

**THE DEPICTION OF CHARACTERISTICS OF DIASPORA AND ITS
IMPACTS EXPERIENCED BY THE WANG FAMILY IN *THE
FAREWELL* (2019) MOVIE**

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirement

To Obtain the *Sarjana* Sastra Degree in

English Literature



RAHMADILA WULANDARI

30802100038

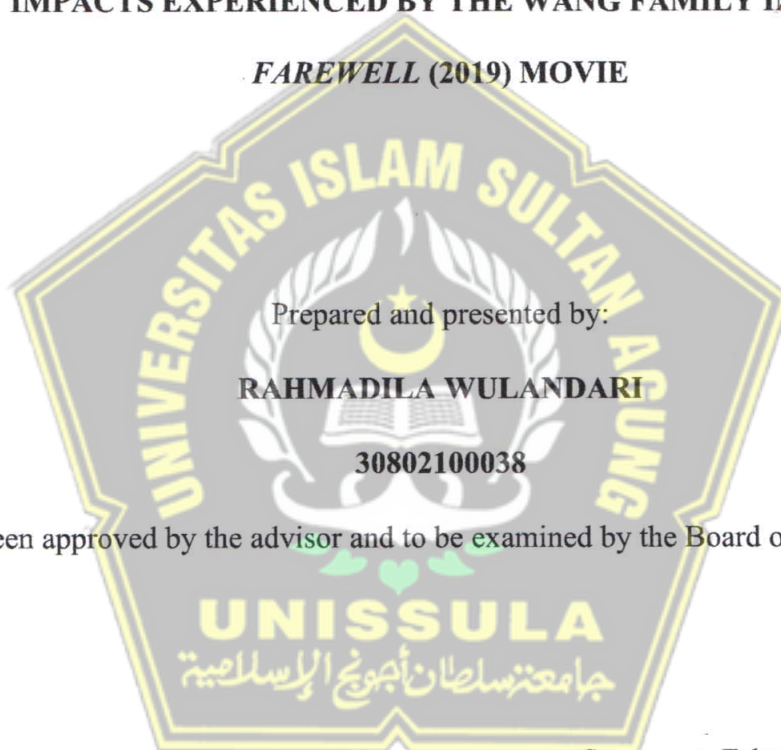
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PAGE OF APPROVAL

A Final Project entitled

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Prepared and presented by:

RAHMADILA WULANDARI

30802100038

has been approved by the advisor and to be examined by the Board of Examiners.

Semarang, February 11th 2025

A handwritten signature in black ink, appearing to read 'Afina', is positioned above the printed name of the advisor.

Afina Murtiningrum, S.S., M.M., MA.

Advisor

PAGE OF VALIDATION

A Proposal Writing on

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Prepared and presented by

RAHMADILA WULANDARI

30802100038

Defended before the Board of Examiners

on February 19th 2025

and Declared Acceptable

Board of Examiners

Chairman : Afina Murtiningrum, S.S., M.M., MA

Secretary : Destary Praptawati, S.S., M. Hum

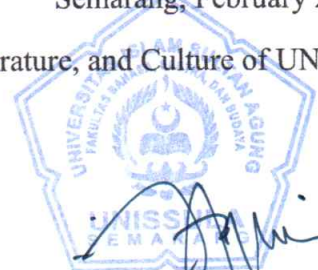
Member : Riana Permatasari, S.Pd., M.A., M.Pd.



Semarang, February 25th 2025

Faculty of Languages, Literature, and Culture of UNISSULA

Dean



Destary Praptawati, S.S., M. Hum

STATEMENT OF ORIGINALITY

I solemnly declare that this final project is my work and does not contain any material written by others, except that which is properly quoted and stated in the citations and references, following academic standards. If any invalid things are found in this statement, I am willing to accept academic consequences, including the revocation of the final project and the degree awarded.



Semarang, February 25th 2025



Rahmadila Wulandari

MOTTO

“And, when you can’t go back, you just have to think of the best way to move forward.”

—Paulo Coelho in *The Alchemist*

DEDICATION

I dedicate this final project to my family, especially my parents, who have given me unwavering support and trust without any pressure. I am also grateful to everyone who has offered valuable feedback, encouraged me, inspired me, and engaged in insightful discussions throughout this journey.



ABSTRACT

Wulandari, Rahmadila. 30802100038. The Depiction of Characteristics of Diaspora and Its Impacts Experienced by The Wang Family in *The Farewell* (2019) Movie. Final Project of English Literature Study Program. Faculty of Languages, Literature, and Culture. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, SS., MM., MA.

This study aims to understand the diaspora experience perceived by the Wang family in *The Farewell* (2019) movie. The diaspora experience is highlighted on the characteristics of diaspora possessed by Haiyan, Jian and Billi. In addition, it also highlights the impacts of their diaspora experience.

This study used qualitative research to understand the meaning conveyed by individuals who experienced social problems. In this case, qualitative descriptive research data was obtained in the form of dialogues and monologues. This study used descriptive qualitative research design to collect data by watching the movie, reading the movie scripts, identifying data, classifying data, and reducing data. The primary data in this study were taken from the movie script, while the secondary data were taken from several journals, articles, and e-books related to the theory of this study. This study used a sociological approach to William Safran's theory of diaspora characteristics and John W. Berry's theory of assimilation and integration as the impact of diaspora experience.

In this movie, the Wang family's move to America was fueled by a desire for a better life. Through this movie, the main characters of the first and second generations of diaspora showed their diaspora characteristics and the impacts of their diaspora experiences. Three characteristics of diaspora that emerged in this movie, including they recalled memories and myths about their homeland, they felt perhaps the host society did not fully accept them and experienced alienation, and they kept the connection with their homeland. Meanwhile, the impacts of the diaspora experience in this movie were in the form of cultural integration and cultural assimilation, where the cultural integration was experienced by the first generation of diaspora and the cultural assimilation was experienced by the second generation of diaspora.

Keywords: diaspora, characteristics of diaspora, integration, assimilation, *The Farewell*

INTISARI

Wulandari, Rahmadila. 30802100038. The Depiction of Characteristics of Diaspora and Its Impacts Experienced by The Wang Family in *The Farewell* (2019) Movie. Tugas Akhir Program Studi Sastra Inggris. Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung Semarang. Dosen Pembimbing: Afina Murtiningrum, S.S., M.M., M.A.

Studi ini bertujuan untuk memahami pengalaman diaspora yang dirasakan oleh keluarga Wang dalam film *The Farewell* (2019). Pengalaman diaspora tersebut disoroti pada karakteristik diaspora yang dimiliki oleh Haiyan, Jian dan Billi. Selain itu, juga menyoroti dampak yang ditimbulkan dari pengalaman diaspora mereka.

Studi ini menggunakan penelitian kualitatif untuk memahami makna yang disampaikan oleh individu yang mengalami masalah sosial. Dalam hal ini, data penelitian deskriptif kualitatif diperoleh dalam bentuk dialog dan monolog. Penelitian ini menggunakan desain penelitian deskriptif kualitatif untuk mengumpulkan data dengan cara menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Data primer dalam penelitian ini diambil dari film dan naskah filmnya, sedangkan data sekunder diambil dari beberapa jurnal, artikel, dan e-book yang berkaitan dengan teori studi ini. Studi ini menggunakan pendekatan sosiologi dengan teori William Safran mengenai karakteristik diaspora dan teori John W. Berry mengenai asimilasi dan integrasi sebagai dampak dari pengalaman diaspora.

Dalam film ini, kepindahan keluarga Wang ke Amerika didorong oleh keinginan untuk mendapatkan kehidupan yang lebih baik. Melalui film ini, karakter utama diaspora generasi pertama dan kedua menunjukkan karakteristik diaspora dan dampak dari pengalaman diaspora mereka. Ada tiga karakteristik diaspora yang muncul dalam film ini, yaitu mereka mengingat kembali kenangan dan mitos tentang tanah air mereka, mereka merasa tidak diterima di masyarakat tuan rumah dan mengalami keterasingan, dan mereka tetap menjaga hubungan dengan tanah air mereka. Sementara itu, dampak dari pengalaman diaspora dalam film ini berupa integrasi budaya dan asimilasi budaya, di mana integrasi budaya dialami oleh diaspora generasi pertama dan asimilasi budaya dialami oleh diaspora generasi kedua.

Kata kunci: diaspora, karakteristik diaspora, integrasi, asimilasi, *The Farewell*

ACKNOWLEDGEMENT

First of all, I would like to express my deepest gratitude to Allah Subhanahu Wa Ta'ala for the abundance of favors and gifts, so that I can complete this final project. Furthermore, shalawat and salam are always devoted to the Prophet Muhammad Shallallahu `Alaihi wa Sallam, who has guided us from darkness to the light of truth.

In addition, I realize that I could not complete this final project without the help, feedback, guidance, and support from various parties involved. Therefore, through this opportunity, I would like to express my deepest gratitude to the people who were present in every process I went through while completing this final project:

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I realize that this final project is far from perfect, therefore, I will be very grateful if I receive any feedback, criticism and suggestions for this final project. In addition, I hope this final project can provide insight and benefits for those who read it.

Semarang, February 11th 2025



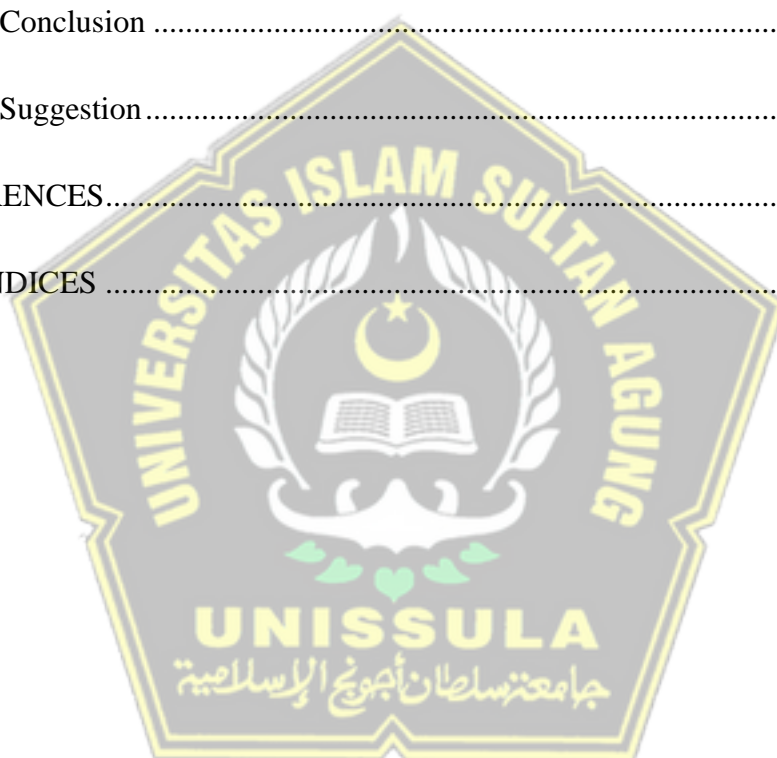
Rahmadila Wulandari

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CHAPTER I

INTRODUCTION

A. Background of the Study

Many people migrate to other countries to realize their hopes and desires in this modern era. Migration is moving from one country to another to stay long-term or even permanently, especially for a life change and to obtain a better life. “Migrants are “pulled” to new nations for personal, family, social, financial, and political” (Ward et al. 192). Migration is also carried out to realize the desire to obtain a better quality of life, access quality education for themselves or their children, and prosperity. A group of people or what could be called immigrants who have successfully adapted to their host land after going through the process of leaving their homeland have feelings of longing for their homeland. It will be quite difficult for them to find their identity in the host land, and in the process, it can shape them into a new type of human being that is different from those in their homeland. Thus, this is related to the formation of a new genre whose discussion focuses on the term immigrants called diaspora. Walker Conner's definition of the diaspora is “that segment of a people living outside the homeland” (Conner 16 as quoted in Brubaker 5). Based on the quotation above, diaspora is defined as a group of people who migrate and then settle in another country. The concept of diaspora has been widely known since the end of World War II when there was so much population movement that millions came to live in a country other than the one where they were born.

The idea of diaspora is widely studied to see the impact of international migration and cultural hybridity, which describes how new groups can assimilate or integrate into new societies. It is not surprising, therefore, that throughout the centuries, the diaspora has had a very specific meaning, namely the marking of Jews from their historical homeland and their dispersion to many lands, which in itself signifies the existence and moral degradation implicit in such dispersion. According to Anteby-Yemini and Berthomiere, the term diaspora has its roots in Greek and is based on the interpretation of the Hebrew word, Galut, namely speiro (to sow), and the relational word dia (over), in Ancient Greek, this word alludes to migration and colonization (262). “In Roman times, the term diaspora became closely linked to Jewish history, it epitomized the fate of Jews living outside their `homeland' in exile, in particular after the second destruction of the temple in Jerusalem in the year AD 70 and the subsequent dispersion of Jews” (Munz and Ohliger 2).

In other words, the events of the Jewish diaspora have been used as the starting point for diaspora studies and are considered to be the heart of every term diaspora. Additionally, as Story and Walker said that in its original formulation, diaspora refers to the dispersion of the Jewish people after the destruction of the First Temple (135). However, over time, the term diaspora has shifted. Not only does it specifically refer to the exile and dispersion of a group from their homeland, which also indicates oppression, but the term diaspora can now be used for several categories of people. “Today, “diaspora” and, more specifically, “diaspora community” seem increasingly to be used as metaphoric designations for several categories of people, expatriates, expellees, political refugees, alien residents,

immigrants, and ethnic and racial minorities tout court” (Safran 83). In other words, currently, several categories of people who have left their homeland and moved to the hostland can also be called diaspora. “Scholars apply the term diaspora to Cubans and Mexicans in the United States, Pakistanis in England, Maghrebians in France, Turks in Germany, Chinese communities in Southeast Asia, Greek, and Polish minority groups, Palestinian Arabs, black people in North America and the Caribbean, Indians and Armenians in various countries, Corsicans in Marseilles, and even Flemish-speaking Belgians living in communal enclaves in Wallonia” (Safran 83). Therefore, the lives of immigrants in the United States from their Diaspora experience as a Diaspora process will be interesting for discussion.

During the 90s, scholars proposed many typologies to understand and describe the characteristics of diaspora. Alain Medam proposed a typology based on the degree of cohesiveness and dynamism of diaspora organizations. “Alain Medam explains the main types of diasporas into three types, namely entrepreneurial diaspora (e.g., China or Lebanon), religious diaspora (e.g., Jews or Greeks), and political diaspora (e.g., Palestine, Tibet)” (Anteby-Yemini and Berthomière 264). In addition, Safran In his essays also classifies a group as a diaspora based on those who have most, if not all, of the characteristics of the diaspora, including being spread from the center to the periphery, retaining memories of their homeland, believing that they are not fully accepted by the host society, they consider their ancestral homeland as a home to return to, they are committed to defending or restoring their original homeland, and they continue to be connected to their homeland personally or vicariously (83). Thus, when the

diaspora is in direct contact with the hostland, the diaspora will experience a series of diaspora experiences and feel the impact of these diaspora experiences. Hence, it can be said that the characteristics of the diaspora emerge as a response to the diaspora experience.

Diasporas who have lived in the host country for a long time will feel the impact of the diaspora experience, such as integration and assimilation. According to Berry, integration is when society maintains its original cultural values and customs and adopts the values and customs of mainstream society, which enables them to become full participants in society, while assimilation is when society replaces its original culture and customs with the culture and customs of mainstream society (72). Therefore, from the explanation above, it can be concluded that the impact of the diaspora experience can be in the form of integration, assimilation, and/or both of the differences in culture, beliefs, or customs between the homeland and the host land. In every country in the world, there are various kinds of cultures that differ from country to country; this is because each culture has its characteristics that it symbolizes. “Every human society has its own shape, its own purposes, its own meanings” (Williams 93 as quoted in Kono et al. 1). Therefore, the quote above proves that each country has a different culture, which also affects the human society within it. Introducing various cultures to the world through movies is one of the best ways that can be done.

As a mass media, movie can be an interesting medium to use as a learning resource in seeking information because the learning messages in movies are more entertaining than similar learning sources. In addition, movie media can also be

used as an alternative way of learning about social change and cultural differences. Gillin and Gillin said “social changes are a variety of accepted ways of life, either due to changes in geographical conditions, material culture, population composition, ideology or due to diffusion or new discoveries in society” (Larisu et al. 416). Through movies, information can also be consumed in depth because movies are audio-visual media containing many implied messages and can reach all social levels of society. There are various things that the audience can get from the movie itself, such as moral messages, values, norms, input, manners, and interpretation. Therefore, it cannot be denied that movies can make it easier for viewers to understand and capture messages and convey social change reflected in society. On the other hand, movies that are used to entertain and educate the audience based on the genre of the story itself have several genres, such as drama, comedy, comedy-drama, tragedy, and war. One of the best movies that highlights cultural differences and especially reflects the diaspora's problems is *The Farewell*.

The Farewell is a comedy-drama movie released in 2019 and directed by Lulu Wang. Based on the story, this movie tells about the Wang family of Chinese descent that moved to America to get a better life. In America, they must adapt and face every diaspora problem and may experience impacts from the diaspora itself. Until one day, the Wang family visits China after living for a long time in America and being exposed to American culture and beliefs. When they arrive in China, the Wang family feels the impacts of the diaspora they experienced before.

This diaspora phenomenon is very interesting to study because it is now happening everywhere for the reason of obtaining a better life. *The Farewell* movie

was chosen because it represents diaspora issues and their impact on the main characters. Therefore, the topic for this study is *The Depiction of Characteristics of Diaspora and Its Impacts Experienced by The Wang Family in The Farewell (2019) Movie*

B. Problem Formulation

Based on the study background above, this study formulates the problem formulation as follows :

- a) What are the characteristics of diaspora experienced by the main characters in *The Farewell* (2019) movie?
- b) How can assimilation and integration be seen as the impact of diaspora perceived by the main characters in *The Farewell* (2019) movie?

C. Limitation of the Study

This study focuses on the diaspora experience perceived by Haiyan, Jian and Billi as the main characters in *The Farewell* (2019) movie. The diaspora experience is highlighted in the characteristics of the diaspora and the impacts of the diaspora experience. The characteristics of the diaspora are analyzed using the diaspora theory of William Safran. The use of Safran's diaspora theory is based on several theses that discuss about diaspora also use Safran's theory, besides that, this theory is the most suitable for analyzing *The Farewell* (2019) movie. While the impacts of the diaspora experience are analyzed using the theory of John W. Berry. The use of this theory is because Berry's theory provides a comprehensive framework for understanding the adaptation of individuals or groups to a new

culture after leaving the homeland, therefore, it relevant to analyze the impacts of the diaspora experience.

D. Objectives of the Study

Based on the problem formulation above, this study formulates objectives as follows :

- a) The objective of this study is to find out the characteristics of diaspora experienced by the main characters in *The Farewell* (2019) movie.
- b) The objective of this study is to analyze the assimilation and integration be seen as the impact of diaspora perceived by the main characters in *The Farewell* (2019) movie.

E. Significance of the Study

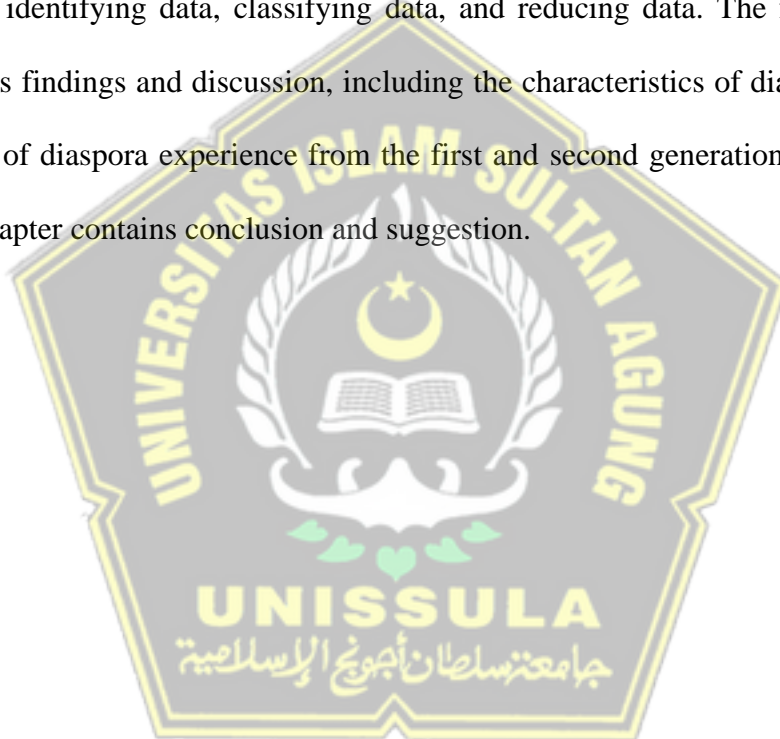
This study is created to provide several benefits.

1. This study enhances insight and resources for students of English Literature Program at Sultan Agung Islamic University to discuss diaspora characteristics and the impact of diaspora experiences.
2. This study helps students of English Literature Program at Sultan Agung Islamic University to understand the concept of diaspora, its characteristics, and its impacts of the diaspora experience.

F. Organization of the Study

This final project is structured systematically into five chapters. Each chapter contains various things that will be discussed and interconnected between chapters. The first chapter contains an introduction consisting of the background of

the study, problem formulation, limitations of the study, objectives of the study, significance of the study, and organization of the study. The second chapter contains reviews of related literature, including a synopsis of the movie itself and several theories related to the study. The third chapter contains research methods, including types of data, data collecting methods, and data analysis. Data organization uses data collection methods, including reading movie script, watching movie, identifying data, classifying data, and reducing data. The fourth chapter contains findings and discussion, including the characteristics of diaspora and the impact of diaspora experience from the first and second generations. Finally, the fifth chapter contains conclusion and suggestion.



CHAPTER II

REVIEWS OF RELATED LITERATURE

A. Synopsis

The Farewell movie told the story of the Wang family, Chinese people who moved to America to get a better life. It could be said that the Wang family were diasporas. They perceived a diaspora experience as a process of adapting to a new environment. In the first year, the Wang family lived in America, a friend invited them to join the American church. They thought they would not be fully accepted there. However, their thoughts were wrong because they were well-received and fully considered. Even Billi (Awkwafina), who wanted to play the piano, was given access to play the piano anytime and free piano lessons.

In addition, when Billi first went to school in America, she felt alienated because she did not speak the language of her new environment, so she felt like a freak who had no one to talk to. In America, Billi also remembered her childhood memories with her family in China, when she caught dragonflies in Nai Nai's (Shuzhen Zhao) and Ye Ye's (Yuzhuo Wang) garden during the summer. Moreover, Haiyan (Tzi Ma) and Jian (Diana Lin), the first generation to migrate, always remembered the myths in their homeland, China.

They went through many processes to adapt to the new environment over the years, from their move when Billi was six years old until she was an adult. One day, Haiyan and Jian were going to China to attend Hao Hao's (Han Chen) wedding without Billi. They explained to Billi that the wedding was just an excuse for the

whole family living outside of China to get together because Nai Nai was suffering from stage four lung cancer. Knowing the news, Billi was sad and wanted to call her Nai Nai. However, Haiyan blocked her move to call Nai Nai. Billi was confused and asked why, but Haiyan was silent. Jian explained that the Chinese believed that when someone had a dangerous disease, it was not the disease that worsened the situation but the fear that arose, so the whole family kept it a secret from Nai Nai. Billi also wanted to go to China to see how her Nai Nai was doing, but Jian forbade her because Billi was not good at hiding her sadness.

Although Billi was forbidden from going to China, she still went there alone. Arriving at Nai Nai's home, Billi met her family, whom she had not met for a long time. They talked a lot, and the meeting with her family made Billi feel that there were many different cultures, values, and beliefs between her and the whole family. The family decided not to give the truth of the disease to Nai Nai, and that was an absolute decision. However, Billi wanted to tell Nai Nai the truth about the disease so that Nai Nai could do whatever she wanted to do before death. Billi kept trying to get a voice to tell the truth to Nai Nai by talking to Gu Gu (Jing Zhang) and Doctor Song (Jim Liu) that the truth should be told to give Nai Nai a chance to do what she wanted before her death. However, both Gu Gu and Doctor Song said that in China, this did not apply because it would make the cancer patient's condition worse due to fear. Not only that, Billi also tried to ask her father's opinion, but her father could not go against the family's decision. Billi's uncle (Yongbo Jiang) found out about this and then gave Billi an understanding that there was a difference

between Eastern and Western beliefs. In the East, one's life was part of the whole family, not just oneself."

B. Related Literature

B.1. Chinese Culture

China is one of the countries that has a high-context culture, where the source of information comes from the physical environment. "In high-context communication, the listener is already 'contexted' and does not need to be given much background information" (Hall & Hall 183-184 as quoted in Liu et al. 110). In addition, according to Neulip, Chinese people were the most collectivist but the least individualistic (101). Collectivistic cultures prioritize group over personal goals, the main value in collectivistic cultures is harmony with others, with adherence to group routines. "People see themselves as interdependent with others (e.g., their in-group), where responsibility is shared and accountability is collective" (Neuliep 98).

China, a country with a high-context culture, has a system of ethics, morals, a system of society and behavior in the life of society and nation or what is often known as Confucianism culture. "Influenced by Confucian principles, Chinese culture embraces group autonomy and family-centered decision-making in healthcare" (Ngo 37). In China, talking about death is taboo, so healthcare is often discussed between the patient's family, doctors, and nurses. It is because there are some dangerous diseases with high mortality rates, such as cancer, so the discussion of results regarding the disease that is being suffered often does

not involve patients. “In almost every case, doctors’ decisions about whether or not to tell patients were conditional on preferences expressed by family members” (Hahne et al. 3). In addition, this is also an influence of Confucian culture, in which Chinese people believe that fear will make the patient worse. “There is a common belief in Chinese societies that cancer diagnosis is regarded as a metaphor for death because of its high mortality rate” (Dong et al. 2).

In addition, China also has rules and beliefs when it comes to grieving. In China, rituals related to death in the past often involved group members crying loudly and expressing grief. This was meant to honor and show affection to the deceased. “Not crying when someone has been lost was seen as disrespectful and impolite” (Qin & Xia 79).

B.2. American Culture

America is one of the countries with a low-context culture, where the main source of information to be conveyed is in the form of verbal codes. “In low-context communication, the listener knows very little and must be told practically everything” (Hall & Hall 183-184 as quoted in Liu et al. 110). In addition, according to Neulip, many western countries, especially European-America, are more individualistic and generally lower in collectivism (101). According to Neuliep the cultural orientation of individualism values uniqueness and prioritizes individual goals over group goals (97). Individualistic societies value personal growth and creativity over collective goals, so they do not feel emotionally connected to the group.

Based on his extensive experience living in China and the US, anthropologist Francis Hsu, in the book *Intercultural Communication A Contextual Approach* by James Neuliep, has identified nine basic values that he believes all US residents uphold. According to Neuliep, Individualistic tendencies in the US are reflected in most of the values outlined by Hsu (126), as follows:

1. An individual's most important concern is his self-interest: self-expression, self-development, self-gratification, and independence. This takes precedence over all group interests.
2. The privacy of the individual is the individual's inalienable right. Intrusion into it by others is permitted only by his invitation.
3. Because the government exists for the benefit of the individual and not vice versa, all forms of authority, including government, are suspect. But the government and its symbols should be respected. Patriotism is good.
4. An individual's success in life depends upon his acceptance among his peers.
5. An individual should believe or acknowledge God and should belong to an organized church or other religious institution.
6. Men and women are equal.
7. All human beings are equal.
8. Progress is good and inevitable. An individual must improve himself (minimize his efforts and maximize his returns); the government must

be more efficient to tackle new problems; institutions such as churches must modernize to make themselves more attractive.

9. Being American is synonymous with being progressive, and America is the utmost symbol of progress.

Among the values of individualism, privacy, and success in American society, the role of religion is an interesting one. Although the United States is known as a secular country, belief in God and membership in religious institutions are still considered very important. These beliefs are not mere formalities, but reflect deep values held by many Americans, where religion is seen as an essential moral and social foundation. According to Hsu on the value of religion for Americans in the book *Intercultural Communication A Contextual Approach* by James Neuliep that Religion is good, any religion is better than no religion (126).

Due to the characteristics and values of American society, it can be said that Americans are more prepared to face difficult situations, one of which is because they have a belief in God. Therefore, talking about death is not a taboo in America. “Westerners are much better prepared psychologically to face death than the Chinese in general because they have thought about and pondered on death for years and even decades” (Xu 413). In addition, the majority-Christian population in America has faith, which gives them comfort when it comes to dying. Thus, “talking about death and making necessary preparation to face or deal with death are encouraged in Western cultures” (Xu 413).

B.3. Migration

“Historically, immigration was conceptualized as restricted cross-border movements of people, emphasizing permanent relocation and settlement of usually unskilled, often indentured or contracted labour, or people who were displaced by political turmoil and thus had little option other than resettlement in a new country” (Liu et al. 200). Liu also said the notion of migration encompasses both immigration and emigration, which both entail social and spatial changes (201). Thus, changes in the world's political and economic order in the current era have resulted in large-scale population movements in almost all regions.

“Starting with the 1980s, migration movements grew rapidly, in many more directions than before, to such a degree that regions previously considered areas of emigration became spaces of immigration, as Australia, Western Europe and, recently, Eastern Europe and former Soviet Union states embody major sites of population movements” (Anca et al. 96). Factors causing mass migration include job mobility, which is directly related to people's desire for a better life, the desire or need to move, higher education, entrepreneurship, student exchanges, refugees, and civil and political wars in the immigrant's country of origin. “In 1990, the International Organisation for Migration estimated that there were over 80 million such ‘migrants’” (Brah 178 as quoted in Anca et al. 96).

The United States continues to be the most popular destination for migration, with more living there than at any other time in its history. “In 2002,

more than 1,063,000 individuals arrived in the US as legal permanent residents, with Mexicans (219,380), Indians (71,105), Chinese (61,282), Filipinos (51,308), and Vietnamese (33,627) accounted for 40 percent of all legal immigration” (O`Neil et al. 5). Therefore, it can be said that America was not only formed by the indigenous population but also because of the immigrants that added to the American identity itself.

Discussions about immigrants often include generational terms, such as the mention of the first and second generation of immigrants. “First-generation immigrants—foreign-born persons who have immigrated to the host country and did not have that country’s citizenship at birth” (Papademetriou et al. 3). Meanwhile, “the idea of the concept of ‘second generation’ in the context of Migration Studies is to address the offspring of parents who migrated to the place where their children were then born and/or raised” (Schneider 2). In a new genre that focuses on immigration terms are called diasporas. Thus, it is undeniable that people who migrated across the border were closely connected with the diaspora.

B.4. Diaspora

Ancient Greeks initially used the term diaspora, which means dispersion, to describe the exile of the Aegean people following the Peloponnesian War. According to Munz and Olinger, the term of diaspora was connected to Jewish history during the Roman era (2). In addition, Safran also says that over the centuries, diaspora has had a very specific meaning such as the exile of Jews

from their historical homeland and their dispersion to many countries, which in itself signifies oppression (83).

Currently, diaspora has a broader meaning. According to Conner, the diaspora is the group of people who live outside of their country of origin (16). Furthermore, according to Safran, the terms "diaspora" and, more particularly, "diaspora community" are being used more frequently these days to refer to a variety of groups of expatriates, internally displaced people, political refugees, foreign residents, immigrants, and These days, "diaspora" and, more precisely, "diaspora community" tend to be used more and more as euphemisms to refer to several groups of expatriates, displaced individuals, political refugees, resident aliens, immigrants, and members of racial and ethnic minorities who have been heralded in court (83). In his essay entitled *Diaspora in Modern Societies: Myths of Homeland and Return*, Safran (83) classifies them into diasporas with them having most, if not all, of the following characteristics:

1. They, or their ancestors, have been dispersed from a specific original "center" to two or more "peripheral," or foreign, regions;
2. They retain a collective memory, vision, or myth about their original homeland—its physical location, history, and achievements;
3. They believe that they are not—and perhaps cannot be—fully accepted by their host society and therefore feel partly alienated and insulated from it;

4. They regard their ancestral home land as their true, ideal home and as the place to which they or their descendants would (or should) eventually return—when conditions are appropriate;
5. They believe that they should, collectively, be committed to the maintenance or restoration of their original homeland and to its safety and prosperity; and
6. They continue to relate, personally or vicariously, to that homeland in one way or another, and their ethnocommunal consciousness and solidarity are importantly defined by the existence of such a relationship.

In the journal redefining diaspora by Berns-McGown Safran's definition of diaspora is agreed by Robin Cohen, Cohen also adds that dispersal could also mean "expansion" in pursuit of trade or economic possibilities (4). Furthermore, he argues that diaspora communities still possess "a sense of empathy and solidarity with members of other ethnicities in the countries where they live" as well as "the possibility of creating creative and enriching lives in host countries with tolerance for diversity" (4). Undeniably, people who migrate across national borders experience the diaspora process and its impacts, such as acculturation and integration between two cultures.

B.5. Integration and Assimilation as the Impact of Diaspora

The adaptation process of migrants has been studied for more than half a century, with some individuals surviving well while others still face difficulties. "Not all groups and individuals undergo acculturation in the same way; there are

large variations in how people seek to engage the process. These variations have been termed acculturation strategies" (Berry, 1980 as quoted in Berry 704). In his book entitled "*Acculturation: Living Successfully in Two Cultures*", Berry proposes a model of acculturation that categorizes individual adaptation strategies into two problem dimensions based on the difference between orientation toward one's own group and orientation toward the other group (704). Then from these two dimensions with different orientations come four acculturation strategies, such as integration, assimilation, separation, marginalization.

"The Integration option implies some maintenance of the cultural integrity of the group (that is, some reaction or resistance to change) as well as the movement to become an integral part of a larger societal framework (that is, some adjustment)" (Berry 72). Thus, the decision made in the event of integration is to move toward joining the dominant society while retaining cultural identity. Ward also said that integration is the accommodation that results from different groups maintaining their cultural identity, while at the same time uniting into a higher group in other equally important ways (30). Integration is the term used to describe social interactions, how a person or group functions in a new social setting, and the state in which immigrants have attained a modest degree of linguistic and cultural competency in a developed nation, together with at least minimal economic security.

In addition, Budyta-Budzyńska also said that integration is the process and conditions by which immigrant people and groups participate in various

activities and build comparatively strong relationships with members of the host community while maintaining their national identity (Budyta-budzyńska). Due to integration tactics, behaviors from both cultures are typically selectively accepted. These habits may be hereditary and dominant in one's private life, such as within the family, with behaviors from the larger community being adopted in more public areas.

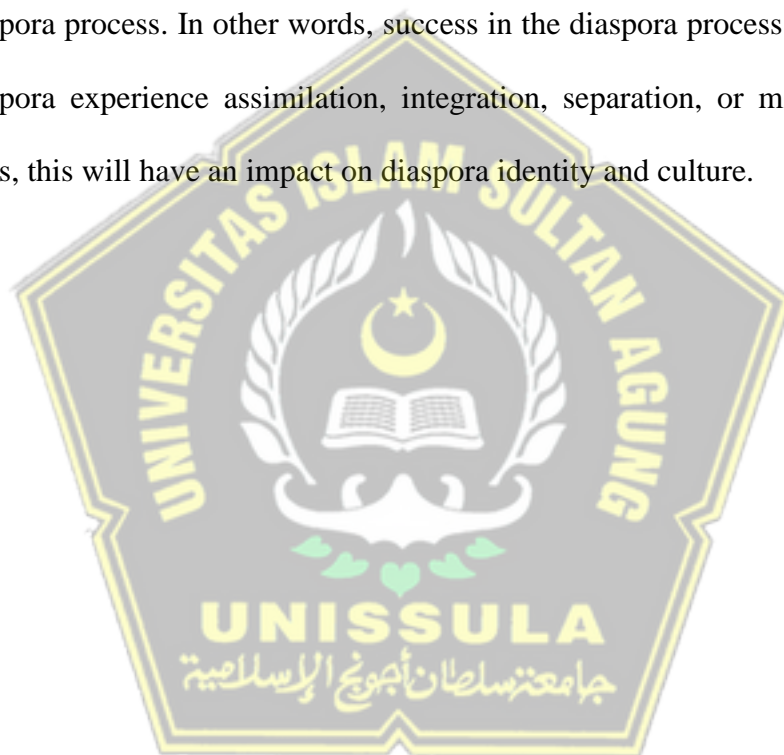
Apart from integration, diasporas can also experience assimilation as a result of the perceived diaspora process. “The Assimilation option is defined, namely, relinquishing one’s cultural identity and moving into the larger society” (Berry 72). Budyta-Budzyńska also said that assimilation is the process of becoming similar, it is a process and a state that arises from interaction with another ethnic or cultural group, whereby the behavior of the minority group changes to adopt the culture and identity of the other group (46). The process of assimilation can take two forms: either a minority group absorbs itself into the dominant group or, as in the "melting pot" metaphor, multiple tribes combine to form a new society.

“In contrast, when individuals place a value on holding on to their original culture, and at the same time wish to avoid interaction with others, then the separation alternative is defined” (Berry 705). Thus, it can be said that when diasporas experience separation, they reject involvement with the host land's culture and adhere to the indigenous culture of their homeland.

The last is marginalization, Berry states “when there is little possibility or interest in heritage cultural maintenance (often for reasons of enforced cultural

loss), and little interest in having relations with others (often for reasons of exclusion or discrimination) then marginalization is defined” (Berry 705). In other words, marginalization occurs when there is little desire to pass on the cultural heritage of the diaspora homeland and little desire to connect with the host society.

Therefore, the four acculturation strategies are important aspects of the diaspora process. In other words, success in the diaspora process will make the diaspora experience assimilation, integration, separation, or marginalization. Thus, this will have an impact on diaspora identity and culture.



CHAPTER III

RESEARCH METHOD

A. Types of Research

This study employed a descriptive qualitative research design. Through description, qualitative research aimed to understand phenomena related to the study subject's experience, including behavior, perception, and action. This study generated descriptive data in the form of words describing subjects and behaviors that were watched. According to Vishnevsky and Beanlands, qualitative research was a “way of knowing” and learning about different experiences from the perspective of the individual (234).

B. Data Organization

B.1. Types of the Data

There were two types of data in this study: primary data and secondary data.

1. Primary Data

Primary data were the main source of analysis. The primary data were taken from the movie script of *The Farewell* (2019) movie. *The Farewell* was an American comedy-drama movie released in 2019 and directed by Lulu Wang with a runtime of 100 minutes. This movie provided data in dialogues and monologues, which were used as evidence.

2. Secondary Data

Secondary data were the other data from this study, the supporting data for primary data. These data were taken from several sources, such as journals, articles, and e-books related to the theory of this study.

B.2. Data Collecting Method

B.2.1 Watching the Movie

The main data collection involved watching *The Farewell* (2019) movie. This first step aimed to gain general knowledge, such as identifying characters and understanding the theme, conflict, and plot in the movie. The movie was about 100 minutes long. Therefore, this study required watching the movie repeatedly to get the details of the storyline.

B.2.2 Reading the Movie Script

The second step was to read the movie script after watching *The Farewell* (2019) movie. In this step, the movie script needed to be read several times. The purpose of reading the movie script was to feel the emotion depicted, understand the issues in the movie, and find the scenes that would be selected for analysis. Not only read the movie script but also observed it, the aim was to develop a sense of connection between the movie and its background context.

B.2.3 Identifying the Data

After having read and observed the movie script carefully, the third step was to identify the data. This was done to find the parts of the movie to be analyzed by highlighting, using sticky notes, and underlining the movie script. The data were identified through monologues and dialogues of the characters.

B.2.4 Classifying the Data

The next step was to classify the data. Therefore, the data in the appendix were classified based on the problem formulation. The data were obtained from the movie script and written in an appendix table. The appendix consisted of column numbers, contents of the movie script or scenes, type of data, type of analysis, page/time, references, and comments. Details of the attachments were discussed in Chapter IV.

No	Quotes	Type of Data	Type of Analysis	Page/Time	References	Comment

Table 1 Table of Overall Data

B.2.5 Reducing the Data

The data-reducing method was the last method used in data collection. In this step, the data were re-selected. Only data that were strong and relevant to the problem formulation were used.

B.3 Analyzing the Data

The data was analyzed in the last step. This section consisted of analyzing and reporting the data. The data chosen was important for answering the problem. The results of the analysis were reported in Chapter IV: Findings and Discussions. Furthermore, the supporting data was shown in the appendix.



CHAPTER IV

FINDINGS AND DISCUSSION

This chapter essentially revealed the findings and discussion in *The Farewell* (2019) movie, which consisted of the characteristics of diaspora and its impacts experienced by the main characters. *The Farewell* (2019) movie depicted the cultural adaptation experienced by a Chinese family who moved to America for a better life and then visited China after a long time living in America. The movie showed the characteristics of diaspora and the differences in acceptance when facing two different cultures between characters. The difference in accepting two cultures was due to the different generations of diaspora.

In this chapter, the analysis was divided into two subchapters. In the first subchapter, this study analyzed three characteristics of diaspora, and in the second subchapter, it analyzed two impacts of the diaspora experience in *The Farewell* (2019) movie.

A. The Characteristics of Diaspora in *The Farewell* (2019) Movie

In this first subchapter, the first problem formulation regarding the characteristics of diaspora in *The Farewell* (2019) movie was discussed based on William Safran's theory of diaspora. Diaspora, according to Safran, is a metaphorical term for immigrants, foreign residents, and refugees (83). It was undeniable that many people immigrated from their homeland to more developed countries today for various reasons. One of the reasons for moving from one country to another was the desire for a better life, a more promising career or a

more advanced education for their children, and these reasons appeared in *The Farewell* (2019) movie, in which the Wang family moved from their homeland, China to America.

According to Safran, the concept of diaspora was used for those who had all or several of the characteristics of diaspora (83). In accordance with Safran's theory, *The Farewell* (2019) movie, three characteristics of diaspora were found, namely they maintained collective memories or myths about their homeland, they believed that they might not be fully accepted by the host society and felt alienated, and they continued to be personally connected to the homeland in one way or another. Based on Safran's theory, the findings of three characteristics of diaspora in *The Farewell* (2019) movie were divided into the first and the second generations as they experienced the diaspora.

A.1. The First-generation

A.1.1. They retain a collective memory or myth about their original homeland

In a book chapter entitled *Concepts, theories, and Challenges of Diaspora: A Panoptic Approach*, Safran mentioned six characteristics of diaspora, one of which was that diaspora maintained collective memories and myths about their homeland of origin from physical locations until achievements (83). Based on Safran's theory, in *The Farewell* (2019) movie, the characteristics of diaspora that showed the Wang family maintaining their collective myths and memories of their homeland were reflected in the following quote:

HAIYAN

“There’s nothing they can do, so everyone decided it’s better not to tell her.”

BILLI

“Why is that better?”

JIAN

“Chinese people have a saying. When people get cancer, they die...”

JIAN (CONT'D)

“... it's not the cancer that kills them. It's the fear.”

(Wang 14)

The quotation above showed the situation when Jian told Billi that she should not call Nai Nai to tell her about her cancer because Chinese people believed that it was not cancer that killed the sufferer but the fear that arose because cancer was a dangerous disease. Fengqi Dong stated, that in Chinese societies, it was commonly believed that a cancer diagnosis was often seen as synonymous with death due to the illness's high mortality rate (2).

Therefore, it could be seen that Jian carried one of the characteristics of diaspora: she still retained the collective myth of China. This was in line with what Safran said that one of the characteristics of diaspora was retaining the myth of its homeland (83). In this case, Jian retained the myth of her homeland

in China by continuing to believe that Chinese people who had cancer would die not because of the cancer itself but because of their fear. This was in line with what Fengqi Dong said that the Chinese people's belief in cancer diagnosis was considered a metaphor for death because the death rate was high, which caused fear in sufferers (2).

Jian also carried another collective myth from her homeland. This is shown when Jian and Billi engaged in a small debate about Nai Nai. In the middle of the debate, Jian told Billi another myth from China about how Chinese people behaved when they lost their family or relatives.

BILLI

“She’s dying! Can’t you be a little more sensitive?”

JIAN

“What do you want from me? To scream and cry like you? You know, when my father died, I also sad... But not act like you! When I went back to China for the funeral, everyone was watching me, all expecting me to fall apart! **They think if I don’t cry, I don’t love my father.**”

BILLI

“No one’s asking you to cry.” (Wang 61)

It could be seen from the quotation above that Jian still maintained the

Chinese collective myth. She told Billi that when she attended her father's funeral, everyone saw her and assumed that if she didn't cry, she didn't love her father. Qin and Xia stated that in China, rituals related to death were accompanied by loud and sad crying; if a family did not cry when a relative died, it was considered disrespectful (79). Therefore, this proved that Jian had one of the characteristics of diaspora, as Safran said that diaspora maintained the myth of its homeland (83).

Jian, who was a first-generation diaspora member, not only carried collective myths but also had collective memories of her homeland. Jian's memories were sad, she remembered when she returned to China to attend her father's funeral.

BILLI

“She’s dying! Can’t you be a little more sensitive?”

JIAN

“What do you want from me? To scream and cry like you? **You know, when my father died, I also sad..**

But not act like you! When I went back to China for the funeral, everyone was watching me, all expecting me to fall apart! They think if I don’t cry, I don’t love my father.”

BILLI

“No one’s asking you to cry.” (Wang 61)

The quotation above showed that Jian had a collective memory of her homeland. This was related to what Safran said, that diasporas would remember memories of their homeland (83). In this case, Jian remembered the sad memories of returning to China.

A.1.2. They believe that they may not be fully accepted by the host society and feel alienated

Safran stated that the characteristics of diaspora not only retained collective myths or memories of their homeland, but also they might feel not fully accepted or even not accepted and feel alienated by the host society (83). Based on Safran's theory, in *The Farewell* (2019) movie, the characteristics of diaspora that showed Wang's family might feel not fully accepted or even not accepted and feel alienated by the host society were reflected in the following quote:

JIAN

“You know, the first year we moved to America, our friend Henry introduced us to an American church.

The first time we went, we were really nervous, didn't understand anything. After the service, we walked past the piano and Billi stood in front of it, staring. She reached her hand out and Haiyan stopped her. The pastor came over to introduce herself. Haiyan explained to the pastor that Billi used to study piano in China. She stopped after we moved and

really missed it. We couldn't afford it. The pastor didn't say anything, but came back moments later and handed me a key. She said, "This key opens every door on this property. Come anytime and Billi can play the piano."

NAI NAI

"Really? They really did that?" (Wang 47)

It could be seen from the quotation above that Jian told the extended family about the nervousness that the Wang family felt when they first attended church in America and Haiyan's actions in preventing Billi from reaching the piano. This showed that they believed the host society might not fully accept them. Therefore, this was in line with what Safran conveyed about the characteristics of diaspora, that the diaspora believed they perhaps had not been fully accepted by the host society (83).

A.2. The Second-generation

A.2.1. They retain a collective memory or myth about their original homeland.

In *The Farewell* (2019) movie, the characters who carried many characteristics of diaspora concerning the collective myth of the homeland were the first generation of diaspora. Meanwhile, the second-generation diaspora character did not have collective myths about the homeland but had collective memories of the homeland. Safran stated that apart from collective myths, diasporas also maintained their collective memory of the homeland

(83). This was shown in *The Farewell* (2019) movie when Billi, a second-generation diaspora, had just arrived in China, her uncle took her to a hotel to rest. Billi listened to her uncle (Haibin) recount her childhood before she moved to America, recalling that every summer, Billi would play with her cousin, Hao Hao, at Nai Nai's house. Her uncle thought Billi had forgotten those memories. However, Billi quickly said that she remembered her childhood summers at Nai Nai's house.

UNCLE HAIBIN

“You and Hao Hao spent every summer with her and grandpa until you moved to the US. But you were very little then, so you probably don't remember.”

BILLI

“**I remember.**” (Wang 24)

The quotation above showed that Billi kept a collective memory of her homeland. This was in line with Safran's idea that diasporas retained their collective memories of their homeland (83).

Billi also remembered another memory of her homeland. This was seen when she told Jian about her sad feelings about moving to America and her fond memories of playing at Nai Nai's house during the summer as a kid.

JIAN

“So... you just stay and what... wait for her to die? What about the fellowship? You're 30 years old and you just stop your life. Stay here. And every day she has to look

at you... with that sad look on your face. That's not nice for anyone, right?"

BILLI

"So, what can I do? Tell me what I should do! Because she's all that's left. **One of the few good memories I have of my childhood were those summers in Nai Nai's house where they had that garden and Ye Ye and I used to catch dragonflies. We moved to the States and everything was different, everyone was gone and suddenly it was just the three of us.**"

(Wang 70)

It could be seen from the quotation above that Billi had retained the collective memory of her homeland. Amid Billi and her mother's (Jian) argument, Billi remembered one of her childhood memories with her grandparents. Billi also recalled in detail the place where the childhood memory occurred; she said the memory took place in the garden of Nai Nai's house in the summer when she was catching dragonflies. Therefore, this was in line with what Safran said, that a diaspora would remember several memories about their homeland down to the details of where the memories occurred (83).

A.2.2. They believe that they may not be fully accepted by the host society and feel alienated

In *The Farewell* (2019) movie, Billi experienced a feeling of

alienation when she started life in America, especially in the school environment.

JIAN

“I know it was hard. It was hard for us too...”

BILLI

“But you chose to leave. You were adults and you understood why. I was just a kid. Nobody ever asked me what I wanted or how I felt. I just had to trust you and you told me it was a good thing to leave, but it didn’t feel like a good thing when you and Dad fought all the time because we didn’t have money and **I was the weird Chinese girl in school who didn’t speak English and had no friends or anyone to talk to.** I wanted to believe that it was a good thing, but all I saw was the fear in your eyes. I was confused and scared constantly because you guys never told me what was going on.” (Wang 71)

From the quote above, it could be seen that Billi felt alienated when she started living in America, especially in the school environment. This was due to the different languages spoken, which made it difficult for her to communicate and make friends. This was in line with what Safran said, that a diaspora would experience a feeling of alienation and would not be fully accepted by

the host society (83). In addition, this feeling of alienation was experienced by Billi because of differences in language use.

A.2.3. They continue to be personally connected to the homeland in one way or another

Safran stated that the diaspora would continue to be personally connected to the homeland in one way or another (83). In *The Farewell* (2019) movie, this was shown when Billi kept in touch by phone with Nai Nai (her grandmother), who was a native Chinese.

A phone buzzes, answered by an authoritative female voice.

NAI NAI (O.S.)

“Hello?”

NAI NAI (80) walks into frame holding a cell phone.

A head of neatly-permed white hair, this woman is the consummate matriarch.

BILLI (O.S.)

“Nai Nai. Hi!” (Wang 1)

From the quote above, it could be seen that Billi personally stayed connected to her homeland by calling her grandmother. Therefore, this was in line with what Safran said, that the diaspora community would still have a personal connection with their homeland (83).

In conclusion, the main characters in *The Farewell* (2019) movie, the first-

generation diaspora and the second-generation diaspora, carried diaspora characteristics based on Safran's theory. In this movie, three diaspora characteristics appeared, namely, the diaspora would maintain collective memories or myths about their homeland, they believed that the host society could not fully accept them, they felt alienated, and they remained personally connected to the homeland in various ways.

B. The Impacts of Diaspora Experience in *The Farewell* (2019) Movie

In this second subchapter, the problem formulation regarding the impact of diaspora experience in *The Farewell* (2019) movie was discussed based on Berry's theory. In *The Farewell* (2019) movie, two impacts arose from the diaspora experience: cultural integration and cultural assimilation. According to Berry, integration was when society maintained its original cultural values and customs and adopted the values and customs of mainstream society, which enabled them to become full participants in society, while assimilation was when society replaced its original culture and customs with the culture and customs of mainstream society (72). Based on Berry's theory, the findings of two impacts of the diaspora experience in *The Farewell* (2019) movie were explained further.

B.1. The First-generation

B.1.1. Integration

In *The Farewell* (2019) movie, the cultural integration was experienced by Haiyan and Jian as the first generation of diaspora who moved from China to America. As quoted in “Acculturation and Adaptation in a New

Society”, “The Integration option implies some maintenance of the cultural integrity of the group (that is, some reaction or resistance to change) as well as the movement to become an integral part of a larger societal framework (that is, some adjustment)” (Berry 72). Based on Berry's theory, in *The Farewell* (2019) movie, cultural integration as the impacts of diaspora experienced by Haiyan and Jian were reflected in the following quote:



HAIYAN(CONT'D)

“She doesn’t know... And the family thinks it’s better not to tell her. So you can’t say anything.”

(Wang 13-14)

From the quote above, it could be seen that Haiyan still carried Chinese customs even though he had lived for a long time and had been exposed to

American customs and culture. It could be observed that Haiyan still followed family autonomy as the center of decision-making. This was in line with what Ngo said, that Chinese people had the principle of Confucianism, where group autonomy and family-centered decision-making were emphasized in the health sector (37). Therefore, this proved that Haiyan still maintained his original cultural values and customs while adopting the values and customs of mainstream society, as Berry said that the diaspora could experience integration as a response to diaspora experiences (72).

Other evidence was also found in the movie when Haiyan told Billi that everyone in the family had decided not to tell Nai Nai about her disease, so they were also not allowed to tell Nai Nai.

BILLI

“I don’t understand. She needs to know, right?”

HAIYAN

“There’s nothing they can do, so everyone decided it’s better not to tell her.”

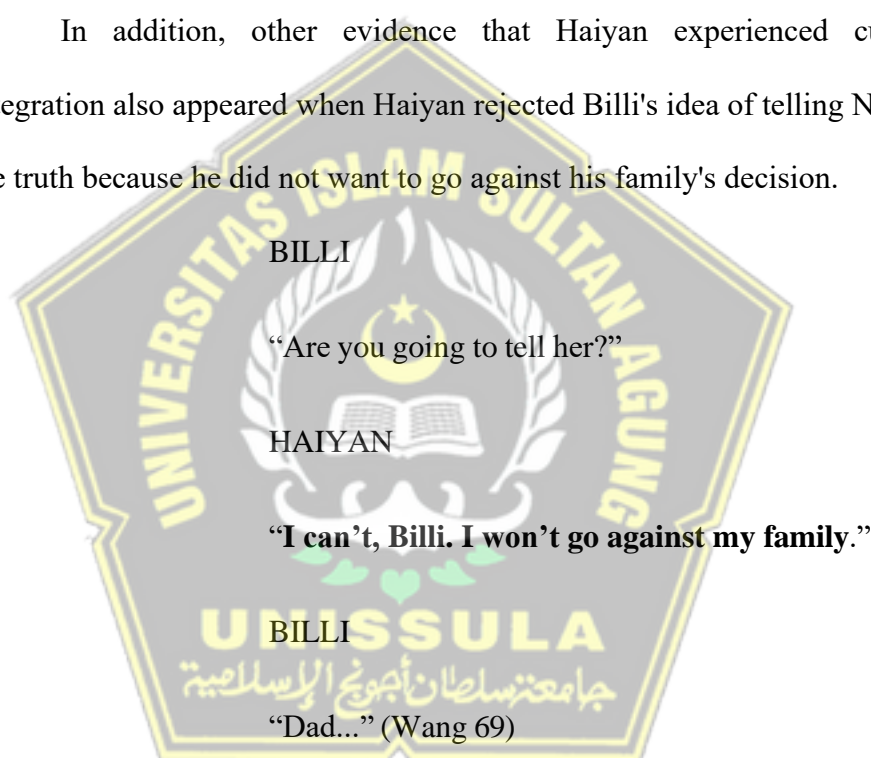
BILLI

“Why is that better?” (Wang 14)

From the quote above, it was explained that Haiyan experienced integration due to the diaspora process. This could be said to be integration because, even though Haiyan had lived in America for a long time, he still carried and believed in Chinese culture, which was in line with what Berry said, that

integration was a situation where diasporas maintained their cultural identity while moving to join the dominant society (72). The Chinese culture that Haiyan still believed in was Confucianism. As Ngo stated, this Confucianism culture referred to family-centered healthcare decision-making (37). Therefore, this was in line with what Haiyan told Billi, that they could no longer do because all family members had made decisions.

In addition, other evidence that Haiyan experienced cultural integration also appeared when Haiyan rejected Billi's idea of telling Nai Nai the truth because he did not want to go against his family's decision.



As quoted in “Breaking bad news about cancer in China: Concerns and conflicts faced by doctors deciding whether to inform patients”, “...in almost every case, doctors’ decisions about whether or not to tell patients were conditional on preferences expressed by family members.” (Hahne et al. 3). Therefore, the quote above was in line with what Hahne said that in China, the family had a big role in revealing the patient's disease, whether the patient would be told about the disease or not (3). In addition, this quote also showed

that Haiyan still maintained the culture and customs of his homeland even though he had lived in America for a long time. Therefore, this aligned with Berry's saying that the diaspora could experience integration.

Haiyan's portrayal as a character who had experienced cultural integration was also explained by another character, Haibin. This was reflected when Haibin told Billi that the whole family hid the truth from Nai Nai because they felt responsible for carrying the emotional burden on her. Haiyan remained silent and did not defend Billi.

BILLI

“Are you going to tell her?”

HAIYAN

“I can't, Billi. I won't go against my family.”

BILLI

“Dad...”

UNCLE HAIBIN

“You know Billi. You need to understand something. You guys moved to a Western country a long time ago, so you're no longer connected to the Eastern way of looking at things. In America, you think one's life belongs to oneself. But that's the difference between

the East and the West. In the East, your life is part of a whole. Family. Society.”

UNCLE HAIBIN (CONT'D)

“You want to tell Nai Nai the truth because you feel too much responsibility carrying it. If you tell her, then you don't have to feel guilty anymore. **We're not telling her because it is our responsibility to carry this emotional burden for her.**” (Wang 69)

As quoted in “Intercultural Communication A Contextual Approach”, “People see themselves as interdependent with others (e.g., their in-group), where responsibility is shared and accountability is collective” (Neuliep 98). It could be seen that the quote above explained that even though Haiyan had lived in America for a long time, he still carried the collectivist culture of his homeland, where his silence supported what Haibin said. In addition, this was in line with what Neuliep said, that in a collectivist culture, responsibilities were shared, not just one person's responsibility alone. Therefore, it could be said that Haiyan was experiencing cultural integration, as Berry said that diasporas experienced the maintenance of group cultural integrity while moving to become part of a larger community framework (72).

Besides Haiyan, Jian also experienced cultural integration. Jian experienced it when she and Haiyan, as first-generation diaspora members, joined the American church and were accepted as part of the church

congregation.

JIAN

“You know, **the first year we moved to America, our friend Henry introduced us to an American church. The first time we went, we were really nervous, didn’t understand anything.** After the service, we walked past the piano and Billi stood in front of it, staring. She reached her hand out and Haiyan stopped her. **The pastor came over to introduce herself.** Haiyan explained to the pastor that Billi used to study piano in China. She stopped after we moved and really missed it. We couldn’t afford it. The pastor didn’t say anything, but came back moments later and handed me a key. She said, “This key opens every door on this property. Come anytime and Billi can play the piano.”

NAI NAI

“Really? They really did that?” (Wang 47)

From the quote above, it could be seen that Jian shared her story with the whole family about joining the American church and being accepted. Therefore, this proved that Jian and Haiyan experienced cultural integration by still carrying the cultural integrity of their homeland while joining the larger society. This was in line with Berry's statement that diasporas maintained their

cultural integrity and became integral to a community framework (72).

B.2. The Second-generation

B.2.2. Assimilation

Besides the cultural integration, there was also cultural assimilation in *The Farewell* (2019) movie. This cultural assimilation was felt by Billi, a second-generation diaspora who had lived in America since childhood and had been exposed to American culture more than the culture of her homeland. As quoted in “Acculturation and Adaptation in a New Society”, “the Assimilation option is defined, namely, relinquishing one’s cultural identity and moving into the larger society” (Berry 72). Based on Berry's theory, in *The Farewell* (2019) movie, cultural assimilation as the impacts of diaspora experienced by Billi was reflected in the following quote:

BILLI

“Don’t you think you should tell her?”

DOCTOR SONG

“It’s complicated. In her situation, most families in China wouldn’t tell her. When my grandmother had cancer, my family also didn’t tell her.”

BILLI

“Don’t you think it’s wrong to lie?”

DOCTOR SONG

“It’s not really a lie if it’s meant for good.”

BILLI

“It’s still a lie.”

DOCTOR SONG

“It’s a good lie.”

Billi doesn’t understand the idea of his good lie.

Good for what? (Wang 55)

From the quote above, Billi, who had lived in America for a long time, experienced cultural assimilation into American culture. Billi wanted to open up to Nai Nai about the disease because she believed the patient had the right to know the condition of their disease, but this desire was hampered by Chinese Confucianism culture. She then sought support from Doctor Song to justify her opinion and support her in telling the truth to Nai Nai. Therefore, this was in line with what Berry said, that the diaspora could replace its original culture and customs with the culture of mainstream society (72). In addition, from this quote, Billi had assimilated into American culture, as Xu said that Westerners were better prepared to face and talk about death than Chinese people (413). Therefore, Billi wanted to tell Nai Nai the truth because, in America, talking about diseases with a low survival rate was not considered taboo.

As quoted in “Death and Dying in the Chinese Culture: Implications

for Health Care Practice”, “talking about death and making necessary preparation to face or deal with death are encouraged in Western cultures” (Xu 413). This kind of thing appeared in the movie when Billi tried to find support to tell Nai Nai the truth.

BILLI

“Gu Gu... Don’t you think we should tell Nai Nai?”

GU GU

“Tell her? What for?”

BILLI

“What if she has things she wants to take care of?”

GU GU (matter-of-factly)

“She doesn’t have anything like that... Ow!” (Wang 39)

From the quote above, Billi, who had lived in America for a long time, experienced cultural assimilation into American culture. Billi tried to get Gu Gu's support by saying that Nai Nai should be told about her disease because she might need to prepare for facing death. This was in line with what Xu said that Westerners talked about death with dying patients and the preparations needed to face it (413). Apart from that, this was in line with what Berry said, that the diaspora could replace its original culture and customs with the culture of mainstream society, as shown by Billi's thoughts, which were contrary to

Chinese Confucianism culture (72).

Billi's cultural assimilation experience was also seen when she was told by her uncle that they belonged to different cultures. This caused Billi's perspective, having lived in America for a long time, to be different from her uncle's, who had lived in China for a long time.

BILLI

“Are you going to tell her?”

HAIYAN

“I can't, Billi. I won't go against my family.”

BILLI

“Dad...”

UNCLE HAIBIN

“You know Billi. You need to understand something. You guys moved to a Western country a

long time ago, so you're no longer connected to the

Eastern way of looking at things. In America, you

think one's life belongs to oneself. But that's the

difference between the East and the West. In the East,

your life is part of a whole. Family. Society.” (Wang

69)

Therefore, the quote above proved that Billi had experienced cultural

assimilation, which Berry said involved a person giving up their cultural identity and joining the culture of the wider community (72).

As quoted in the book *Intercultural Communication A Contextual Approach* by James Neuliep, Hsu had identified nine basic values that he believed all US residents uphold, one of which was “an individual should believe or acknowledge God and should belong to an organized church or other religious institution” (Hsu 80 as quoted in Neuliep 126).

JIAN

“You know, **the first year we moved to America, our friend Henry introduced us to an American church.**

The first time we went, we were really nervous, didn’t understand anything. **After the service, we walked past the piano and Billi stood in front of it, staring.**

She reached her hand out and Haiyan stopped her. The pastor came over to introduce herself. Haiyan explained to the pastor that Billi used to study piano in

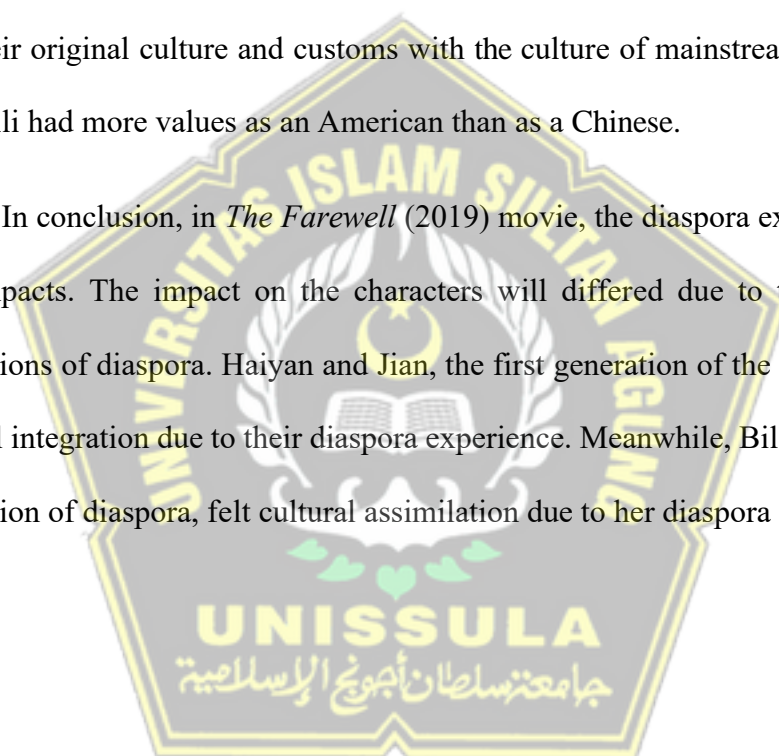
China. She stopped after we moved and really missed it. We couldn’t afford it. The pastor didn’t say anything, but came back moments later and handed me a key. She said, **“This key opens every door on this property. Come anytime and Billi can play the piano.”**

NAI NAI

“Really? They really did that?” (Wang 47)

From the quote above, it could be seen that Billi, as part of the Wang family, believed in God, which was characterized by her joining the American church. This was in line with what Hsu said in Neuliep book that an American would have the value of believing in God and joining an American church (126). In addition, this was in line with what Berry said, that diasporas could replace their original culture and customs with the culture of mainstream society, as Billi had more values as an American than as a Chinese.

In conclusion, in *The Farewell* (2019) movie, the diaspora experience has two impacts. The impact on the characters will differ due to their varying generations of diaspora. Haiyan and Jian, the first generation of the diaspora, felt cultural integration due to their diaspora experience. Meanwhile, Billi, the second generation of diaspora, felt cultural assimilation due to her diaspora experience.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is divided into two subchapters that are conclusions and suggestions. The conclusion summarizes the entire findings of this study and answers the problem formulation. In addition, the suggestions provide the reader with the writer's insights into the issues discussed.

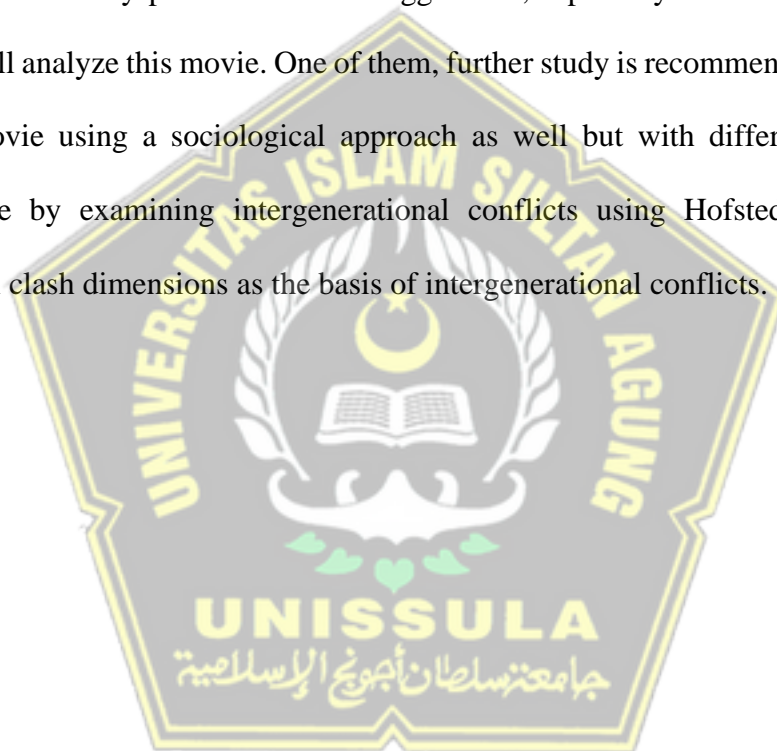
A. Conclusion

Currently, more and more diasporas emerge, and their migration is caused by various reasons, one of which is the pursuit of a better life. In the diaspora journey, a complex new identity is formed through a series of challenges and turmoil between two different cultures. This theme is vividly illustrated in *The Farewell* movie. A thorough analysis of the characters in this movie is essential to uncover the characteristics of diaspora and the impacts of the diaspora experience. The movie showcases three characteristics of diaspora and two impacts of the diaspora experience. The Wang family, who migrate from China to America, exhibit three characteristics of diaspora. First, they recall memories and myths of the homeland, such as remembering their time in China and believing the local myth that cancer patients get worse if they know the truth about their disease. Second, they feel perhaps the host society not be fully accept them and experience alienation, such as when the Wang family join at American church for the first time and when Billi feels alienated at school for speaking a different language. Third, they maintain a connection with their homeland, as Billi keeps in touch with Nai

Nai via cell phone and speaks Mandarin. In addition, they also feel the impacts of the diaspora experience. Haiyan and Jian experience cultural integration, while their child, Billi, who is a second-generation diaspora, undergoes cultural assimilation.

B. Suggestion

This study provides several suggestions, especially for future researchers who will analyze this movie. One of them, further study is recommended to analyze this movie using a sociological approach as well but with different cases, for example by examining intergenerational conflicts using Hofstede's theory of cultural clash dimensions as the basis of intergenerational conflicts.



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