roy relocate abroad. *"Take our belongings, go now... Europe, the US, I'm not sure"*. Roy was under pressure and unable to respond with clarity because he was still on the job. Higher levels of aversion in homosexual males may put them at greater risk for numerous processes that might affect and contribute to the onset of

stress. They avoid being identified as gays in public because they are afraid of discrimination (Butler, 1990).



(Figure 10) 01:24:43

Through interacting with the outside world, Roy will express himself. Roy's and Nimr's conduct are freely expressed through this means of self-expression as opposed to being moulded by environmental and societal factors. Through interactions with other people and the outside environment, they express themselves and develop their own needs, wants, and beliefs as well as thoughts, views, and feelings. In order to get to France, Roy instructed him to go to the port and board the ship of his acquaintance. He sought to switch his clothing for Nimr's clothing in an effort to draw the pursuers' attention away from Nimr. He ended up being taken prisoner by the Shabak as a consequence. Nimr succeeds in making it to the docks, but not with Roy. He wills to die and is apprehended by Shabak (Israel Homeland Security) in order to save and protect Nimr and allow him to peacefully go to France. Regrettably, Roy's fate is still unclear despite his commitment to go to France with Nimr.

DISCUSSION

The film's sympathetic representation of the complicated problems underlying the Israeli-Palestinian conflict and the excellent work of its two major actors contributed to the film's largely favorable reviews. The movie examines issues of identity, prejudice, and the difficulties experienced by those who defy social expectations in their romantic relationships. In fact, *Out in the Dark* (2012) is a challenging and emotionally packed film that illuminates the challenges experienced by people trying to escape the confines of their cultural and societal standards in order to achieve their own personal happiness (Callier, 2016; Shohat & Stam, 1994).

In the setting of a forbidden love affair, the film examines the intricate power relations between Israelis and Palestinians. The main character, Nimer, a Palestinian, battles with his own identity, the urge to fit in with society, and the realities of living under occupation. Israeli protagonist Roy is forced to confront both his privilege and the institutionalized injustice of Palestinians. While both characters must manage the demands of their separate groups and the manner in which their identities are created and acted in various circumstances, the movie also explores the performative element of identity. This demonstrates how colonialism and occupation molded and influenced the region's identity construction and performance. In terms of the Israeli-Palestinian conflict, *Out in the Dark* (2012) provides a nuanced examination of the nexus of identity, power, and performance.

The feminist and queer theories have benefited from the work of philosopher and gender theorist Judith Butler (Butler, 1990). Butler's theories on the performative nature of gender and identity are pertinent in the setting of *Out in the Dark* (2012), which examines how people negotiate and act their identities in the context of an illicit relationship between an Israeli and a Palestinian man (Callier, 2016; Shohat & Stam, 1994). If Israeli gay activism, in its conceptualization of the state as a compassionate protector of hurting queers, supplies the

language of victimization, the additional ideological utility of Palestinian queer victims in the discourse of Israeli nationalism makes for an explicit narrative that may remain implicit: Palestinian queer is acceptable, and visible, only insofar as they either silence or deny their identity as Palestinians (Ritchie, 2010).

Butler contends that gender is a socially manufactured identity that is performed via repeated acts and behaviors rather than a fixed or fundamental quality (Butler, 1990). This is pertinent to the film because, in order to pursue their relationship, the two protagonists must both negotiate their identities and traverse the expectations and standards of their respective groups. Butler's concepts (1990) may also be applied to problems with race and identity even though her work largely focuses on gender and sexuality (Butler, 1990). The protagonists in *Out in the Dark* (2012) must negotiate not just their sexual orientation but also their variously manufactured and acted ethnic, national, and cultural identities (Butler, 1990; Callier, 2016; Halberstam, 2005).

Ultimately, despite the fact that Butler's work is not specifically discussed in the film, the themes and problems raised in "*Out in the Dark*" are significant to her theories on the performative aspect of identity. The movie shows how people perform and negotiate their identities in nuanced ways, and it also emphasizes the difficulties experienced by people who want to rebel against conventional norms and expectations.

CONCLUSION

In *Out in the Dark* (2012), the interaction between the two major characters may be examined in terms of postcolonial performativity. The movie explores the nuanced intersections of identities, such as those related to race, ethnicity, gender, and sexual orientation, as well as the manner in which these identities are expressed and negotiated in postcolonial settings. The power dynamic between the Israeli and Palestinian populations is one of the movie's major topics. The video emphasizes the division and oppression that exist inside these communities, as well as how this oppression impacts the lives and identities of those who reside there. It is shown that the power relationships between Nimr, a Palestinian student, and Roy, an Israeli lawyer, as well as their own unique experiences of oppression and marginalization, complicate their connection.

The movie also looks at the performativity of gender and sexuality and how societal and cultural standards influence these performances. The identities of the characters are acted on and negotiated in various circumstances rather than being fixed. While Roy's sexuality is frequently concealed because of cultural conventions in his village, Nimr, for instance, is depicted as assuming a more conventionally male character in his relationships with his family and community. *Out in the Dark* (2012) offers a comprehensive portrayal of the complexity and intersections of these identities within a postcolonial environment regarding sexuality, gender, and race in postcolonial performativity.

The film explores how gender and sexual identities are represented and negotiated in the context of marginalization and oppression, particularly in relation to the Israeli-Palestinian conflict, which is consistent with Butler's notions of gender performativity (Butler, 1990). The power dynamics between Nimr and Roy's communities and their individual histories of marginalization due to their sexual orientation and gender identity are demonstrated to complicate their connection. The movie also emphasizes how race and nationality connect to shape experiences and identities within the Israeli-Palestinian conflict. Together with their sexual and gender preferences, the characters' identities are molded by their distinct national identities, as well as by the history of oppression and violence that have created those identities.

Ultimately, *Out in the Dark* (2012) provides a potent commentary on the ways in which identities are acted and negotiated in a postcolonial setting, emphasizing the significance of realizing how intersections of race, gender, and sexuality have an impact on such performances. In light of continuing conflicts like the Israeli-Palestinian conflict, the movie emphasizes the necessity to confront oppressive power structures in order to build more inclusive and equal communities.

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