

**ELEMENTS OF CULTURAL IDENTITY REFLECTED  
IN THE FIRST AND THE SECOND GENERATION  
IN THE *MINARI* MOVIE (2020)**

**A FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement  
to Obtain the *Sarjana Sastra* Degree in  
English Literature**



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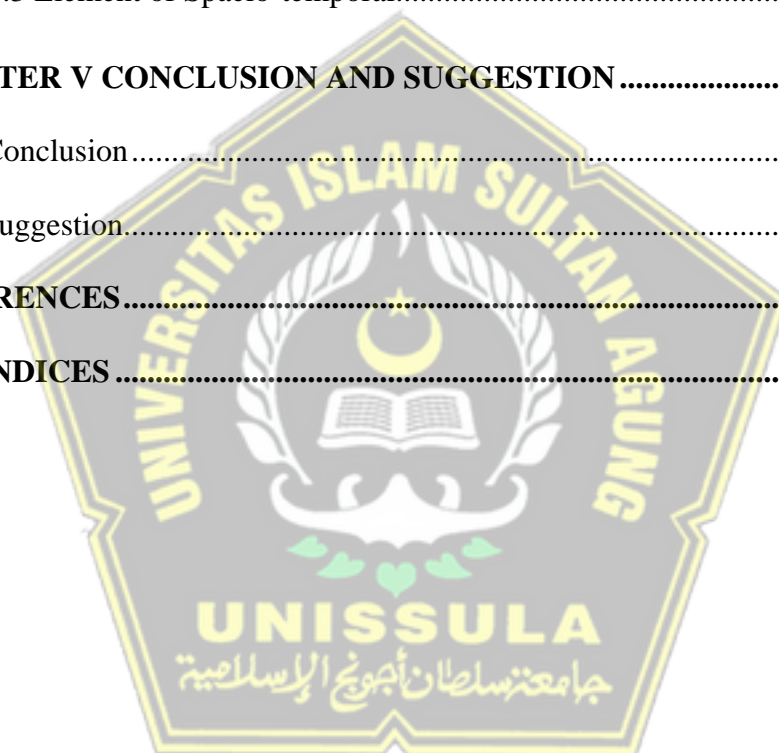
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## STATEMENT OF WORK ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, 26<sup>th</sup> February 2025



Ria Fauzia Prasetyanti



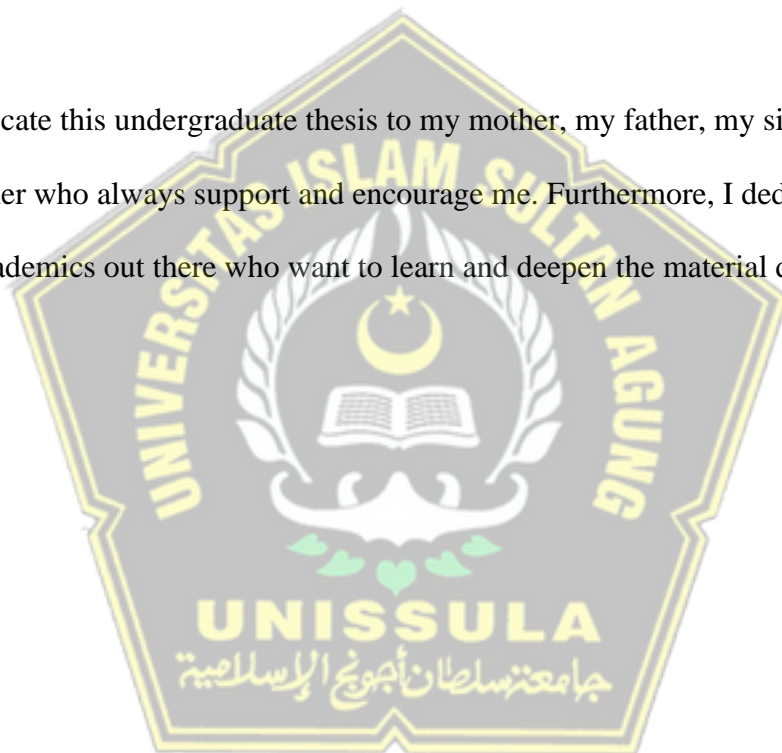


## **MOTTO**

“Your future depends on your imagination”

## **DEDICATION**

I dedicate this undergraduate thesis to my mother, my father, my sister, and my brother who always support and encourage me. Furthermore, I dedicate this to academics out there who want to learn and deepen the material discussed.





## ABSTRACT

**Prasetyanti, Ria Fauzia.** 30802100040. Elements of Cultural Identity Reflected in the First and the Second Generation in the *Minari* Movie (2020). Final Project of English Literature Program. Faculty of Languages, Literature and Culture. Sultan Agung Islamic University Semarang. Advisor: Riana Permatasari, S.Pd., M.A., M.Pd.

This research analyzes the elements of cultural identity reflected in the first and the second generation in the *Minari* movie (2020). This movie tells the story of Korean immigrant family living in Arkansas, America. The objectives of this research were to find out the elements of cultural identity reflected in Jacob and Monica as the first generation and in Anne and David as the second generation in the *Minari* movie (2020).

This research used a qualitative descriptive method to analyze movie supported by secondary data. The primary data were derived from *Minari* (2020) movie script. The secondary data were taken from articles, journals, books, previous studies and textbooks related to the study. In data collecting method, the researcher used several steps: watching the movie, reading the movie script, identifying the data, classifying the data, and reducing the collected data from the movie.

From the research results, it is concluded that the first and second generations in this movie have different cultural identities. It was found that the elements of cultural identity in this movie consist of elements of material culture, spiritual or mental culture of the community, and spacio-temporal. Based on the elements of cultural identity reflected in each generation, it shows that the cultural identity of the first generation tends to Korean culture, while the cultural identity of the second generation tends to American culture.

**Keywords:** *cultural identity, korean culture, american culture, the minari movie (2020)*

## INTISARI

**Prasetyanti, Ria Fauzia.** 30802100040. Unsur Identitas Budaya yang Tercermin dalam Generasi Pertama dan Kedua di Film *Minari* (2020). Skripsi Program Studi Sastra Inggris. Fakultas Bahasa, Sastra dan Budaya. Universitas Islam Sultan Agung. Pembimbing: Riana Permatasari, S.Pd., M.A., M.Pd.

Penelitian ini menganalisis unsur-unsur identitas budaya yang tercermin pada generasi pertama dan kedua dalam film *Minari* (2020). Film ini menceritakan tentang keluarga imigran Korea yang tinggal di Arkansas, Amerika. Tujuan dari penelitian ini adalah untuk mengetahui unsur-unsur identitas budaya yang tercermin pada Jacob dan Monica sebagai generasi pertama dan pada Anne dan David sebagai generasi kedua dalam film *Minari* (2020).

Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis film yang didukung oleh data sekunder. Data primer diperoleh dari naskah film *Minari* (2020). Data sekunder diperoleh dari artikel, jurnal, buku, penelitian terdahulu, dan buku teks yang terkait dengan penelitian ini. Dalam metode pengumpulan data, peneliti menggunakan beberapa langkah: menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data yang terkumpul dari film.

Dari hasil penelitian, disimpulkan bahwa generasi pertama dan kedua dalam film ini memiliki identitas budaya yang berbeda. Ditemukan bahwa unsur identitas budaya dalam film ini terdiri dari unsur budaya material, budaya spiritual atau mental masyarakat, dan spasial-temporal. Berdasarkan unsur identitas budaya yang tercermin pada masing-masing generasi, menunjukkan bahwa identitas budaya generasi pertama cenderung ke budaya Korea, sedangkan identitas budaya generasi kedua cenderung ke budaya Amerika.

**Kata Kunci:** *identitas budaya, budaya korea, budaya amerika, film minari (2020)*

## ACKNOWLEDGMENT

In the name of Allah the Most Gracious, the Most Merciful, I would like to express my deepest gratitude to Allah Subhanahu Wa Ta'ala, who eases every difficulty, mercy, and the blessing so that I could accomplish this final project. I realize that the final project could not be completed without getting support, advice, suggestions, and guidance from many people. Therefore, I would like to express my deepest gratitude to the following people:

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I realize that this final project is still far from perfect. Therefore, this final project is open to receiving any suggestions and criticism for further research. Hopefully, despite existing imperfections, this study will be able to bring science in humanities to farther development or at least be able to become reading material that brings benefits to readers.

Semarang, 24<sup>th</sup> January 2025



Ria Fauzia Prasetyanti



## **CHAPTER I**

### **INTRODUCTION**

This chapter discusses the Background of the Study, Problem Formulation, Objectives of the Study, Limitation of the Study, Significance of the Study, and Organization of the Study.

#### **A. Background of the Study**

Identity is something that everyone has referring to the way a person recognizes and defines himself. Identity involves personality, physical attributes, interests, as well as social roles and behavior that shape an individual's perception of himself. It refers at the same time to social categories and to the sources of an individual's self-respect or dignity (Fearon 2). Identities are manifested in language, first, as the categories and labels that people attach to themselves and others to signal their belonging; second, as the indexed ways of speaking and behaving through which they perform their belonging; and third, as the interpretations that others make of those indices (Joseph 1).

Identity is generally divided into two forms, namely individual identity and collective identity. Individual identity is always built and shaped in relation to the social belongings of the individual (Petkova 12). Based on Freud's theory, belongingness, identification with members of the same group and differentiation from non-members are basic the three basic elements constituting collective identity (qtd. in Petkova 12). As Jenkins said, identity refers to the ways in which individuals and collectivities are distinguished in their social



relations with other individuals and collectivities (2). These two forms of identity are interconnected with each other, because an individual's sense of “self” is formed not only on the basis of who the individual is and his or her way of thinking, but also on the basis of his or her belonging to a different social group or collective.

Discussing further about collective identity, Petkova points out two categories of collective identity including cultural identity and social identity (14). Collective identity becomes more complicated when the terms social identity and cultural identity appear. Collective identity is the general concept, while cultural identity and social identity are sub-concepts of collective identity. Social identity is related to society. Social identity is the aspect of an individual's self-concept that comes from membership in a specific social group (Tajfel and Turner 40). Individuals define their own identities based on the social groups to which they belong. The social groups are divided into particular categories or social strata, while cultural identity refers to the culture. According to Petkova, culture is most often defined as a system of traditions, values, customs, and traditional symbols that are passed down from one generation to another (14).

In some cases, social and cultural identities are difficult to differentiate. It would be difficult to differentiate when it comes to national, ethnic and religious groups. Both definitions are equally relevant to social identity and cultural identity. The only difference between social and cultural identity is which is more dominant between social or cultural attributes in a particular community. Social identity refers to the social characteristics, while cultural identity refers



to the cultural heritages and traits. However, every cultural identity definitely includes social identity.

According to Yan, domestic and foreign scholars have formed some consensus on the understanding of cultural identity. First, from a macro perspective, cultural identity consists of two parts, the identity of the nation to which it belongs, that is, the identity of the nation and the identity of the country to which it belongs, that is, national identity. Second, from a micro perspective, cultural identity has a multi-dimensional character, which contains internal psychological processes such as attitudes, cognition, and emotions to specific groups (26).

Cultural identity becomes blurred when someone moves to another country. When someone moves to another country, they share different values, attitudes, and beliefs. A person participates in a number of cultural communities and thus shares different values, attributes, and beliefs that shape his/her own sense of “self” (Petkova 19). Cultural identity can be defined on the level of community and on the level of individual. On the level of community, cultural identity can be defined by cultural communities such as national, ethnic, religious, regional, etc. On the level of an individual, cultural identity includes all individual’s allegiances. Cultural identity is very important for every individual. Apart from preserving history, cultural identity also provides a place for individuals to feel like they belong. Culture also serves as an invisible bond that unites people.

Cultural identity is not stable. Cultural identity can transform and undergo crises. In the process of cultural identity development, individuals will confirm, reconfirm, question or reject the image of their community. Identity search that fails to find cultural attitudes can lead to identity crisis. According to Petkova, cultural identity is always grounded in three elements. The first element is material culture, it includes food eaten, clothes worn, houses built or tools used. The second element is the spiritual or mental culture of the community. It includes symbols, traditions, customs, values, behaviors, and attitudes shared within the cultural community. The last element is spacio-temporal elements (20).

The issue of cultural identity can be seen in *Minari* movie (2020). *Minari* movie tells the story of Jacob and his family living in Arkansas, America. Set in the 1980s, *Minari* movie tells the story of the Jacob family's struggle to start a farm in Arkansas. On the other hand, Jacob's family also has to deal with cultural differences and local society's stereotypes towards immigrants. *Minari* movie also shows the differences in cultural identity held by the first generation and second generation of immigrants. As the first generations immigrants, Jacob and his wife, Monica, try to instill Korean culture as their native culture in their daily lives amidst the pressure that they have to adapt to American culture. In contrast, Anne and David as the second generations immigrants adopted more American or western culture. Their cultural identity becomes even more confusing when their Korean grandmother comes to Arkansas.

There is previous study that used *Minari* as its subject. *Representation of Immigrant's Social Identity in Minari Movie* by Anisa (Azzahra) used *Minari* movie as the subject in her analysis and used social identity theory by Norton (1995). Based on the background above, this study wants to analyze the elements of cultural identity by Petkova (2005) reflected in the first generation and the second generation in the *Minari* movie (2020). This topic is very interesting because cultural identity is very important, especially for immigrants because it provides a place for individuals to feel like they belong. Given the above explanation, this study entitled *Elements of Cultural Identity Reflected in the First Generation and the Second Generation in the Minari Movie (2020)*.

## **B. Problem Formulation**

Based on the background of the study above, this study formulates the statements of the problem as follow:

1. How are the elements of cultural identity reflected in Jacob and Monica as the first generation in the *Minari* movie (2020)?
2. How are the elements of cultural identity reflected in Anne and David as the second generation in the *Minari* movie (2020)?

## **C. Limitation of the Study**

This study focuses on the elements of cultural identity reflected in Jacob and Monica as the first generation in the *Minari* movie (2020). Then, this study also focuses on the elements of cultural identity reflected in Anne and David as

the second generation in the *Minari* movie (2020). In terms of gathering the data, this study would like to be limited by watching the movie and reading the movie script.

#### **D. Objectives of the Study**

Based on the problem formulation above, this study formulates the objective as follow:

1. To analyze the elements of cultural identity reflected in Jacob and Monica as the first generation in the *Minari* movie (2020).
2. To analyze the elements of cultural identity reflected in Anne and David as the first generation in the *Minari* movie (2020).

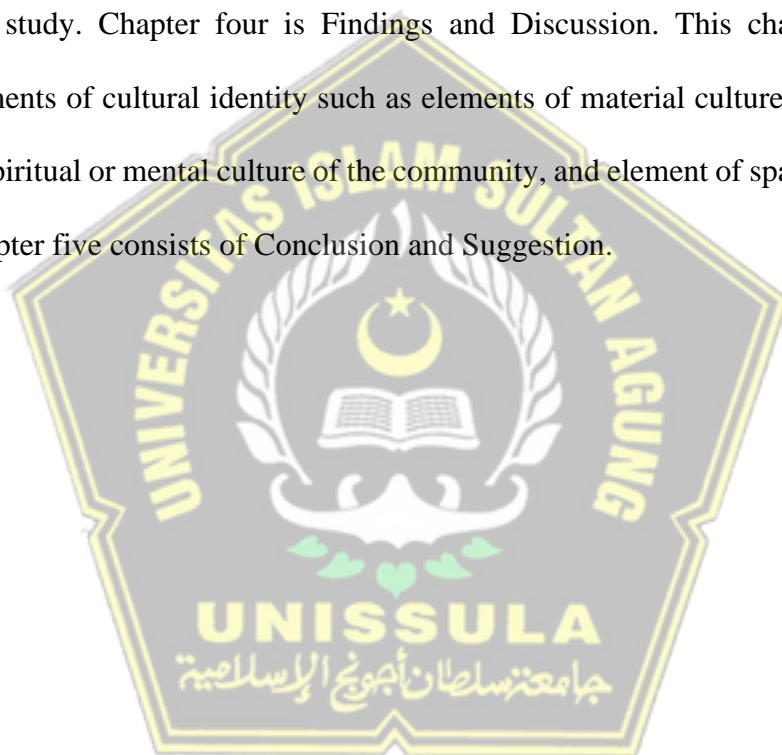
#### **E. Significance of the Study**

This study could give information about the elements of cultural identity reflected in the first generation and second generation in the *Minari* movie (2020). The study is useful to give new insight that the first generation and second generation of immigrants can have different cultural identities and cultural identity could transform.

#### **F. Organization of the Study**

This final project consists of five chapters. Each chapter consists of different matters to be discussed. Chapter one contains Introduction, which consists of Background of the Study, Problem Formulation, Limitation of the

Study, Objective of the Study, Significance of the Study, and Organization of the Study. Chapter two contains a Review of Related Literature. It contains synopsis of the movie and review of related literature including identity theory, cultural identity theory, and elements of cultural identity. Chapter three is Research Method which discusses the Type of Research, the Data Collection Method, both the Method and Data Type, and the Data Analysis Process used in this study. Chapter four is Findings and Discussion. This chapter contains elements of cultural identity such as elements of material culture, the elements of spiritual or mental culture of the community, and element of spacio-temporal. Chapter five consists of Conclusion and Suggestion.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter discusses the Review of Related Literature of this study. It is presented in two parts. These are synopsis of the movie *Minari* and the principle of the theory that underlies this research including Korean culture, American culture, identity theory, cultural identity theory, and the elements of cultural identity.

#### A. Synopsis of the Movie *Minari* (2020)

*Minari* tells the story of the life of a Korean immigrant family in Arkansas, America. This family consists of Jacob as the head of the family and Monica, as well as their two children, Anne and David. Taking place in 1983, Jacob and Monica decided to move from Korea to America to have a better life. Previously this family lived in California, but in the end they decided to move to Arkansas. In Arkansas, Jacob wants to have a Korean vegetable garden. To fulfill their wish of owning a Korean vegetable farm, Jacob and Monica have to work in a factory to separate chicks based on their gender. However, to achieve that dream they have to overcome many obstacles.

Jacob and Monica have to go through many arguments due to differences in opinions and life values between the two of them. Monica believes that they are better off living in California with not too much income but with supporting facilities, especially a hospital close to where they live due to David's weak heart condition. Meanwhile, Jacob still persists in his dream of having a Korean vegetable farm in Arkansas. Jacob is still stuck in the old opinion that men in the



family have the greatest responsibility and are the main decision makers. This is reflected in his attitude, which makes many promises that he can guarantee the welfare of his family and survives on his ego without considering other interests in his family.

Not only is there conflict between Jacob and Monica, this family is also faced with differences in Korean and American culture. The cultural differences become even more visible when Soonja, Monica's mother, comes to Arkansas to relieve her longing for them and look after Anne and David while Jacob and Monica work. David, who has never met his grandmother, is shy and sometimes avoids Soonja because he thinks she does not fit the image of a grandmother in his mind.

In this film, Jacob as a family member is depicted as a hard worker. Even though he is not in his own homeland, Jacob is an independent person. To find a water source for his farm, he does it his own way compared to the way people in Arkansas usually do it. Jacob digs a well to irrigate his farm, but as time went by the well dried up so he has to buy water. This makes their water bill increase and it stops flowing when they are late paying their bill. To avoid this, Jacob finally hires the services of a dowsers. At first Jacob also rejects Paul, an Arkansas native who wants to help him. However, in the end, Jacob accepts Paul's offer, because Paul knows about Korean vegetables. In Arkansas, Jacob spends most of his time tending to his Korean vegetable farm. He prefers to focus on tending his Korean vegetable farm rather than interacting with native Arkansas people.



Meanwhile, in this film, Monica is portrayed as a mother who has a close relationship with her two children. Every day Monica works in the factory to separate chicks by gender, and takes care of the house and Anne and David when she comes home from work. Just like Jacob, Monica is reluctant to interact with native Arkansas people. Moreover, because of her lack of fluency in English, she chooses to focus on work rather than interacting with native Arkansas people. On Sunday, Monica decides to just go to work instead of going to a church filled with Americans. Monica also thinks that it would be better if a church was built specifically for Koreans in Arkansas.

Soonja's arrival in Arkansas makes Monica very happy. Not only does she help look after Anne and David while she and Jacob works, Soonja's arrival also cures Monica's nostalgia for her hometown, Korea. Monica is very touched when Soonja bring dried anchovies and red pepper flakes which are typical of Korean cuisine. Usually, Monica has to buy expensive ingredients for her Korean cuisine. As a Korean immigrant who still eats Korean food even though they live in Arkansas, of course finding food ingredients is difficult. Soonja also bring herbal medicine from Korea to treat David's heart condition. Monica also really believes that herbal medicine can treat David's heart disease, therefore Monica tells David to take herbal medicine every morning. Even though David refuses to take herbal medicine, Monica still asks David to take it. It is not uncommon for David to pretend to take herbal medicine even though he actually threw the herbal medicine into the toilet when no one was looking. David feels that going

to the doctor was better than having to take the herbal medicine that Soonja brought from Korea.

In contrast to his younger brother who still looks very innocent, Anne's character as the first sister is reflected in the way she looks after David and her calm reaction when facing problems. In contrast to their parents, Anne and David, who have lived in America since childhood, are more fluent in English. Anne and David like interacting with Americans in Arkansas. They even have close Native American friends. When Jacob and Monica decide not to go to the same church as Americans anymore, Anne and David still go to the church. Soonja's arrival in Arkansas actually does not make Anne and David happy. Moreover, David, who was born in America and has never met Soonja before, sometimes avoids Soonja because he thinks she does not fit the image of a grandmother in his mind. Because according to David, grandmother is someone who always looks after him, while Soonja just watches television and plays Korean cards or what is usually called *hwatu* without paying attention to David and Anne. Soonja also often curses in Korean when playing *hwatu*. Instead of helping look after Anne and David, Soonja often asked Anne and David to get her food when she was playing *hwatu* or watching television.

When Soonja first came to Arkansas, David refuses to share a room with her. Sharing a room was something that David has never done before. Because of this, David is punished by Jacob by raising his hands in the air while contemplating his mistake. Jacob and Monica, who tend to have the same values as Soonja, often cause conflict with Anne and David who have different values.

In their daily lives, Anne and David prefer to eat instant foods such as pasta and cheese. They also often drink Mountain Dew which is very famous in America. This also shows that there are differences in eating habits between Jacob and Monica with Anne and David.

Problems become even more complicated when Soonja has a stroke and accidentally sets fire to the barn to store vegetables from the farm. Jacob tries to save what he can, but he cannot save anything. Soonja, who feels guilty, intend to leave them, but Anne and David chase her grandmother and ask her to come home. Finally, Jacob's family turns over a new chapter. Monica also continues to accompany Jacob to start building his dream again. Unlike before, Jacob is no longer ignorant and tries to learn about farming culture in America.

## **B. Related Literature**

In this section, various theories employed by researcher pertaining to cultural identity are discussed, including Korean culture, American culture, identity theory, cultural identity theory, and elements of cultural identity.

### **B.1 Korean Culture**

Korean culture is one of the oldest continuous cultures in the world. Korean culture consists of its history, customs, traditions, and beliefs. Korean culture has been shaped by different dynasties, wars, changes in religious beliefs, the modernization of the world as a whole, and other customs and traditions that have been passed down through the generations. According to Seoul Metropolitan Government, traditional

Korean culture can be categorized into intangible culture, tangible culture, and living culture.

Intangible culture includes folk play, seasonal customs, thought of filial piety, and Korean medicine. Even now, Korean people, especially those who cannot find cures for their ailments in modern Western medicine, often rely on going to traditional Korean herbal medicine shops known as "*hanyakbang*" in Korean to buy herbal medicines such as decoctions (boiled down concentrated extracts), powdered medicines and tablets, to restore their energy and eliminate illnesses (Ji-won).

In Korean culture, respecting parents is a necessity. Some parents gave reasons for their children not doing something, instead of just telling the child to stop doing something because they say so. However, this was not invariably successful and it was not easy for parents to put up with their children's disobedience. They might then finally resort to physical (Yang 1546). Korean children who make mistakes will be punished by their parents by being told to raise their hands in the air. This punishment is a form of corporal punishment or corporal punishment. In Korea, instead of just telling children to stop doing something, parents use physical punishment to punish their children.

In Korean culture, politeness and mutual respect are very important. Bowing is a common gesture of respect in South Korean culture and is used in various situations, such as greeting someone, expressing gratitude,

or apologizing. Just like Japan, in Korea, people bow as a sign of respect, especially among unfamiliar people or work colleagues (Rickss).

Meanwhile, tangible culture includes structures, books, old documents, sculptures, and crafts. Living culture includes food such as *doenjang* (soybean paste), kimchi, and traditional teas, as well as household goods such as hanbok (Korean traditional clothes), *hanji* (Korean traditional paper), red clay houses, ceramics, and potteries. The balance that's present in every Korean dish is achieved in part due to the spices and seasoning used in each dish. The flavor profile of Korean dishes is complex and it's quite common for Korean food to be somewhat spicy through the use of chili peppers, red pepper flakes, and other spices (Joseph).

## **B.2 American Culture**

American culture includes the customs and traditions of the United States. According to The London School, the United States is one of the most culturally diverse countries in the world. Most people in the US are immigrants or descendants of immigrants from around the world. However, there are some general tendencies of social interaction that are particular to Americans.

The first is individuality. According to University of California San Francisco, Americans often identify themselves as separate individuals before identifying with a family, group, or nation. American children are

often taught that understanding and relying on oneself is essential to success in adulthood.

The second is punctuality. Punctuality is important in both business and social settings, because arriving late can seem rude and unprofessional. Therefore, Americans can seem to always be in a rush. This is in line with the habits of Americans who like convenience food because they have busy lives and don't have a lot of time to prepare food for their families.

The third is directness. According to University of California San Francisco, Americans believe that being direct is the best way to communicate, and, that often, it is the only way to be heard. Americans are not shy about speaking their mind. Honesty and openness are valued, and being direct is often seen as a way to resolve conflicts and misunderstandings. Americans may think they are helping to resolve a situation by being clear and direct, while someone from a different background may see this as aggressive.

### **B.3 Identity Theory**

Identity refers to the way a person recognizes and defines themselves. This is in line with a statement by Deng, who states that identity is described as the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture (1). Therefore, every person in society must have their own



identity. According to Burke, identities tie us as individuals to the groups, the social categories, and the roles that make up society and link between the individual and society or social structure (63). Identity is not stable. Identity can change or develop as time goes by. Identity references mutually constructed and evolving images of self and other (Jepperson 59).

According to Fearon, identity may be designated to social and personal (10). In the sense of social, an identity is just a social category, a group of people designated by a label (or labels) that is commonly used either by the people designated, others, or both. Meanwhile, personal identity is a set of attributes, beliefs, desires, or principles of action that a person thinks distinguish her in socially relevant ways and that the person takes a special pride in, the person takes no special pride in, but which so orient her behavior that she would be at a loss about how to act and what to do without them, or the person feels she could not change even if she wanted to. These two forms of identity have intertwined meanings. Identity is the conception and expression of both individuality and group affiliations (Schweitzer et al. 127).

Meanwhile, according to Jenkins, identity refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities (2). Thus, from Jenkins' argument it can be concluded that in general identity is divided into two types, namely individual identity and collective identity. Individual identity is always built and shaped in relation to the social belongings of the individual



(Petkova 12). Based on Freud's theory, belongingness, identification with members of the same group and differentiation from non-members are the three basic elements constituting collective identity (qtd. in Petkova 12).

Furthermore, Petkova also points out two categories of collective identity including cultural identity and social identity (14). Collective identity is the general concept, while cultural identity and social identity are sub-concepts of collective identity. Social identity is usually described as the identity of social group, while cultural identity refers to cultural groups or communities (Petkova 14).

### **B.3.1 Cultural Identity**

Among types of identity explained by many experts, this study takes cultural identity as the center of the discussion. Cultural identity always refers to culture. Culture is most often defined as a system of traditions, customs, values, and symbols passed from one generation to another (Petkova 14). This is in line with a statement by Paleczny and Zieliński, who states that cultural identity is a kind of consciousness of individuals, which is ordered as a group, on the basis of the common elements of heritage, tradition, symbols, values and common norms (356).

There are two approaches to cultural identity. The first approach is essentialist or primordialist approach. The primordialist or essentialist approach believes that the common ethnic or racial origin of cultural

communities such as nations ethnicities. Then, the second approach to cultural identity is social constructivism. This approach denies the existence of primordial or innate features of cultural communities and accepts it rather as a social construct. This is in line with an argument by Petkova, who states that cultural identity always includes social identity (16). However, these approaches only provide instructions on how to read and understand identity and none of these approaches can understand and resolve complex issues regarding cultural identity.

Therefore, to define and describe cultural identity, Petkova defined cultural identity in two ways and a two-fold interpretation. The first is to explore cultural identity on the level of the community, and the second is to define cultural identity on the level of the individual (19). On the level of the community, cultural identity could be defined as the identity of any cultural communities. For example, ethnic, national, religious, regional, and civilization identity. A person participates in a number of cultural communities and thus shares different values, attitudes and beliefs that shape his/her own sense of "self" (Petkova 19). Meanwhile on the level of the individual, cultural identity includes all someone's allegiances. Cultural identity always correlates with self-esteem. Thus, every individual has a need for strong cultural identity. Cultural identity is not a stable and finished product but it evolves, transforms and undergoes crisis.

### **B.3.1.1 Elements of Cultural Identity**

According to Petkova, cultural identity can be generalized into three main elements (20). The first element embraces the elements of the material culture typical of a given cultural group. The element of material culture can be based on the food eaten, clothes worn, houses built, and tools used. People from different cultural backgrounds eat different foods, use different clothes worn and tools used, also have different houses built. Meals are social constructions that differ across cultures and one of the particular ways we remember various cultures is through their food (Shah 2). As stated by Kittler et al., the food habits of each cultural group are often linked to religious beliefs or ethnic behaviours and eating is a daily reaffirmation of cultural identity (4).

The second element includes the elements of the spiritual or mental culture of the community. For example, symbols, traditions, customs, values, and even with behaviour and attitudes shared within the cultural community. This is in line with an argument by Hsueh-Hua Chen, who states that cultural identity is constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs (22). Culture itself consists of ideas, symbols and values as the work of human behaviour, so close is human culture with symbols, that humans can also be called symbolic beings (Tajuddin 21). Every

culture is filled with symbols, traditions, customs, values or things that represent something else and often evoke different reactions and emotions.

The third element is spacio-temporal elements. Not time and space themselves but the way they are perceived, understood and interpreted plays a significant role in identity constructed. Space could also be perceived in quite different ways. For example, the typically Christian understanding of the world is vertically oriented. Christianity believes humans live on Earth, while God along with all the angels and saints are in heaven, while sinners will be sent to hell. On the other hand, European perception of time is linear. However, this is not the case in some other cultural communities, such as Buddhism or Hinduism. In Buddhism and Hinduism, their cultural identity is shaped by their strong belief in reincarnation. This shows that their perception of time is not linear but circular. They believe that after death, their souls return to Earth and are reincarnated in new bodies (Petkova 20-21).

In this study, the researcher chooses Petkova (2005) cultural identity theory and its elements to analyze the first generation and second generation of immigrants in *Minari* movie (2020). By doing so, this research will compare and contrast the cultural identity of the first and second generation.

### **CHAPTER III**

#### **RESEARCH METHOD**

This chapter explains the research method of this study. It is presented in three points of discussion including Types of Research, Data Organizing and Data Analysis.

##### **A. Types of Research**

This research used a qualitative method where analysis is focusing on the discovery of the content, meaning, structure and discourse of a text. According to Furidha, the characteristic of descriptive qualitative research means that the research attempts to create a systematic, accurate, and factual general description of the facts, characteristics, and relationships between the phenomena being researched (2).

According to Cropley, the core property of qualitative research is that it examines the way people make sense out of their own concrete, real life experiences in their own minds and in their own words and subsequently analyses these understandings in the sense of a behavioural science such as psychology, sociology, politics, education, health sciences or, nowadays, business and management, decision making, or innovation, to give some examples (9). Moreover, the allure of qualitative research is that it enables you to conduct in-depth studies about a broad array of topics, including your favorites, in plain and everyday terms, and offers greater latitude in selecting topics of interest because other (Yin and Robert K 6). For a qualitative study,

the literature review might explore aspects of the central phenomenon being addressed and divide it into topical areas.

Based on the explanation above, the researcher used descriptive qualitative research in conducting this research because it is suitable for this type of research. In this research, the units were analyzed in the form of sentences which contain the elements of cultural identity by Petkova find in *Minari* movie (2020) by Lee Isaac Chung.

## **B. Data Organizing**

In data organizing, there were several stages namely as follows:

### **B.1 Data Collecting Method**

Data collecting method were very important stages in research. The purpose of this process was to discover the data. The researcher obtained data in five stages. The following will explain the data collection process:

#### **B.1.1 Watching the Movie**

In this stage, the researcher required several times for watching the movie. The first watching process was a quick watching. Quick watching is used by the researcher to find out the general knowledge such as identifying the characters, understanding the theme, conflict, and plot. Following quick watching was pleasure watching. Pleasure watching was used by the researcher to feel the emotions as well as understand the most interesting aspect of the movie. Whereas close watching was used by the researcher to see the object of the study which



was movie from cultural identity perspective. This allowed the researcher to watch the movie critically in order to present a more objective perspective.

### **B.1.2 Reading the Movie Script**

After watching the movie for several times, the second step was reading the movie script of *Minari* movie (2020). Reading the movie script was also essential step to discover the data. It had the purpose to get the data in the form of sentences, narration, prologues, dialogues, and descriptions, which were related to the topic that was analyzed in the study.

### **B.1.3 Identifying the Data**

The purpose of this step was to find out some parts of the object that was analyzed. To identify the data, the researcher employed techniques such as noting and underlining the information of the movie through the movie script.

### **B.1.4 Classifying the Data**

All the identified data were classified into a table called appendix. The appendix provided some columns such as numbers, data, form of the data, minutes, type/answering problem formulation, references, and comments.



### **B.1.5 Reducing the Data**

After identifying and classifying the data, the data were reduced into smaller number. The purpose of reducing the data was to reduce some less important data or weak data in answering problem formulation, discard unnecessary and organize so that interpretations can be drawn.

## **B.2 Types of Data**

The types of data in this research were divided into two types, namely primary and secondary data.

### **B.2.1 Primary Data**

Primary data were data obtained by the research from the primary. In this study, the primary data derived from *Minari* movie (2020) movie and their accompanying movie script. This data included dialogue, monologue, and narration from the movie which were from the basis of research analysis.

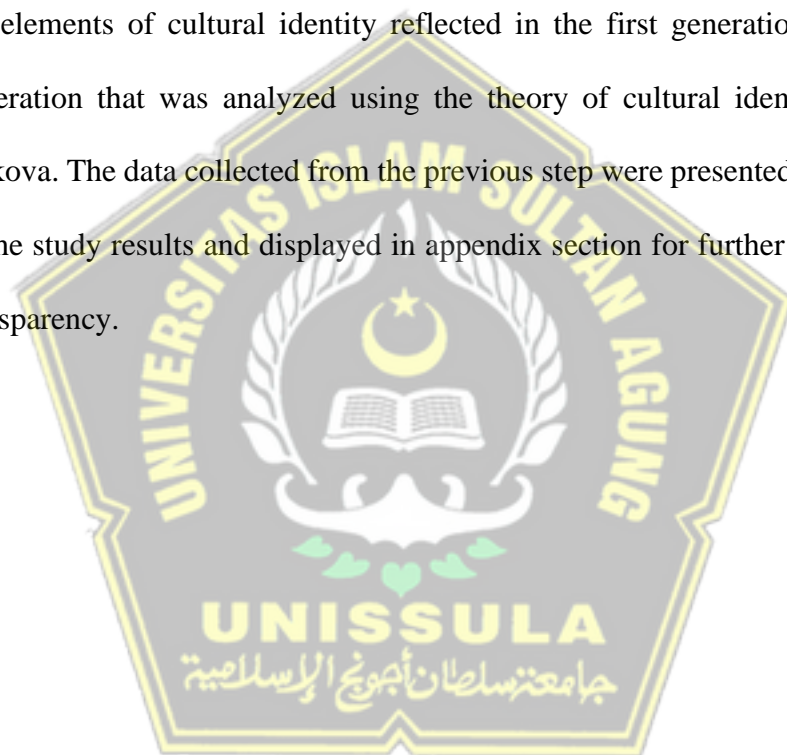
### **B.2.2 Secondary Data**

The secondary data in this study included a range of scholarly writing related to the cultural identity from articles, journals, books, previous studies and textbooks related to the study. These sources were

carefully selected to support explanations and clarification of primary data being used in the analysis process.

### **C. Analyzing the Data**

The last step of the research process was analyzing the data. In this stage, researcher analyzed both the primary and secondary data. This study analyzed the elements of cultural identity reflected in the first generation and second generation that was analyzed using the theory of cultural identity by Diana Petkova. The data collected from the previous step were presented in chapter IV as the study results and displayed in appendix section for further reference and transparency.



## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter, there are two points discussed to solve the problem formulation in this study. The first is the elements of cultural identity reflected in Jacob and Monica as the first generation in the *Minari* movie (2020), and the second is the elements of cultural identity reflected in Anne and David as the second generation in the *Minari* movie (2020). The two problem formulations are answered using cultural identity theory by Diana Petkova which discusses the elements of cultural identity. An explanation of each point will be explained below.

#### **A. The Elements of Cultural Identity Reflected in Jacob and Monica as The First Generation in The *Minari* Movie (2020)**

In this chapter, the study used data in the form of dialogue, monologue, and narration from the *Minari* movie. After analyzing used cultural identity theory by Diana Petkova, the researcher found three elements of cultural identity reflected in Jacob and Monica as the first generation in the *Minari* movie (2020). These elements are elements of material culture, elements of spiritual or mental culture of the community, and element of spacio-temporal.

##### **A.1 Element of Material Culture**

According to Petkova, cultural identity is always grounded in certain elements. The first one embraces the elements of material culture typical

of a given cultural group. For example, cultural identity can be based on the food eaten, clothes worn, houses built or tools used (Petkova 20).

INT. MOBILE HOME – DAY

Anne and David are dressed up. They smile for Monica and her CARTRIDGE CAMERA.

Monica : [My kids are so good looking!]

**RIBS and vegetables are ready to cook on the kitchen counter.**

Monica (CONT'D) : [One more. Oh! They're here!]

David hears FOOTSTEPS ON THE WOODEN STAIRS.

Jacob carries SUITCASES in. Grandma SOONJA (60) enters.

Jacob : [Grandma is here!]. (Chung 27)

This scene shows Monica cooking Korean food even though she lives in Arkansas, America. Namul (greens) is the driving force behind the fact that Korea has the highest per capita vegetable consumption in the world and also the secret to the longevity of Koreans (Kim et al. 1). This scene shows that even though they have lived in America, they still eat Korean food. The food habits of each cultural group are often linked to ethnic behaviors.

Meanwhile, another scene shows Soonja bringing Monica red pepper flakes and dried anchovies from Korea. Red pepper flakes and dried anchovies are ingredients that are often used in Korean food. This scene shows that Monica still eats Korean food even though they live in America. The food habits of each cultural group are often linked to ethnic behaviors.

DAVID'S ROOM - DAY

Soonja unloads one of her suitcases. Monica watches.

**RED PEPPER FLAKES**

Monica : [Ahh this... You know, we can't get the right kind here; we even drove 8 hours to Dallas, and it was all wrong.]

**DRIED ANCHOVIES**

Monica (CONT'D) : [You brought this too!]

Soonja : [Crying again? Crying over anchovies?]

Monica : [You see the kind of life we're living. I'm sorry mom.]

Soonja : [Why? A house on wheels! So fun! ...And take this, don't say anything, just take it.]

Soonja gives Monica a KOREAN ENVELOPE forcefully. Monica immediately pushes it away, and they push it back and forth. (Chung 28 -29)

Jacob's family gathers in the living room with. Korean food was served at the table, and Jacob was eating Korean food. This shows that Jacob and Monica often eat Korean food rather than western food even though they have lived in America for quite a long time. The food habits of each cultural group are often linked to ethnic behaviors.

**INT. LIVING ROOM - NIGHT**

**KOREAN VHS tapes are in a box covered with postage stamps.**

**On television, a KOREAN MAN and WOMAN sing Lana et Rospo's**

**1971 hit Korean song about lost love, “I love you darling.”**

**The family eats Korean food at the coffee table.**

Soonja : [We should grow minari in the creek area. It’s just right for it.]

Jacob : [I’ll think about it.]

Soonja : [Think about what? I’ll do it all.]

Monica : [Mom, eat more of this.]

Soonja : [That mountain water is tasty.]

David runs and grabs the MOUNTAIN DEW BOTTLE.

Monica : [No...leave it there, drink your water.]

The Korean man on television sings the first verse, truly I love you.

Darling, after you left. (Chung 39)

Food is considered to be multidimensional, as something that shapes us, our identities, and our cultures and in the end, our society. In this scene, Monica prepares Korean food for dinner with Paul, who is their first guest. This scene also shows Jacob's family eating Korean food. This shows that even though they live in America, they still eat Korean food even when they have American guests.

**INT. MOBILE HOME - DAY**

**A family dinner with Paul. He’s the first guest they’ve had in the home. Paul is handed some Korean food.**

**Paul : Thank you so much.**

**Soonja, with her strange new expression, teeters and tries to**



**get water.**

Monica : [David help grandma.]

David watches but doesn't help. Soonja spills the water.

Monica (CONT'D) : [David! I said help!]

Monica cleans it and pours the water.

Monica (CONT'D) : [Mom, you already have water.]

Soonja : (meaning David) [Him.]

**Monica puts the cup in front of David. David hesitates, then drinks. Monica moves the kimchi.** (Chung 78-79)

Elements of material culture can also be shown in the form of tools used. This scene shows Monica dousing and rinsing Jacob's hair using a water dipper, not the showerhead that Americans usually use. Using a water dipper to bathe is commonplace in Asian communities, one of which is South Korea. This is in line with the opinion of Petkova, that cultural identity can be based on tools used.

INT. MASTER BATHROOM - NIGHT

Jacob can't seem to remove his shirt.

Jacob : [Honey? Do this for me.]

Monica tries to help him, but he's unable.

Monica : [Why are you acting like that?]

Jacob : [I worked so hard out there, I can't raise my arms any higher.]

Monica finally removes it and walks away.

Jacob (CONT'D) : [Hey... ...I need to wash my hair.]

**LATER**

**Jacob is seated in the tub. Monica shampoos his hair.**

**Jacob (CONT'D) : [Working outside sure makes life good.**

**...Ouch! You dig your nails when you don't like what I say!]**

**This makes Monica laugh.**

**Monica : [We're losing so much money. ...I'm serious.]**

**Jacob : [It will be fine.]**

**She turns on the hand shower to rinse his hair. Jacob stops her, taking her hand. (Chung 55)**

A fascinating example of this can be found in Asian countries such as Indonesia, the Philippines, Thailand, and India, where traditional bathrooms often feature a wide, scoop-like plastic implement, known as a “dipper,” which is utilized for personal hygiene. Diving deeper into this intriguing phenomenon, one cannot help but wonder what drives these alternative practices in Asia, and it turns out there are a multitude of reasons, both cultural and medical, that shed light on this unique approach to personal hygiene (“Why Most Asians Don’t Have Toilet Paper in Their Homes”).

## **A.2 Element of Spiritual or Mental Culture of the Community**

The second category includes the elements of spiritual or mental culture of the community. Individuals identify with symbols, traditions, customs, values and even with behavior and attitudes shared within the cultural community (Petkova 20).

EXT. THE FARM - MEADOW - DAY

DOWSING DAN (age 50) holds a DOWSING STICK with his eyes blindfolded and demonstrates for Jacob and David.

As soon as Dan walks over a cup of water, his dowsing stick quivers downward like it's possessed. David is amazed.

Dowsing Dan : That's two-fifty for one good clean water well, three hundred for two.

Jacob : Three "hundred?"

Dowsing Dan hands Jacob a pamphlet on THE MYSTERY OF DOWSING.

**Dowsing Dan : Yessir. See, that's how we start a farm in this country. I dowsed all the good wells up this road.**

**Jacob : No, we don't need that.**

Dowsing Dan : ...I tell you what. Fella here before you tried to save money too. You heard what he did. Heh.

Jacob holds the pamphlet out to Dowsing Dan to take back.

EXT. THE FARM - WELL SPOT - DAY

Jacob carries a shovel. He walks with David.

**Jacob : [Stupid Americans, believing that nonsense. Koreans use our minds.]**

**(he stops walking)**

**[Now. Look at the land. When it rains, where will the water go?]**

**David doesn't know.**

Jacob (CONT'D) : High place or low place?

David : Low place.

Jacob : [Where is a] low place [here]?

David : [...There?]

David points to a small dip in the valley.

Jacob : [Yes. Where else?]

David : [There?]

Another small dip, with vegetation.

Jacob : [Which place has water?]

David : [There?]

(The one with vegetation.)

Jacob : [Why?]

David : [Trees like water.]

Jacob picks up David and kisses him with pride. (Chung 18-19)

Dowsing is a method to locate underground sources or water using a forked stick, rod, pendulum, or similar device and those who practice it are called water dowsers or water witches. The American Society of Dowsers says it has about 2,000 members, several of whom are working water witches (Ripka).

In this scene, Jacob and David are in the garden meeting someone called Dowsing Dan. Dowsing Dan is a person who can locate underground sources or water using a forked stick, rod, pendulum, or similar device. When Dowsing Dan has found the location of the

underground water, they have to pay a certain amount of money to Dowsing Dan. This method is very commonly used in America to find underground water locations. But at that time Jacob refused to carry out the dowsing method. According to him, the dowsing method makes no sense. Then Jacob told David that Americans were very stupid for believing such nonsense. Jacob also told David that Korean people think using their minds. Finally, Jacob chose to use the method commonly used in Korea. This shows that Jacob adopts more of the tradition commonly used in Korea. In this scene, Jacob places himself as a member of a group Korean people.

In another scene, it shows Jacob who does not want help from Americans in managing his Korean vegetable farm.

LATER

Jacob inspects the tractor. Paul stands nearby. He has a gentle demeanor, a ratty Jesus t-shirt, coke bottle glasses.

Paul (CONT'D) : If something's wrong, you can call the owner. I'm just the one haulin' it.

David watches Jacob pull out a thick BILLFOLD full of money.

He hands around two thousand to Paul.

David watches Paul count it, a bit too slowly. Jacob puts his hand on David's head.

**Paul (CONT'D) : Now Mr. Yi, if you need, I drive these things all day, drive 'em in my sleep. This a cattle farm?**

**Jacob : Fruit and vegetables.**

**Paul : God bless you. I work crop farms all over. Don't be scared of these tattoos, I'm a good worker.**

**Jacob : Thank you. But these are Korean vegetables. Korean fruits.**

**Paul : Korean? Korean? Heh heh. You better take a look at this...**

**David watches Paul uncover a 1950s Korean 10 WON BILL from his HARLEY DAVIDSON BILLFOLD.**

**Jacob : This is old money! Korean War money.**

**Paul : Yessir, I was there. A hard time. I'm sure you know.**

**(to David)**

**Here, you wanna take it?**

**Jacob : Oh, he doesn't need.**

**Paul : I got more at home. You want it?**

**David pulls out a FAT, TEXAS BILLFOLD and tucks the bill inside. Paul and Jacob both find this funny. (Chung 22-23)**

In this scene, Paul offers to help work on Jacob's plantation, but Jacob indirectly refuses by saying that this is a Korean fruits and vegetables farm. Then, Paul showed Korean war money and said that he was in Korea at that time. In the end Jacob allowed Paul to work in his farm. Indirectly, this shows that Jacob adheres to the values and attitudes that exist in Korea. This is shown by Jacob who rejected Paul's offer before



finding out that Paul had been to Korea and knew Korean culture. Previously, Jacob rejected Paul's offer because he thought that Paul adhered to different values and attitudes from him and did not know anything about Korean culture.

Furthermore, this movie also shows Monica who still follows Korean traditions.

#### DAVID'S ROOM - DAY

Soonja unloads one of her suitcases. Monica watches.

#### RED PEPPER FLAKES

Monica : [Ahh this... You know, we can't get the right kind here; we even drove 8 hours to Dallas, and it was all wrong.]

#### DRIED ANCHOVIES

Monica (CONT'D) : [You brought this too!]

Soonja : [Crying again? Crying over anchovies?]

Monica : [You see the kind of life we're living. I'm sorry mom.]

Soonja : [Why? A house on wheels! So fun! ...And take this, don't say anything, just take it.]

**Soonja gives Monica a KOREAN ENVELOPE forcefully.**

**Monica immediately pushes it away, and they push it back and forth. (Chung 28-29)**

The gifting of cash has deep-rooted symbolism, representing wisdom and good wishes being handed from older generations to younger,

or serving as a token of gratitude and kinship when exchanged by colleagues and friends (“The Art of Korean Cash Gifts”).

This scene shows Soonja giving a Korean envelope to Monica. At first Monica rejected the Korean envelope, but in the end Monica accepted it. In Korean culture, there is an envelope of cash as a gift to celebrate the wedding or encourage the start of the new life of the young couple (Moo-jung). Here Soonja gives Monica a Korean Envelope because at that time Monica and Jacob had just started their new life by moving from California to Arkansas and starting to garden. When Monica received the Korean envelope from Soonja, it implied that Monica still adhered to the traditions of Korean culture.

**INT. KITCHEN - NIGHT**

**A CUP of THICK, DARK, HERBAL MEDICINE. Monica mixes it and gives it to David. He struggles to drink it.**

**David : [I hate it!]**

**Monica : [Drink. Grandma brought it all the way from Korea.]**

**David drinks and then stops.**

**Monica (CONT'D) : [Drink it all. It's expensive medicine.]**

**David manages to finish it.**

**David : [Grandma.]**

**Soonja : [What is it?]**

**David : [Don't ever bring anything like this ever again.]**

**Monica : [Stop David. You have to drink one every day.]**

Monica finds David's shock funny. She's in good spirits. (Chung 33)

In this scene, Monica gives a cup of herbal medicine to David who has heart disease. The herbal medicine was brought directly by Soonja from Korea. At that time, herbal medicine was often used for treatment in Korea. This shows that Monica still adheres to Korean traditions. In this scene, Monica placed herself as a member of Korean group.

Even now, Korean people, especially those who cannot find cures for their ailments in modern Western medicine, often rely on going to traditional Korean herbal medicine shops known as "hanyakbang" in Korean to buy herbal medicines such as decoctions (boiled down concentrated extracts), powdered medicines and tablets, to restore their energy and eliminate illnesses (Ji-won).

INT. HATCHERY - DAY

Jacob sorts the chickens at his usual fast speed.

Monica sorts slowly, carefully. She second guesses herself and rechecks the last chicken she sorted.

Monica gets up to put the bin away.

The other workers work, their masks are bright in the lamps, chicken dust drifting around them.

**MONICA (to Mrs. Oh) :** [Why didn't anyone start a Korean church around here?]

**MRS. OH :** [With fifteen Koreans?]

**MONICA :** [It could be good. All the Korean kids can play together.]

**MRS. OH :** [The Koreans around here, we left the cities on purpose. ...To escape Korean church.]

**She's half joking, and Monica plays along, politely smiling.**

**Jacob watches Monica, her smile fading.** (Chung 36)

In this scene, Monica asks Mrs. Oh why are there no Korean churches around here. Monica thought that it would be very good, because all Korean children could play there. This scene shows indirectly that Monica wants people who have the same beliefs and attitudes as her or Korean immigrants to gather in their own church which is different from the American church.

**INT. STATION WAGON - DAY (TRAVELING)**

**The family returns from church.**

**JACOB :** [With English, you have to use it to learn.]

**MONICA :** [In any case, it's better we just work on Sundays.]

**JACOB :** [If you don't want to go back, why did you tithe so much?]

David steals a look at Soonja's hands. Soonja notices. She reveals that she's holding the \$100 bill. David thinks this is bad. (Chung 46)

This scene shows Jacob's family returning from church. At that time Monica decided not to go to church anymore and continued to work on Sundays. This was because Monica felt uncomfortable with the people in

the church who were all Americans. Even though they accepted Monica well, Monica felt she was different. This happened because Monica had different values from them, such as Americans tend to be straight forward towards other people and this is in contrast to Korean people who tend to guard the feelings of the other person they are talking to. This shows that Monica adheres to the values and attributes of a Korean person. As Petkova said, a person participates in a number of cultural communities and thus share different values, attitudes and beliefs that shape his/her own sense of "self" (19).

This movie also shows Jacob and Monica still adopting Korean values and traditions in educating their children. Some Korean parents gave reasons for their children not doing something, instead of just telling the child to stop doing something because they say so. However, this was not invariably successful and it was not easy for parents to put up with their children's disobedience. They might then finally resort to physical punishment (Yang 1456).

INT. MOBILE HOME - NIGHT

**David is on his knees with his hands raised in the air.**

**Soonja is there. Anne listens out of view in the hallway.**

**Jacob and Monica seem to be a united front.**

**David tries to keep his arms raised, but it's difficult.**

**JACOB (checking the time) : [O.k. David. Now turn to grandmother. Apologize.]**

**DAVID : [I'm sorry.]**

**David gives a half-hearted bow.**

JACOB : [Do it properly.]

DAVID : [She's not like a real grandma.]

SOONJA : [It's o.k. From now on, don't do such things. And I'll try to be a real grandma. Ok?]

JACOB : [David, because you won't bow properly, go get the stick.]

David looks to Anne. "Uh oh."

SOONJA : [No... Why would you hit that boy?]

JACOB (to David) : [Go get the stick.]

David stands, gets a CHAIR and climbs up to get the STICK that's hanging on the wall.

SOONJA : [Doing this to a pretty kid... He's just a kid. So what? I drank pee.]

Who cares? It's funny!

David slips and falls with the stick. It BREAKS!

SOONJA (CONT'D) : [Oh oh oh.]

David is fine. He is, perhaps, even a little intrigued.

JACOB : [Bring it to me.]

David approaches with the broken stick. David seems to think what's done is done.

JACOB (CONT'D) : [Go get a new stick.] (Chung 52-53)



In this scene, Jacob punishes David because he said that his grandmother smelled Korean. Jacob punished David by making David kneel with his hands raised in the air while reflecting on his mistakes and apologizing to his grandmother. The punishment applied by Jacob is a tradition from Korean culture. Korean children who make mistakes will be punished by their parents by being told to raise their hands in the air. This punishment is a form of corporal punishment or corporal punishment. In Korea, instead of just telling children to stop doing something, parents use physical punishment to punish their children.

Another scene also shows Jacob and Monica still following Korean values and traditions even though they live in America. Bowing is a common gesture of respect in South Korean culture and is used in various situations, such as greeting someone, expressing gratitude, or apologizing. Just like Japan, in Korea, people bow as a sign of respect, especially among unfamiliar people or work colleagues (Rickss).

**EXT. KOREAN GROCER BACK ALLEYWAY - LATE AFTERNOON**

**The family bows to the owner to say goodbye, and they walk toward the station wagon.**

JACOB (to Monica) : [Did you see? They have so many Korean foods now. This is perfect timing. The owner said that. Soon he will build a bigger store.]

Monica seems guarded. Jacob notices this. (Chung 88-89)

This scene shows the Jacob family, namely Jacob, Monica, Anne, and David bowing to the Korean Grocer owner when they are going home. Giving a bow is a form of farewell because at that time they will be returning home from Korean Grocer. In Korea bowing is the same as greeting, which means saying hello and goodbye. This shows that Jacob's family still adheres to Korean traditions.

### **INT. MOBILE HOME - BEFORE DAWN**

**David, Anne, Monica, and Jacob are asleep on the floor, collapsed from the fatigue of the night before.**

Traces of soot remain stained on Jacob's hands and nails.

Soot fingerprints mark Monica's white nightgown.

Above them, Soonja is awake, in a chair, watching them sleep.

(Chung 95)

Sleeping on the floor can also be considered part of traditional Korean beliefs such as Confucianism. The practice was seen as a sign of humility and respect that helped develop good relationships within families while improving posture, relieving back pain, and helping people to rest better at night (Soldat).

This scene shows Anne, David, Jacob, and Monica sleeping together on the floor together in the living room. This shows that they adhere to Korean culture. In Korean culture, sleeping on the floor together is normal. Sleeping together on the floor was seen as a sign of humility and respect that helped develop good relationships within families. In western or

American culture, each family has privacy so they choose to sleep in their own rooms. According to western culture, sharing a room with other people is a violation of privacy.

Even though at the beginning of the film it shows that Jacob and Monica adhere more to Korean culture, at the end of the film it shows Jacob and Monica following American culture.

#### **EXT. FARM - DAY**

**A DIVINER walks the land with a DOWSING STICK in search of water. Jacob, Monica, and Paul follow behind. Jacob carries a STONE.**

**There are rows of plants that have reached the end of season, along with rotting crops that were discarded during harvest.**

**The dowsing stick quivers down. Paul and the dowser step back for Jacob, giving him space to put down the stone.**

PAUL : O.k. mark it. That's where it is!

Jacob doesn't move.

MONICA (to Jacob) : [Go on.]

Upon her words, Jacob marks the ground with the STONE.

It stands like a PILLAR, a monument. (Chung 95-96)

Dowsing is a method to locate underground sources or water using a forked stick, rod, pendulum, or similar device and those who practice it are called water dowsers or water witches. The American Society of

Dowsers says it has about 2,000 members, several of whom are working water witches (Ripka).

In this scene, Jacob asks for help from a diviner to do dowsing. Dowsing is the practice of using a forked stick, rod, pendulum, or other device to locate sources of water or minerals deep underground. Dowsing is a method commonly used by Americans to find underground water. Although at the beginning of the film Jacob does not believe in dowsing and considers dowsing to be completely unreasonable, at the end of the film he believes in dowsing after his plantation fails because it does not get enough water. This shows that Jacob will adopt American or western culture when his own culture is not effective in America.

### **A.3 Element of Spacio-temporal**

The third category embraces spacio-temporal elements. Not time and space themselves but the way they are perceived, understood and interpreted plays a significant role in identity construction. Space could also be perceived in quite different way. For example, the typically Christian understanding of the world is vertically oriented (Petkova 21).

MONICA (V.O.) : [David, it's time to pray..]

INT. DAVID'S ROOM - NIGHT

David is under the covers. Monica's words continue:

**MONICA : [Some kids prayed to see heaven in their dreams, and at night, God let them see it. One of the kids had a bad heart,**

**and when he woke up, he was healed. What if you pray to see heaven while you sleep?]**

**DAVID : [You pray it. You go see heaven.]**

**MONICA : [It's only for kids. (she touches his heart)**

**How about it? Do you want to try?]**

**David looks afraid.**

**SOONJA : [Wah... you say all kinds of messed up things to that kid.]**

Monica laughs, having forgotten Soonja is nearby in her bed.

**MONICA (to David) : [You don't have to pray it. But if you ever do, tell me what you see. I'm so curious.]**

David doesn't respond. Monica wraps up the stethoscope and closes the notebook with blood pressure readings.

**MONICA (CONT'D) : [O.k.] Good night. [Sleep well.] (Chung 40-41)**

In this scene, Monica tells David to pray. Monica said that Korean children who often pray will go to heaven. This is in line with the typically Christian understanding of the world is vertically oriented, but in this scene Monica positions herself as a Korean. This scene shows the presence of spacio-temporal elements. Not time and space themselves but the way they are perceived, understood and interpreted play a significant role in identity construction.

## **B. The Elements of Cultural Identity Reflected in Anne and David as The Second Generation in The *Minari* Movie (2020)**

In this chapter, the study used data in the form of dialogue, monologue, and narration from the *Minari* movie. After analyzing used cultural identity theory by Diana Petkova, the researcher found three elements of cultural identity reflected in Anne and David as the second generation in the *Minari* movie (2020). These elements are elements of material culture, elements of spiritual or mental culture of the community, and element of spacio-temporal.

### **B.1 Element of Material Culture**

The first element of cultural identity embraces the elements of material culture typical of a given cultural group. The element of material culture can be based on the food eaten, clothes worn, houses built or tools used (Petkova 20).

This movie shows Anne taking cereal and David pouring mountain dew into two glasses. This scene also shows that food and drink are David's favorites. In contrast to their parents who often eat Korean food, Anne and David prefer to eat western food such as cereal and mountain dew. Cereal is convenience food. This is in line with the habits of Americans who like convenience food because they have busy lives and don't have a lot of time to prepare food for their families.

LIVING ROOM/KITCHEN - MORNING

Anne and David emerge. The floor is littered with PAPER



AIRPLANES from the night before.

Anne gets CEREAL from the counter.

David pours two cups of MOUNTAIN DEW, smiling.

DAVID (to himself) : My favorite... my favorite...

On TV, a 1980s style news interview of a STORM SURVIVORHUSBAND AND WIFE. (Chung 16)

The original recipe for Mountain Dew was developed way back in the 1940s. It was created in Tennessee by Ally and Barney Hartman, who were already involved in the beverage business, bottling drinks. Initially, the operation was quite small scale, with business mainly sticking to a few towns in Tennessee and Virginia. This all changed when PepsiCo, or the Pepsi-Cola Company, bought the rights to the Mountain Dew soda in 1964. From here, everything changed for the beverage, and Mountain Dew only continued to rise in the following decades (Berry).

Another scene shows David and Anne preparing their breakfast. Anne is cooking pasta, while David wraps a piece of white cheese around a banana. This scene also shows David and Anne drinking mountain dew. Mountain Dew is a carbonated soft drink product from the United States owned by PepsiCo, this is in line with the habits of Americans who like fizzy drinks. Canned pasta and cheese are convenience food. This is in line with the habits of Americans who like convenience food because they have busy lives and don't have a lot of time to prepare food for their families.

INT. MOBILE HOME - DAY

Anne stirs ATOMIC ORANGE CANNED PASTA in a pot.

David wraps a piece of WHITE CHEESE around a BANANA. He eats.

SOONJA : [Looks tasty! Can grandma try?]

Nope - David turns his back on her. Anne pours herself

MOUNTAIN DEW.

DAVID : I want some.

ANNE : No, your drink is there:

The STEAMING CUP OF HERBAL MEDICINE waits for him.

Poor David. Soonja points to the Mountain Dew. (Chung 34-35)

## **B.2 Element of Spiritual or Mental Culture of the Community**

The second category includes the elements of spiritual or mental culture of the community. Individuals identify with symbols, traditions, customs, values and even with behavior and attitudes shared within the cultural community (Petkova 20).

**SOONJA (CONT'D) : [Fine. I'll give you something else. You want to eat this?]**

**MONICA : [Ooh tasty, a chestnut. Go on! He's never had one.]**

**SOONJA : [But... After the plane ride, it's a little too hard. Hang on.]**

**Soonja CHEWS UP THE CHESTNUT. After she does this:**

**SOONJA (CONT'D) : [Eat it.]**

**MONICA : [Mom, you don't have to do it that way.]**

**David just runs out of the room, grabbing the HWATU CARDS.**

**SOONJA : [Because it's too hard.] (Chung 30)**

In this scene, Soonja chews chestnuts for David. This is a common thing for Korean people to do to make it easier for children to eat chestnuts. However, David refused and felt what Soonja did was disgusting. David also felt that he could peel chestnuts himself. Independence is normal in western culture. Therefore, starting from a young age, children are taught to be independent and do their own work. It shows that David and Soonja have different values and traditions even though they are both Korean.

In another scene, David is in Anne's room. He does not want to go back to his room because he has to share a room with Soonja. David said that Soonja smells Korean. In Korea sharing a room with their grandmother is a common thing, but in American culture children do not like sharing their room as Soonja said previously.

**INT. ANNE'S ROOM - NIGHT**

**ANNE : Stop! Stop it! Go to your room!**

**David pushes aside Anne's toys to sleep on her floor. Anne fights him.**

**ANNE (CONT'D) : Go away!**

**Soonja and Monica arrive.**

**MONICA : [David, go to your room.]**

**DAVID : There's a Korea smell!**

**Jacob arrives.**

**ANNE : You've never even been to Korea!**

**DAVID : Grandma smells like Korea.**

**Jacob sees Monica's displeasure.**

**JACOB : You talk about a Grandma smell? [Go get the stick.]**

**David stops and looks wilted.**

JACOB (CONT'D) : [No? Then act properly in front of grandma. ...Go on, sleep.]

David carries his pillow out. Monica seems to appreciate Jacob's intervention. (Chung 33-34)

This scene shows that David adopts western culture and habits more than Korean culture. In Korean culture, sleeping on the floor together is normal. whereas in western or American culture, each family has privacy so they choose to sleep in their own rooms. According to western culture, sharing a room with other people is a violation of privacy.

**BATHROOM - DAY**

**We see the TOILET. David peers at it.**

**He empties his CUP OF HERBAL MEDICINE into the sink.**

**David gets in position with the cup to pee in it.**

DAVID (pinching his cheeks) : Is this a dream? Is this a dream?

(Chung 51)

This scene shows David throwing herbal medicine into the toilet. This herbal medicine is a medicine for David's heart disease which was

brought directly by his grandmother from Korea. Herbal medicine is part of the treatment tradition in Korea. David prefers to undergo treatment in hospital rather than taking herbal medicine. He will only drink herbal medicine when his parents are around, but when he is not with his parents he will throw away the herbal medicine.

In another scene, Anne tells David to change trousers because they are going to a church picnic. Even though their parents (Jacob and Monica) decided not to go to an American church, Anne and David still went to the church. This shows that Anne and David feel comfortable with the people in the church and their environment because they think that they have the same beliefs and attitudes as them.

**ANNE : David, go change! It's time to go!**

**David is wearing oversized polka dot boxers.**

**DAVID : Where?**

**ANNE : Church picnic. Mr. Randy will be here.**

**DAVID : There's no water.**

**ANNE : Doesn't matter go change. [Grandma can you help him change?]**

**SOONJA : [Who cares what a little boy wears?]** (Chung 50-61)

This scene also shows Anne and David are in an American church even without their parents. They listened to the sermon carefully. This scene also shows that indirectly Anne and David consider themselves part of the American church group.

**INT. SANCTUARY - DAY**

**The church ORGAN plays as Brother Roy concludes his sermon.**

**BROTHER ROY : When Jesus comes again, and we're all gathered up, what a glorious day that will be!**

ANNE (whispering to David) : I'm going to call mom.

Anne leaves.

BROTHER ROY : Sit still kids.

David looks at something in his hand.

BROTHER ROY (CONT'D) : But what'll you say when he asks, why is Rick from work, Sue from the bank, why is Earl from the grocery store not with us? Why didn't you share the good news of salvation to these precious people? Boy I wouldn't wanna have that conversation. Would you?

David looks at the HWATU card in his hand. (Chung 71)

This shows that Anne and David have a consciousness of individuals, which is ordered as a group, on the basis of the common elements tradition and values.

**EXT. KOREAN GROCER BACK ALLEYWAY - LATE AFTERNOON**

**The family bows to the owner to say goodbye, and they walk toward the station wagon.**



JACOB (to Monica) : [Did you see? They have so many Korean foods now. This is perfect timing. The owner said that. Soon he will build a bigger store.]

Monica seems guarded. Jacob notices this. (Chung 88-89)

This scene shows the Jacob family, namely Jacob, Monica, Anne, and David bowing to the Korean Grocer owner when they are going home. Giving a bow is a form of farewell because at that time they will be returning home from Korean Grocer. In Korea bowing is the same as greeting, which means saying hello and goodbye (Rickss). This shows that Jacob's family still adheres to Korean traditions.

Another scene shows Anne, David, Jacob, and Monica sleeping together on the floor together in the living room. This shows that they adhere to Korean culture. In Korean culture, sleeping on the floor together is normal. Sleeping together on the floor was seen as a sign of humility and respect that helped develop good relationships within families (Soldat). In western or American culture, each family has privacy so they choose to sleep in their own rooms. According to western culture, sharing a room with other people is a violation of privacy.

INT. MOBILE HOME - BEFORE DAWN

**David, Anne, Monica, and Jacob are asleep on the floor,  
collapsed from the fatigue of the night before.**

Traces of soot remain stained on Jacob's hands and nails.

Soot fingerprints mark Monica's white nightgown.

Above them, Soonja is awake, in a chair, watching them sleep.

(Chung 96)

### **B.3 Element of Spacio-temporal**

The third category embraces spacio-temporal elements. Not time and space themselves but the way they are perceived, understood and interpreted plays a significant role in identity construction. Space could also be perceived in quite different way. For example, the typically Christian understanding of the world is vertically oriented (Petkova 21).

This movie shows David believing Monica's words that people who pray will see heaven and people who don't pray will go to hell. This scene also shows that David is afraid of going to hell.

**DAVID'S ROOM – NIGHT**

A THUNDERSTORM brews outside. Lightning illuminates the clothing dresser momentarily.

**David is in bed, rubbing the spot over his heart.**

**SOONJA : [What are you doing?]**

**David hurriedly turns and pretends to sleep.**

**SOONJA (CONT'D) : [Why aren't you sleeping? Hmm? What's the matter?]**

**DAVID : [Mom said if I pray I can see heaven in my sleep.]**

**SOONJA : [...Ah, those kids who saw heaven?**

**(upon no answer) Are you scared?**

**(he remains silent)**

**If you're scared, don't pray. It's nonsense, you don't have to go see heaven.]**

**DAVID : [But I prayed it! Grandma I prayed it, and now I don't wanna go!]**

**SOONJA : [It's o.k. It's o.k. then pray,] Oh my God! Oh my God, [heaven] no thank you!**

**DAVID : [But Grandma... then I would go to hell!]** (Chung 68)

This is in line with the typically Christian understanding of the world is vertically oriented. This scene shows the presence of spacio-temporal elements. Not time and space themselves but the way they are perceived, understood and interpreted play a significant role in identity construction.

Based on the data obtained, Anne and David as the second generation in the *Minari* movie (2020) tend to adopt American culture. Meanwhile, Jacob and Monica as the first generation in the *Minari* movie (2020) tend to adopt Korean culture. This shows that the first generation and second generation of immigrants can have different cultural identities.

## CHAPTER V

### CONCLUSION AND SUGGESTION

The final chapter of this study consists of conclusions and suggestion. This chapter presents the conclusion derived from the problem formulations described in Chapter Four, together with suggestions offered by the researcher for future researchers. The discussion of each part is presented below.

#### A. Conclusion

After analyzing the elements of cultural identity reflected in the first generation and the second generation in the *Minari* movie (2020), finally the researcher arrives to a conclusion. In this chapter, the conclusion of the problem formulations that have been discussed in chapter four are presented. The two problem formulations in this study were analyzed using cultural identity theory by Diana Petkova.

The study found three (3) elements of cultural identity reflected in the first generation and second generation in the *Minari* movie (2020), including elements of material culture, elements of spiritual or mental culture of the community, and elements of spacio-temporal. As the first generation, Jacob and Monica adopt more Korean culture. Examples of the elements of material culture depicted in Jacob and Monica are those who still eat Korean food. In addition, they also still use water dipper even though they live in America where people often use showers when bathing. Meanwhile, the elements of spiritual or mental culture of the community that are depicted in Jacob and Monica are when Jacob

started farming he did not believe in the dowsing method that is widely practiced by Americans. In their daily lives they also apply Korean traditions such as those who still believe in Korean herbal medicine and bowing when saying goodbye to someone. An example of spacio-temporal elements depicted in the first generation is when Monica asks David to pray before going to bed. Monica said that Korean children who often pray will go to heaven. This is in line with the typically Christian understanding of the world is vertically oriented, but in this scene Monica positions herself as a Korean.

This is shown by their daily lives which still follow Korean values and traditions, starting from food, tools used, and their mindset. However, at the end of the movie shows Jacob and Monica who eventually follow American traditions. At the beginning of the movie, Jacob and Monica do not use the dowsing method to start their Korean vegetable garden. However, in the end their garden fails, so they end up using the dowsing method which is part of American culture. Jacob and Monica still adopt Korean values and traditions, but when it does not work well in America, they will follow American values and traditions as a form of adaptation. Therefore, it can be concluded that the cultural identity of Jacob and Monica as the first generation in the *Minari* movie (2020) is Korean culture.

In contrast to their parents, Anne and David as the second generation adopt more American values and traditions. An example of the elements of material culture depicted in Anne and David can be seen from their eating style. They prefer western foods such as cereal, pasta and mountain dew. Meanwhile, an

example of the elements of spiritual or mental culture of the community that are depicted in Anne and David can be seen when Anne and David do not want to share a room. In Korean culture, sharing a room is a common thing. In American culture, each family has privacy so they choose to sleep in their own rooms. An example of spacio-temporal elements depicted in the second generation is when David believing Monica's words that people who pray will see heaven and people who don't pray will go to hell.

In daily life, Anne and David blend in more easily with native Americans because of their similar mindsets. Anne and David are independent children like most other American children. Even though Anne and David follow more American values and culture, when they are with their parents, they will follow Korean values and culture. However, it can be concluded that the cultural identity of Anne and David as the second generation in the *Minari* movie (2020) is American culture because of their tendency to follow American culture.

## **B. Suggestion**

Based on the conclusion described above, the contents of the *Minari* movie (2020) are very interesting for those who like learning about diaspora. The researcher suggests that future researchers can analyze the *Minari* movie (2020) using cultural identity and diaspora theory by Stuart Hall. Moreover, the *Minari* movie (2020) still offers many aspects of literature that have not been explored yet. Therefore, it is recommended for further researchers to analyze other aspects



that appear in the movie, such as culture shock, cultural clashes, and other theories related to immigrants, especially Korean immigrants in America.



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