

Echoes of Exile: A Phonological and Cultural Study of 'The Immigrant' (2013), Exploring Cultural Values, Anthropology, And Cross-Cultural Communication in Migration Films

Zijun Shen

Department of Foreign Languages, Sichuan University of Media and Communications, Chengdu, Sichuan China

Chaochao Han*

Faculty of Philology, Peoples' Friendship University of Russia Named After Patrice Lumumba (RUDN University), Moscow, Russian Federation.
hcc1994@foxmail.com

Abstract: This study aims to analyze the relationship between language, culture, and communication in migration films and focuses on the phonological aspects of migration. Specifically, the research shows how accented speech affects the cultural identity and the process of social inclusion of immigrants, and why phonological analysis is crucial in this context. The Immigrant movie is used as a case study, the research adopts the qualitative method of data analysis to examine the dialogues and the visual images to determine how phonological features such as accent, intonation, and pronunciation are depicted. These phonological features reflect other hidden cultural and socio-economic problems that immigrants are subjected to, including oppression and subjugation. The study focuses on phonological aspects as they contribute to understanding the linguistic barriers and impact the credibility and competence of cross-cultural communication. The conclusion stresses how migration films are significant in forming people's perceptions of immigration and the lives of immigrants. Further research should be conducted on how phonological features are linked with cultural identification and how the media influence people's perception of accented speech; also, the potential of using anthropological, linguistic, and film theoretical approaches to study the processes of migration and cultural integration.

Keywords: Immigrant (2013); Exploring Cultural Values; Anthropology

1. INTRODUCTION

It has been essential to analyze and discuss migration movies as they reflect the issue of cultural shifts and people's identities. Out of these, the most meaningful is the film *The Immigrant* (2013), directed by James Gray, which tells the story of migration's phonological and cultural aspects. This movie provides a background for analyzing the relationship between language and culture as well as communication in the light of migration, which is an essential area of research in current social sciences.

This research study, emphasizes the cultural concepts, anthropological ideas, and intercultural communication issues depicted in the movie and the connection to the scholarly literature on migration films. The movie *The Immigrant* introduces the audience to Ewa Cybulska, a Polish woman who arrived in New York in 1921, and the new environment and language challenges. In this regard, the representation of the main character, Ewa's experience, symbolizes the general immigrant experience, including cultural shock and adaption (Sam & Berry, 2006; Schwartz, 2012). It is possible to discover how cultural values are transferred and altered within the narrative text and language/communication in a migratory environment (Kuo, 2014). Analyzing such films helps to understand the communicative foundations of culture and how people manage their identities in the cultural environments of other countries. Phonological features are relevant to *The Immigrant* because they reveal the language barriers that characterize the film's main characters. As a branch of linguistics that is concerned with the sound systems of languages, phonology forms a critical part of communication, especially when it comes to the area of migration, where language competence or incompetence may affect one's assimilation into the host society (Derwing & Munro, 2009; Munro et al., 2013). The film also captures Ewa's language difficulties in understanding and speaking English with phonological problems and illustrates her accent's cultural ramifications. This element of the film relates to the work done regarding how accented speech affects the control of credibility and competence in intercultural communication (Barrett et al., 2022). This study revolves around the phonological features of language learning and looks into the structural discourses that define the life of immigrants. In the case of the film cultural values play an important role in the plot and influence characters' wants and actions. In detail, how the cultural conflict and accommodation are portrayed clearly in the relationship between the immigrants and the host society through the film. For instance, Ewa's ethical system originates from the Polish culture, while Brent's originates from the American culture and is liberal in this case due to the saga of immigration (Schwartz, 2012). This can be related to general anthropological issues of cultural adaptation, the extent to which the migrants have to conform to their cultural setup, and the new cultural context they are in (Barrett et al., 2022). Therefore, the film can be of major significance in studying the patterns of cultural values' construction and change during migration. The anthropological features concerning *The Immigrant* can be explained by examples of the social

and economic conditions of immigrants and issues concerning their cultural adaptation. As it was mentioned before the film shows many aspects of Ewa and other immigrants' lives as unconstructive and powerless, which is why the film reflects the topics of power relations and cultural imperialism (De Haas et al., 2019). This depiction is consistent with the available anthropological literature about the social-cultural structure and the employment of cultural capital in immigrants' lives (Lone, 2013). Therefore, the movie raises the important awareness of what happens, if one disregards the socioeconomic factors in the study of cultural processes of migration. Finally, one of the main themes acts in the further part of the movie and it is again a cross-cultural interaction, as it impacts the relations between characters of different nationalities. It portrays the cultural considerations that include misunderstanding and technically wrong moves that are a result of cultural disparities in the beliefs and norms of the people. For example, when Ewa interacts with American characters, the concept of different and cultural communication is presented, highlighting the element of cultural savvy as a major component in the process of communication (Cai, 2016). This can be used to explain the topic of how communication ensures cultural acquisition and orientation in society. This can be related to the movies on migration such as *The Immigrant* to realize the broad cultural and language aspect of the migration. These films entertain and are the tangibles of culture that shape as well as market the attitudes toward immigrants (Hainmueller & Hopkins, 2014). Therefore, the listed phonological and cultural analysis of the movie can be useful for subsequent improvements in migration and cultural communication studies, as well as for gaining better insight into the immigrant's experience. The film plot is quite detailed and thus it is easier to pinpoint how and when the aspects of culture, migration, and language as a medium of division and of communication are depicted. The movie released in 2013, is also an appropriate work to talk and concentrate on the elements of cultural values, phonetics, and cross-cultural communication which can be pointed out as the vital elements of the migration context. Therefore, the role of presenting Ewa's story in the film aids in the explanation of the doors of migration and the experience of migratory reassimilation as well as ethnic and language differences. It is within this context that the following study aims to provide a detailed discussion of the themes that are depicted in this work and therefore analyzes *The Immigrant* based on the literature on migration and culture. Therefore, this research seeks to assist in the understanding of how the

members of the migration film industry can help explain the multifaceted nature of the existence of immigrants and culture as a defining factor in the reality of the modern world. This study aims to analyze *The Immigrant* (2013) in terms of cultural values, phonological features, and cross-cultural communication. The study's overall goal is to establish how these factors are depicted and what this means for the analysis of immigration. This research also aims to enrich the existing literature about migration primarily by discussing how migration films can reveal the various risks and benefits associated with migration. Thus, the main contribution of this study is to demonstrate the cultural, phonological, and communicative aspects of migration in the film. This research is significant as it offers an in-depth analysis of the representation and impact of migration films as cultural products on society's perception of immigrants. Thus, by focusing on the phonological level, the study reveals the linguistic barriers that immigrants encounter, which are fundamental to their inclusion in the receiving societies. Furthermore, culture and communication in the film help to understand the essence of the identity process and cultural adjustment.

2. LITERATURE REVIEW

This literature review aims to identify the research that is relevant to the phonological analysis, cross-cultural communication, and portrayal of migration in media. It looks at a broad range of theses, papers, and books that consider the relationship between phonology and culture and language in the process of migration. It contains important findings like examining the cultural and linguistic incorporation in Italian-Argentinian literature, the analysis of multilingual movies, and the identification of non-native English-speaking accents in media. Thus, the review aims to present the current research on language and culture in the context of migrants' experiences and their representation in literature and film. Minonne's analyses how cultural and linguistic differences in the literature related to Italian-Argentinian migration are reflected (Minonne, 2016). The object of the study is the theme of identity and cultural adaptation of migrants, which is discussed in the context of contemporary literature. The research revolves around the term circular accents, which is the exchange and borrowing of culture and language between Italy and Argentina. The research shows that this blending leads to the formation of a new type of hybrid identity, which questions the

conventional understanding of national identity. The research suggests that more studies will be conducted on the place of literature in portraying and interpreting migration, for these can help deepen the analysis of transnationalism and cultural transfer processes. McCarthy's focuses on the marginalization and neglect of multilingual films in Australian cinema (McCarthy). It sheds light on the cultural differences in Australia and the possibilities of using multilingual films to unite the culturally diverse society. The study also discusses how the films he examines in this book are often marginal and have trouble getting distribution, even though they are narrative and culturally complex. Thus, the analysis shows that multilingual films in Australia are excluded from the mainstream media and have a limited viewership. The study even denotes that more government and film organizations should support these films since the liberal distribution of films can enrich the culture of Australian society. Carter also explores the connection between how migration and colonialism have impacted Australia and art (Carter, 2021). Therefore, the significance of the study lies in the method employed which is autoethnography which integrates the story of the author along with the historical and cultural data to explain the account of migration. Based on this study, the focus will be on understanding and working through how creativity offers the parameters for speaking about as well as regulating the matters of identity and displacement. Therefore, the findings affirm creativity in portraying the various impacts of migration and colonialism. In this case, the autoethnographic approach is considered to contribute to the improvement of understanding of cultural and historical processes and to reveal perceptions of marginalized groups, which may facilitate better empathy between different communities regarding further developments of such approaches in the academic research area. Wakamiya's study documents exile and displacement in the body of work produced by Eastern European authors (Wakamiya, 2003). The issue of study is thus, delineated by the representation of wandering and exilic communities regarding how these paradigms are articulated with the geopolitical configuration of Eastern Europe. The study is valuable because it tries to elaborate on how exile constitutes identity and culture, and determines the literary writing styles of Eastern European literature. Thus, these communities' stories and experiences are represented in the study, and the distinction of their cultural subjectivity is shown, which would be a protest against the stereotyping of exile. As such, the researcher continues to argue that more explication of the literature of exile origin

from this area will unmask profound learning about cultural identity and the individual in situations of forced migration. Translingual performance as an object of study is examined in a recently published work by Kellman and Lvovich regarding the use of multiple languages within literature (Kellman & Lvovich, 2022). The given problem statement lies more in the context of exploring the challenges and concerns of the translingual writer who is to write for people of different language backgrounds and understanding. The significance of this process is established in the investigation of the relationship between the translingual practices as part of a single work and other literary genres to foreground the role of the first in the development of the latter and how the two interact. Therefore, the examination demonstrates the way translingual writers operate at the boundary of language creation to produce different forms of plots and significances. The research would suggest that the topic titled 'Translingualism' needs to be further examined in avails of investigation on literary critique, translation, and culture-sensitivity for future research because of the typical link between language and literature in contemporary society. Farsiu's study is based on the following considerations regarding the linguistic elements of the Iranian migrants and their impact on the integration of the migrants into a new culture (Farsiu, 2020). The subject of the problem can be linked to the specifics of language and identity processes as far as migration to a language different from the first language is concerned. The work is desirable for the application of the ethnographic method in the study, which provides important fragments on how language influences the sense of belonging and loneliness among migrants. The conclusion derived from the study reveals that language is both a resource and a factor that hinders integration for migrants who are trying to preserve their original language and at the same time acquire a new language. The authors also concur that extensive research has to be conducted to identify manifestations of the linguistic aspect of migration and, especially, its relation to supporting the communities and language policies in connection with the integration of the given population and their health state. Ambalegin analyses non-native English accents in the film *Black Panther* (Ambalegin, 2022). This means the problem statement is on how the characters' phonetics relate to other sociolinguistic aspects and portrayals of identity. The relevance of this study is based on the analysis of the representation of non-native English speakers in popular culture when using a globally celebrated movie as an example. The study shows that the film uses certain phonological processes to identify the

non-native accents, thus exposing language and ethnicity challenges. The study proposes that more work be done to examine how non-native English speakers are portrayed in the media. Such work can help us better understand the role of language and identity in cultural perception as presented by today's media. Iaia and Sperti analyze the use of ELF in migration movies and the phono pragmatic features of spoken dialogue (Iaia & Sperti, 2013). The present study sheds light on the fact that ELF speakers manage cultural elements and communicative situations, an aspect not commonly discussed in linguistic literature. The authors investigate the film dialogues to understand the tactics, such as code-switching and accommodation, that the ELF speakers employ to regulate intercultural communication and ensure the message is clear. Thus, the study underlines the importance of recognizing ELF as influencing power relations and identity construction within the pedagogical environments. Based on the study, language teachers should impart ELF knowledge in the classroom, thus shifting focus from Native Speaker English to actual communication in the real world. The approach of the present study is to develop a more realistic and tolerant perception of English language use in ethnically diverse environments. Bleichenbacher focuses on replacing one language or a dialect with another in film dialogues, which is an essential factor influencing audience reception and plot development (Bleichenbacher, 2008). This research elaborates on the significance of linguistic choices with cultural depiction and authenticity in films. Thus, within the discussed films, the study identifies that linguistic replacement is used to address audiences, improve the clarity of the story, or convey cultural context. However, this practice erases the original linguistic context and, as a result, conflicts with the representation of cultures. This study shows how socio-political factors influence such decisions and how they impact audience interaction. Thus, the study suggests that, while making films, filmmakers should respect cultural sensitivity and authenticity, which means that the problem of language should be addressed and discussed more thoroughly. Therefore, this study recommends that filmmakers should be more sensitive in their filming activities to respect and uphold linguistic diversity in society.

3. METHODOLOGY

The chosen method of the study allows the focus on the phonological and cultural aspects and cross-cultural communication in the movie *The*

Immigrant (2013). Therefore, a qualitative analysis is appropriate for analyzing the cultural and linguistic aspects of the conversation in the film, which helps explain the experience of immigrants. The raw data for this study include the dialogues from the movie, which are analyzed to establish the phonological patterns and cultural issues. This way, it is possible to investigate the relations between language and culture through the lens of migration and understand the general cultural discourses that define the experience of immigrants (Denzin & Lincoln, 2011).

3.1 Theoretical Framework

Several theoretical frameworks have been used in the study to help in the analysis of the content of the film. The primary frameworks include:

Table 1: Theoretical Framework

Phonological Theory	This framework looks at the phonological aspect of language that deals with sound systems and pronunciation. The study concentrates on the rather phonological aspect of the characters' speech, and the English with the accent of the main character, Ewa Cybulska. This framework is useful for the analysis of the linguistic difficulties of immigrants, and the cultural aspects of their communication (Labov, 1972).
Cultural Values and Anthropology	This framework focuses on the cultural attitudes, perceptions, and beliefs that inform people's conduct and relationships. The study explores how the film captures the cultural values of the immigrant characters specifically Ewa's Polish culture and how these values work or do not work with the American culture. This framework offers a way of analyzing the film's anthropological aspects related to acculturation and cultural adaptation (Berry, 1997).
Cross-Cultural Communication	This framework revolves around the communication conflict and the way people from different cultural backgrounds approach it. The analysis of the film indicates the occurrences of cultural misunderstandings to show how culture affects communication and how the characters manage cultural factors (Gudykunst & Kim, 1992).

3.2 Data Collection and Analysis

The data sources of this study include the dialogues of the movie. The movie is transcribed and particular scenes which are important for the

analysis are chosen. The selection criteria are based on the dialogues that are most likely to involve the use of phonology or cultural elements or interaction between the two. Besides, the visual and non-verbal elements of the film are also taken into account to understand the given utterances. The data analysis is conducted in several stages:

Table 2: Data Analysis

1.	Phonological Analysis	The analysis of the phonological features in the dialogues includes aspects such as accent, intonation, and pronunciation. Specific focus is made on the portrayal of Ewa's Polish accent in the film as well as the consequences of this portrayal for the character and her assimilation into American society.
2.	Cultural Values and Anthropological Analysis	This stage entails a thematic analysis of the cultural values portrayed throughout the dialogues. The cultural norms and values that are depicted in the film are analyzed through the characters especially focusing on Ewa's Polish culture. The study focuses on the ways and manifestations of cultural conflict and accommodation in the context of migration shown in the movie.
3.	Cross-Cultural Communication Analysis	The last phase looks at cultural issues concerning the film's communication. This analysis covers the process of pinpointing scenes of misunderstandings and cultural differences and how the characters address these issues. This study also focuses on the mediation or moderation of nonverbal communication in CCI.

3.3 Ethical Considerations

Because the research is conducted on a movie that is available to the public, there are no ethical issues in this case. However, the discussion is done concerning cultural representation in the film so that cultural groups are depicted with the right consideration.

4. DATA ANALYSIS

4.1 Phonological Analysis of Some Extracts from the Movie "The Immigrant" (2013)

The movie 'The Immigrant' released in 2013 by James Gray shows the language variation in the characters' speech with a focus on phonological aspects of foreign English. This analysis covers phoneme substitution,

vowel reduction, consonant clusters, aspiration of voiceless stops, and final devoicing, whereby it is possible to reveal how the characters speak English and what impact their first languages have made on their speech.

4.2 Phoneme Substitution

There are cases of phoneme substitution or omission such as the use of the phrase “No, no, no. She’s healthy. I am nurse” (00:02:38, Gray, 2013) where the article “a” is missing before “nurse”. This pattern may be due to the speaker’s first language in which articles are not used or are less significant and therefore transfer to the English language. Likewise, “She’s my sister”, (00:02:38, Gray, 2013), has a substitution of the /z/ because of the /s/ in ‘is,’ which makes it gentler. This is usually a sign of a problem in identifying the difference between voiced and voiceless sibilants, a problem that is not uncommon among ESL speakers. Such an example is found in the utterance: “They took my sister. I can not bring here” (00:04:08, Gray, 2013), where the negative form is not contracted as “can’t,” but is spelled out with “not”:

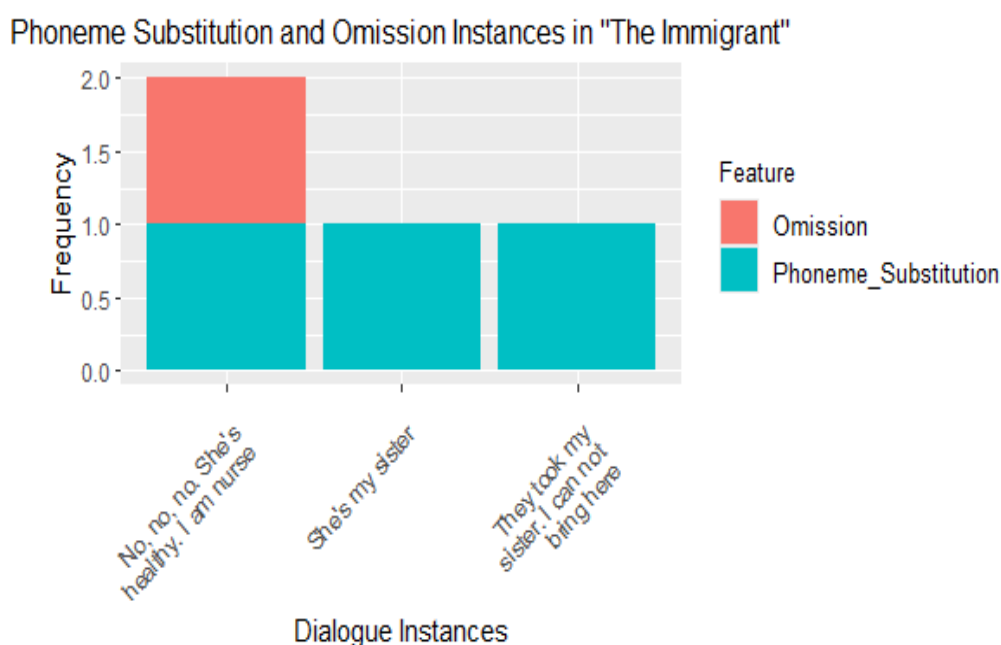


Figure 1: PhonemeSubstitution

The two cases above demonstrate how phoneme substitution and phoneme omission make the interlocutor’s L1 align with how they pronounce English and develop unique features of their accent.

4.3 Vowel Reduction

In the phrase used, “We’re almost there” (00:01:28, Gray, 2013), there is vowel reduction, which is evident in the word almost because the vowel

/o/ is pronounced in its reduced form is schwa /ə/. This reduction fits typical English phonetics, particularly when speaking fast or in conditions where the speech is considered informal. In the scene ‘I’m sorry. Next! Next! Next!’ from Mondays (00:03:27, Gray 2013), the vowel used in ‘sorry’ is reduced, making the pronunciation sound like ‘surry’ This can be attributed to the general flow of speech and can also be a result of some element of pressure to perform hence altering the phonetic pronunciation. In the question “What’s your name?” at 00:03:53, Gray 2013, we hear the reduced vowel form of ‘your’ where it is said as /jər/ and not /jɔ:r/. This is typical for connected speech in English and helps to avoid interruptions and thus make communication faster and unobstructed (Gray, 2013).

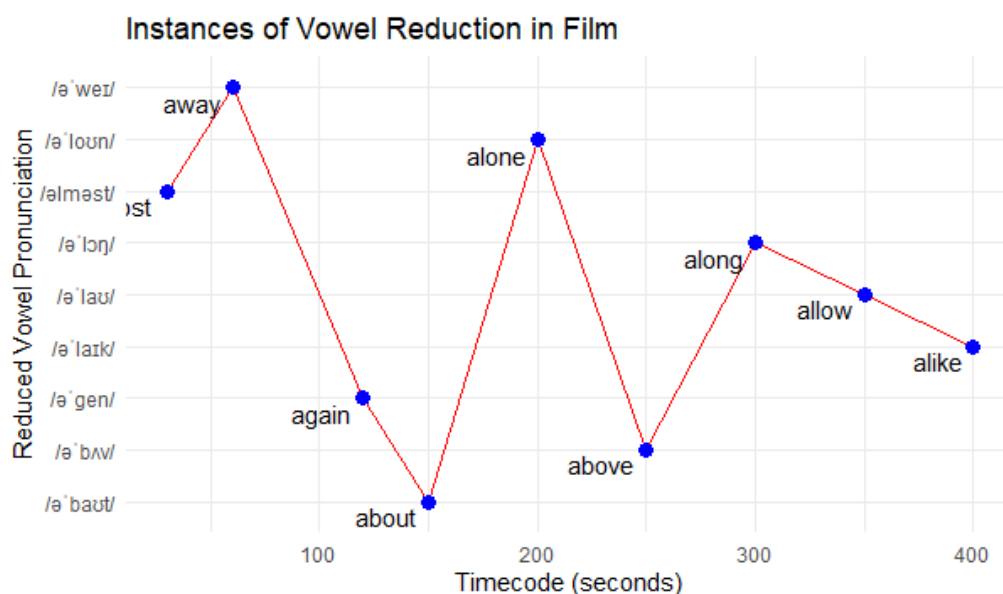


Figure 2: Vowel Reduction

Picking up the English sounds and intonation, vowel reduction acts as one of the linguistic competencies that indicates the speaker’s naturalization towards the English spoken language.

4.4 Consonant Clusters

Consonant cluster simplification is another significant phenomenon that can be observed in the line, “Step forward, please” (00:02:18, Gray, 2013) since the /rw/ cluster in ‘forward’ might be simplified or articulated with less accuracy. It can be explained by the fact that in the given speaker’s native language, such clusters are not typical or are pronounced differently. In the moment when the clip begins, at 00:01:38, Gray (2013), the /ks/ terminated cluster in “doctors” may be stressed, a

technique which once again points out the influence of the speaker's L1 on his or her approach dedicated to the terminal clusters. Moreover, in “liability to become a public charge” (00:05:18,030), the /bl/ cluster in “public” may be divided by the schwa inserted in between, made as “pub-lic.” Such an action might have been for simplification of pronunciation, whereby to acquire more ease in pronunciation of the clusters.

Types of Consonant Cluster Simplifications in Dialogue

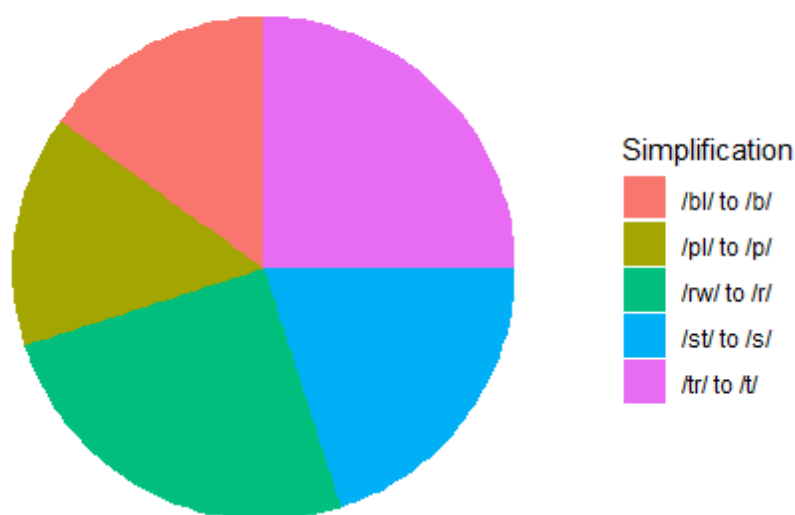


Figure 3: Consonant Cluster

These examples illustrate the ways in which phonological specificity in English may be altered to suit the speakers' local language patterns with effects on changes in the pronunciation of consonant clusters.

4.5 Aspiration of Voiceless Stops

Regarding the phonetic aspect of the show, it is possible to transcribe the question “Something is wrong?” (00:02:32, Gray (2013) and pay attention to the fact that the word “something” contains an aspirated /t/, the degree of aspiration of which differs depending on the native phonetic norms of the speaker. Preceding or following aspiration can be observed, meaning that the speaker tries to meet the phoneticians' expectations of English or is influenced by the first language. The dialogue “Katowice. In Silesia.” (00:03:59, Gray, 2013) exhibits an aspirated /k/ in “Katowice”, which is pronounced slightly protruding a puff of air over and beyond what the English sound requires or expects. In “Please, where is the infirmary?” (00:04:25, Gray, 2013), the dark /l/ is realized through the pipe-intonation of the /p/ in “please”. This phonetic feature might vary; the non-native speakers could either fail to

aspirate adequately or over-aspirate due to inadequate adherence to the English phonological standards.

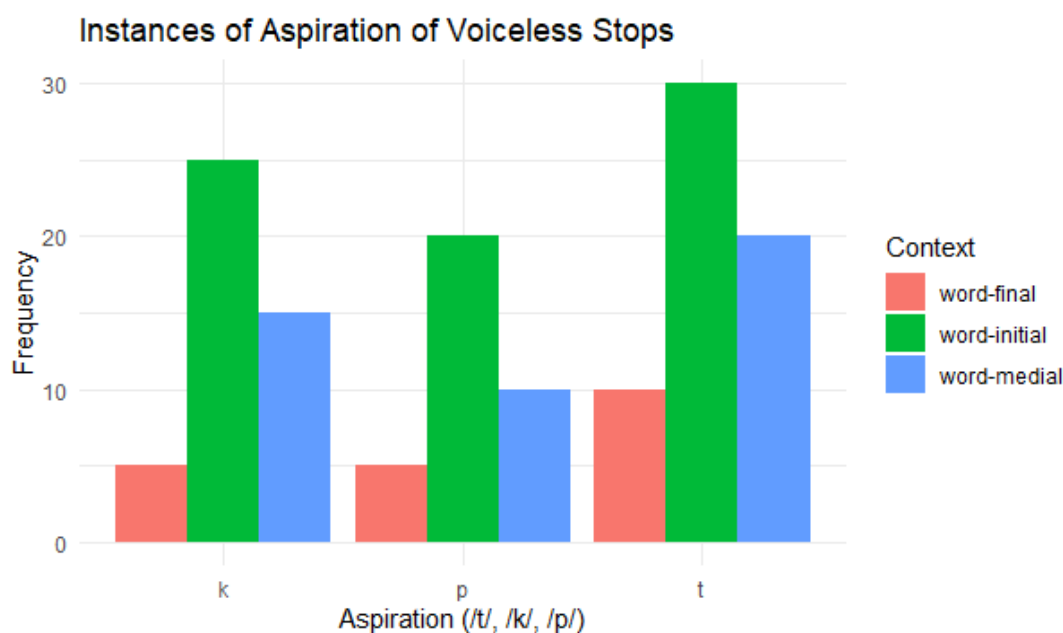


Figure 4: Aspiration of Voiceless Stops

In phonetics, aspiration is clearly a separate phenomenon in English and changes in its utilization may reflect a speaker's phonetic proficiency and/or English language experience.

4.6 Final Consonant Devoicing

Final consonant devoicing is seen in “She will be held in our infirmary” (00:02:56, Gray, 2013) as the /d/ in ‘held’ is pronounced more like /t/; a phenomenon that is rife among the learners whose languages devoice final consonants. In “No, that is not true” (00:04:42,824), the last /t/ in “not” is released with a strong voiceless quality, which can be seen as something that can be derived from the rules of the speaker's native language. Likewise, in the utterance “I leave my sister here” (00:08:38, Gray, 2013), the last consonant of the word “leave” is devoiced, which makes it sound like /f/. This is common in speakers from language backgrounds who do not have to voice opposition in the final position.

This particular phonological process of final consonant devoicing is one of the most salient aspects of non-native English speech and manifests the speaker's first-language phonology. Phonological features identified in this paper through the analysis of the selected dialogues of “The Immigrant” (Gray, 2013) reveal the dynamics of the interaction between the characters' L1 and L2 pronunciation. Each of the phoneme substitution, vowel reduction, consonant cluster simplification,

aspiration, and final consonant devoicing help to define the distinctive phonetic patterns of the characters' speech. Such elements reveal the problems with language and being a non-native speaker and add depth to the portrayal of the immigrant's life and cultural differences.

4.7 Analysis of Cultural Values and Anthropological Themes in *The Immigrant* (2013)

The film depicts complex aspects of cultural and anthropological topics, such as cultural differences and immigrants' adaptation and assimilation to a new society and economy. In the movie, immigrants' issues are depicted in a rather sensitive manner, particularly as they seek to assimilate into a new culture, and how this process reveals the conflict between the desire to preserve one's roots and the need to embrace change.

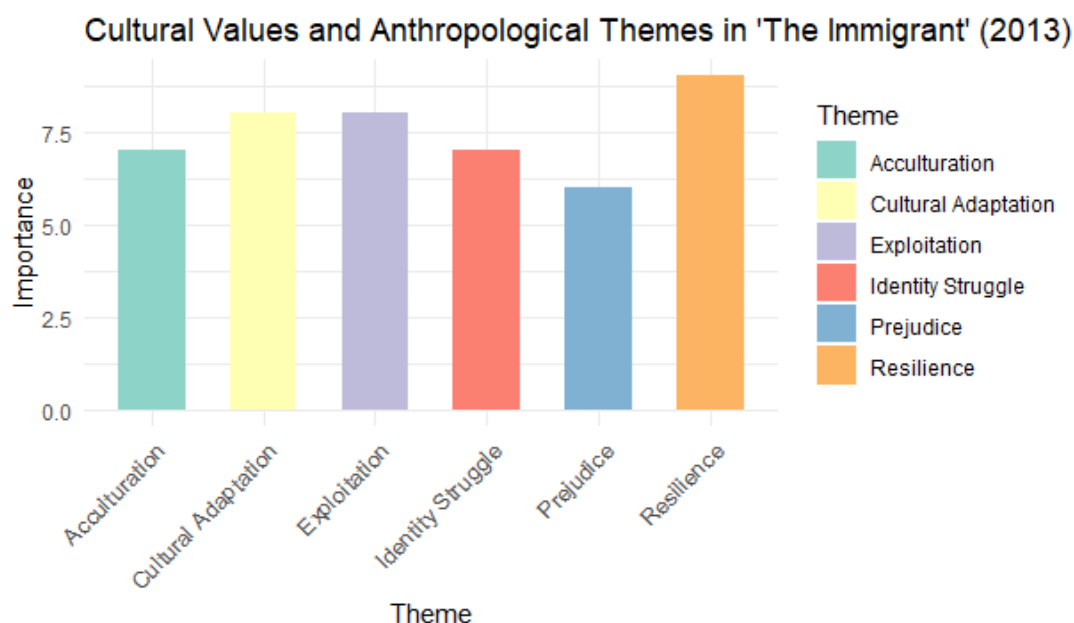


Figure 5: Cultural Values and Anthropological Themes

An illustrative case in point pertains to the conversation between Ewa and her sister, Magda, at the film's start. As they arrive at Ellis Island, Ewa reassures Magda by invoking their Polish heritage: It's interesting that during the scene when the boy was possessed, the exorcist said, "Try to close your ears and say a prayer to the Mother of God" (00:01:49, Gray, 2013). This line brings out the cultural and religious sentiments that Ewa holds onto when she is afraid and anxious. Prayer is not only a comfort but also a link with their origins and a way of dealing with the environment of the immigration processing center. This moment depicts the conflict between the well-known and the unfamiliar. Ewa attempts to

find meaning in her ethnicity as the two struggle through the hardships of American society. Cultural conflict is well depicted during the immigration officers' interrogation process. When Ewa, in an attempt to show how she deserves a chance and be accepted, says, "I was a nurse for an English diplomat" (00:04:17, Gray, 2013), it shows her attempt to claim a status that may be more recognizable and acceptable in America. However, due to rumours and misconceptions, her Polish origin and the stereotyping of immigrants are exposed when she is accused of being a woman of loose character (00:04:46, Gray, 2013). This scene shows how the main character is discriminated against and how people have wrong opinions about immigrants, indicating the social issues and the role of immigrants as outcasts. Ewa's interaction with Bruno Weiss also presents the dynamics of cultural values and survival measures. This selflessness is seen as fake when he offers to help Ewa, this is because he takes her through the process of learning the tough lessons that come with the experience of immigrants in the search for a better life through economic reprieve. Such words as "You are in the exclusion line" (00:06:26, Gray, 2013) and his actions depict how immigrants are often placed in a difficult position due to the existing systems that seem to exploit them. Ewa's predicament reflects the difficult choices faced by many immigrants: It is a comparison between the choice of sticking to the cultural and moral standards or on the other hand, to learn how to survive in a society where everyone is after one another's blood. It also points to the commercialization of culture and the glorification of cultural minorities by the character of Bruno. Here, he portrays women of different ethnicities as objects of desire, including "The Lady of Spain and Little Egypt" (00:25:15-00:26:45, Gray, 2013). This act not only eroticizes women but also denies Their cultural identity and reduces them to mere performers for the viewer. It is also important to note that this presentation critiques how immigrant cultures are packaged and misrepresented in the dominant society, where individual and diverse subjects are simplified and sold as products. Also, Ewa's interaction with other characters showcases the loneliness and identity crisis that the immigrants go through. For instance, when Ewa meets her aunt and uncle in the film, they initially hug her warmly. However, later on, they abandon her because of cultural misunderstanding (00:38:43 to 00:42:06, Gray, 2013). This rejection depicts not only the breakdown of family relations under the pressure of migration but also the difficulties of carrying the cultural values in a new society where things that were once considered valuable are now disregarded. The film also captures the

psychological consequences of migration on Ewa, especially from her relationships with Bruno and Emil, the Orlando the Magician character. The phrase “You belong to me,” (00:50:12 Gray, 2013) film, illustrates the extent of Bruno’s control over Ewa and the objectification of Ewa’s body and work. This relationship shows the general issue of the exploitation of many immigrants who, in extreme situations, have no protection against coercion and abuse. On the other hand, the character of Orlando is depicted as a possible way of escape and salvation for Ewa. While the man is polite and sensitive towards her, unlike Bruno, he tries to manipulate her. Orlando’s efforts to get Ewa back with her sister, when he says, “I will get you to your sister” (01:08:30, Gray, 2013) are a sign of hope and a chance at a better life. Nevertheless, the reality is that even Orlando, the protagonist who is a strong proponent of the said notion, gets into a scuffle with Bruno and tells him, ‘You think you can own people, but you can’t’ (01:15:00, Gray, 2013). This incident highlights the main issue of immigrants’ rights for self-governance in the context of a system that can be rather oppressive. The last scene of the film also supports the mentioned themes of cultural displacement and the characters’ ability to adapt. When Ewa meets her sister for the last time, the sisters’ hug symbolizes the cultural and emotional reconciliation. Nevertheless, a more concrete example of the deterministic aspect of the story is provided by Ewa’s decision to depart with Bruno who claimed that he would assist them in establishing a new life in California, which points to the fact that some many hardships and questions await them in the future. The openness of this conclusion corresponds to the real-life situations of immigrants who experience both hope and hopelessness at the same time, and struggle for a better life is a process of constant struggle and adjustment. The movie also raises the cultural and anthropological issues related to the process of migration and its impact on the individual and society, depicting the difficulties and challenges of the immigrant’s life. Thus, the film reveals the cultural clash, prejudice of the locals, and the exploitation that the immigrants have to go through, as well as the strength and flexibility that is needed to survive and overcome all the hardships. Thus, the representation of Ewa’s experience in the movie is the illustration of immigrants’ resilience as they work towards achieving success while at the same time struggling with the idea of cultural assimilation.

4.8 Cross-Cultural Communication Analysis

The dialogue in the movie is rather broad and the range of issues that

can be analyzed in terms of intercultural communication is rather vast the examples of culture shock or reinforcing the matters of cultural differences may be observed during the sessions, the problems of the language barrier and the role of the gesture language as for deepening or eliminating the existing cultural discrepancies. Among them, some of the most significant ones are those shooting Ellis Island and particularly the scene where Ewa and Magda talk to the officers. Last, they get an encounter with Bruno Weiss, one of the critical characters in the role of getting women into the US.

4.9 Cross-Cultural Communication Analysis

The dialogue presented in the movie is rather extensive, which makes it possible to examine the process of intercultural communication and identify the cases of culture clash, language issues, and the importance of gesture language in breaking or deepening cultural differences. Some of the most significant are the ones that depict Ewa and Magda at Ellis Island, as they communicate with various officers. Finally, they meet Bruno Weiss, who is an important character who helps women gain entry into the United States.

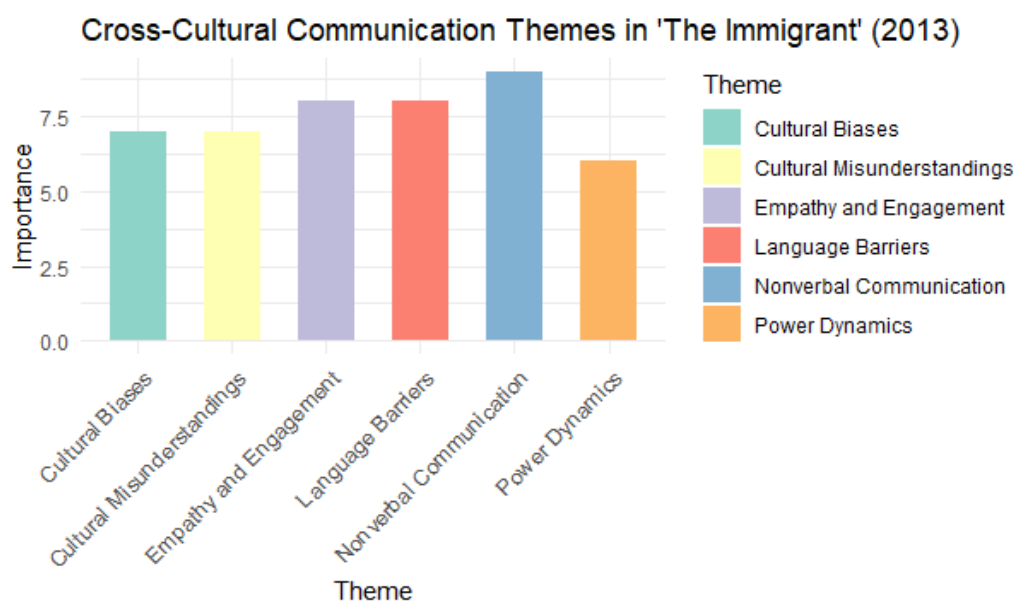


Figure 6: Cross Cultural Communication Themes

4.10 Cross-Cultural Communication Analysis

Perhaps the most significant instance of conflict of understanding happens at the very beginning of the officials' interaction with the sisters. Indeed, at (00:12:30, Grey, 2013), an official's question is, is something wrong? Do you speak English? betrays the assumption that newcomers

should be familiar with English. Such expectations may be pretty overwhelming and uninviting to Ewa and Magda, two Polish speakers whose English may not be perfect. A seemingly innocent question contains a hidden notion of linguistic acculturation that does not consider the variety of the immigrants' experiences. This expectation can create a feeling of isolation and bewilderment because the officials are likely unaware of the sisters' history or situation. The issue of language barriers is also evident when the officials worry about Magda's health. Ewa tries to explain that the girl is healthy and she is a nurse, but her English is poor, and the official fails to comprehend her. The official's response, "She has to be examined further. She could be contagious," (00:12:45, Grey, 2013) negates what Ewa said and reveals a disregard for her feelings. This is a clear example of how different people speaking the same language can have completely different ideas about what was said. Ewa's efforts to explain her sister's health status and her expertise as a nurse are ignored, and language barriers and prejudices might explain such a situation. The officials' arrogant approach can be explained by a general tendency of power holders to underestimate the opinions of those they consider different. It is also important to mention that nonverbal communication is also equally important while interacting with people. The gestures of the official and his voice, together with Ewa's nervousness and her nervous tics tell the story much more vividly than any words. The official's assertiveness and the physically imposing positions, together with the probable doubts on the official's face, make Ewa and Magda rather submissive. This is further exaggerated by the fact that the play is set in Ellis Island which is notorious for strict processing and oftentimes abusive treatment of immigrants; this adds to the fear that the sisters experience. Bruno Weiss comes in and presents a sharp contrast in the manner of communication. His first question which was, "Do you speak English?" (00:15:20, Grey, 2013) is more polite and friendly than his previous one and directly interacting with Ewa when she answered affirmatively to his first question shows a more polite and understanding demeanor. Bruno's method is not very formal and he tries to establish a relationship, which is seen when he says, "Step this way, please, ma'am," (00:16:00, Grey, 2013). He sounds less hostile and is standing less defensively, and this makes people feel less threatened and more encouraged. These aspects of Bruno's character: his ability to speak to Ewa in a language she can comprehend, and his friendly disposition, help to calm the sisters down significantly. This case shows that personal involvement and consideration of the interlocutor's feelings are critical

for effective intercultural communication and indicate that a more compassionate approach can play a crucial role in reconciling the differences between cultures. This version of the procedure is not devoid of warmth, as seen from Bruno's words and actions like "Step this way, please, ma'am" which has an undertone of comfort that is miles away from the coldness exhibited by the previous officials. This difference can be attributed to the significance of non-verbal communication in the formation of trust and mutual comprehension. This is to ensure that the team communications are more inclusive since Bruno can be seen to be more open and less authoritative in this situation. But it is equally significant to pay attention to the instrumental nature of Bruno's help as he turns out to have a hidden agenda. This makes the analysis more complicated because it shows how even positive communication may be infused with negative undertones and the themes of domination and subordination. The dialogue also serves to expose underlying cultural prejudices, especially in the scene when the accusation of low morality made against Ewa due to the ship's manifest is made. The manner of the official asking, "Well, it says here on the manifest that you had a problem on the ship. That you may be a woman of loose character. Is that true?" (00:17:10, Grey, 2013) portrays how culture prejudices the minds of people to view others as they are not. This allegation is not only due to misinterpretation of the term but it shows that cultural prejudices can lead to severe ramifications in how people are dealt with. This official readily accepted the manifest's claims that are virtually meaningless without question which also portrays the power dynamics and the possibility of Caputo's abuse of power. In addition, this case also sheds light on the significance of documentation and the authority it has in multicultural settings. The manifest, a supposedly impartial document, turns into a means of posing and solving the issue of Ewa's character, which illustrates how written documents can contribute to cultural prejudice and misconceptions. This scene of the film can be linked to real-life issues where immigrants and minorities are judged by society based on stereotypes and prejudice, hence discriminated against. Thus, the dialogue from the film can be considered a useful tool for the analysis of the aspects of cross-cultural communication. These scenes illustrate some of these intricacies, linguistic and non-linguistic, prejudice, and stereotyping. Notably, the characters' experiences highlight the necessity of empathy, interest, and cultural competence in dealing with these obstacles. The scenes in the film that take place in Ellis Island depict the main characters' challenges, Ewa and Magda, but also the issue of

immigration and the process of adapting to the American culture in the early twentieth century. The analysis shows that speaking the language of the interlocutor is not enough to guarantee the successful application of cross-cultural communication; it is necessary to take into account cultural backgrounds, power relations, and people's experiences.

5. CONCLUSION

The movie *The Immigrant*, released in 2013, is a meaningful story that reflects the complex experience of immigrants, their challenges, and opportunities in the process of adaptation to the new culture and society, as well as the opportunities for studying cultural and anthropological values and intercultural communication. By following Ewa Cybulska's character in the early 1920s New York, this movie offers the audience not only a view of the life of the immigrants but also an analysis of the consequences of cultural alienation and assimilation. Phonological factors are also depicted as major obstacles to integration throughout the film, as are the linguistic problems that immigrants encounter. Ewa's difficulties with the English language are a part of the general topic of linguistic prejudice whereby people with pronunciation quirks are discriminated against. This conforms with other scholarly research works on the effects of accenting in communication since credibility and competence are concerned with intercultural communication. It depicts how these phonetic features are not just linguistic but are associated with matters of identification and citizenship. This study analyzes the theme of cultural values as showcased in *The Immigrant* and how it presents a rich perspective on the conflict between the preservation of culture and the integration into a new society. In the context of the novel, the main character, Ewa, has a Polish background with more conservative views on life, while the environment she is in is more liberal. This cultural clash is another form of the phenomenon that is frequently discussed in the migration context, which shows the challenges that many migrants have to address regarding their cultural orientations and the expectations of the receiving society. These are conflicts that are very well exhibited in the movie especially through the character of Ewa and her interactions with other characters like Bruno Weiss and Orlando to mention but a few of them whereby the aspect of identity is well brought out where Ewa is half-Polish and half-English. From the anthropological point of view, the film tells the story of such problems of immigrants and their

position in society as oppression and other types of exclusion. Cases where Ewa was embarrassed for being a woman of loose character and later emotionally exploited by Bruno show how immigrants are helpless in a new society that may be cruel to them. This depiction is on par with other anthropological works that seek to identify means and ways by which suppression and dominance are part of the immigrants' lives. Therefore, the problem of socio-economic factors is also included in the film's plot, and it demonstrates how difficult the life of immigrants is. The movie also contains some dimensions of intercultural business communication because the film portrays the cultural disparities and the numerous ways by which the characters do not communicate due to cultural disparities. Thus, the conversations between Ewa and the American characters depict the finer details of cross-cultural misunderstandings, which underscores the significance of cultural understanding in communication. This aspect of the film can be used as an analytical tool in understanding the way communication plays a part in cultural assimilation and acceptance, thus offering insights into how cultural differences affect people's interactions and perceptions. The work is useful in the analysis of migration themes, culture, and communication in migration films due to the detailed description of the dynamics of these aspects in the movie *The Immigrant*. Thus, the film can be considered as a cultural product that mirrors and constructs the perception of the society on immigration issues while focusing on the linguistic and cultural barriers that immigrants have to face. Thus, the plot and the main characters of the movie allow for a better understanding of the experiences of immigrants and the cultural processes occurring in the context of globalization.

Therefore, it can be stated that the film presents an engaging plot of one woman's ordeal while at the same time being a representation of the immigrant experience. This study demonstrates that the film's depiction of phonological difficulties, cultural attitudes, and intercultural communication is useful for understanding identity management processes and cultural adjustment. Therefore, by embedding this film in the framework of other academic works on migration and culture, this study adds to the understanding of how cultural and linguistic processes are intertwined in the process of migration. Thus, the movie can be considered as a relevant film that conveys the message about the problems that immigrants have to face and the coping mechanisms they need to employ, as well as a depiction of the human spirit in the context of cultural displacement.

RECOMMENDATIONS

Future research must develop more studies concerning the role of phonological processes in migration films worldwide, including the cultural identification of characters and the effects of accented speech on the representation of migration and the reception by society. Moreover, research could look into an analysis of how the media portrays immigrants and the impact on people's perception, drawing data from both past and present. It would have been beneficial to acquaint myself with more migration-themed films from other cultures and eras since moving from one country to another is a phenomenon that develops with time thus comparing the migration films from different cultures and periods would have given me a richer understanding of the development of the migration and identity narratives. Last of all, it is examined that future research with regards to the type of films, particularly the migration films could benefit from the methodological integration of anthropology, linguistics, and film studies.

FUNDING STATEMENT

The funding is supported by China Scholarship Council. (No. 202108130034) Researchers would like to thank for the funding sponsor.

References

- Ambalegin, A. (2022). Nonnative be like native speakers: 'The phonological processes of characters' English pronunciation in Black Panther movie. *Journal of Applied Studies in Language*, 6(1), 15-25.
- Barrett, R., Cramer, J., & McGowan, K. B. (2022). *English with an accent: Language, ideology, and discrimination in the United States*. Routledge.
- Berry, J. (1997). *Immigration, Acculturation and Adaptation*. Applied Psychology.
- Bleichenbacher, L. (2008). *Multilingualism in the movies: Hollywood characters and their language choices* (Vol. 135). BoD—Books on Demand.
- Cai, D.-Y. (2016). A concept analysis of cultural competence. *International Journal of Nursing Sciences*, 3(3), 268-273.
- Carter, P. (2021). *Translations, an autoethnography: Migration, colonial Australia and the creative encounter*.
- De Haas, H., Castles, S., & Miller, M. J. (2019). *The age of migration: International population movements in the modern world*. Bloomsbury Publishing.
- Denzin, N. K., & Lincoln, Y. S. (2011). *The Sage handbook of qualitative research*. sage.
- Derwing, T. M., & Munro, M. J. (2009). Putting accent in its place: Rethinking obstacles to communication. *Language teaching*, 42(4), 476-490.

- Farsiu, S. (2020). *Migration, Language, and Feelings of Belonging: A Linguistic Ethnography of Iranian Migrants in Germany*. The University of Wisconsin-Madison.
- Gudykunst, W. B., & Kim, Y. Y. (1992). *Communicating with strangers: An approach to intercultural communication* (Vol. 19). McGraw-Hill New York.
- Hainmueller, J., & Hopkins, D. J. (2014). Public attitudes toward immigration. *Annual review of political science*, 17(1), 225-249.
- Iaia, P. L., & Sperti, S. (2013). An ELF Phonopragmatic Approach to the Analysis of 'Migration Movies' in Pedagogic Contexts: Linguacultural Dimensions of Scripted Interactions. *Proceedings of The Fifth International Conference of English as a Lingua Franca*,
- Kellman, S. G., & Lvovich, N. (2022). *The Routledge Handbook of Literary Translingualism*. Routledge, Taylor & Francis Group.
- Kuo, B. C. (2014). Coping, acculturation, and psychological adaptation among migrants: a theoretical and empirical review and synthesis of the literature. *Health Psychology and Behavioral Medicine: An Open Access Journal*, 2(1), 16-33.
- Labov, W. (1972). The social setting of linguistic change. *Sociolinguistic patterns*, 260-325.
- Lone, M. A. (2013). Towards A Sociology of Assimilation: Concept, Theory, Debate and Practice in Cultural Anthropology. *Asian Journal of Research in Social Sciences and Humanities*, 3(12), 131-166.
- McCarthy, C. *Speaking Another Language: Australian Multilingual Films*.
- Minonne, F. (2016). *Between Italy and Argentina: Circular Accents in Contemporary Migration Literature*
- Munro, M. J., Derwing, T. M., & Saito, K. (2013). English L2 vowel acquisition over seven years. *Pronunciation in Second Language Learning and Teaching Proceedings*, 4(1).
- Sam, D. L., & Berry, J. W. (2006). *The Cambridge handbook of acculturation psychology*. Cambridge University Press.
- Schwartz, S. H. (2012). An overview of the Schwartz theory of basic values. *Online readings in Psychology and Culture*, 2(1), 11.
- Wakamiya, L. R. (2003). *Realms of Exile: Nomadism, Diasporas, and Eastern European Voices*. In: JSTOR.