

Immigrant's Cultural Alienation in Elaine Chiew's Face

Tribuana Sari, Nariswari Hartati, Ririn Kurnia Trisnawati*, Indriyati Hadiningrum

Faculty of Humanities, Universitas Jenderal Soedirman

tribuana.sari@unsoed.ac.id, nariswari.hartati@mhs.unsoed.ac.id, ririn.trisnawati@unsoed.ac.id*,
indriyati.hadiningrum@unsoed.ac.id

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ABSTRACT

This research focuses on the cultural alienation of an elderly Chinese immigrant narrated in Elaine Chiew's Face (2019). Face is a story that highlights the life of Yun, an elderly Chinese woman who moves to London and feels alienated from her surroundings. To analyze the data, the descriptive qualitative method and Seeman's theory of alienation (1959) are employed. This research discovers that alienation undergone by elderly can be resulted from powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Powerlessness rises when the elderly immigrants could not cope with bullying problem, while feeling meaninglessness comes from their inability in doing productive activities like what they had in their home-land. Incapability to adapt with the culture, norms, and values in the host-country results in their normlessness detaching them more from their surroundings. It worsens due to the language barrier, no same-aged friends, and geriatric bladder issues. Lastly, their social functions that do not work well lead them into self-estrangement. The findings of this research show that cultural alienation experienced by elderly immigrants could lead them into identity crisis.

Keywords: Cultural alienation; chinese diaspora; immigrant; face

INTRODUCTION

Sometimes, literature raises the issue of alienation. It has been included in discussions within theological, philosophical, sociological, and psychological fields (Dhone, 2019), yet such discussions have not much raised the issue of alienation in the cultural field. The word alienation is one of some terms from Marxist theory to have entered ordinary language and used to address subjective experiences of estrangement, powerlessness, isolation and detachment, as well as to general processes of social fragmentation and disintegration (Sayers, 2011). The term "alienation" in a philosophical sense is first introduced by Hegel in 1967, and he is the first to introduce it to the modern world (Islam, 2019). He argues that alienation is a fundamental reality that is rooted in a person's place in the universe. He claimed that there are two distinct aspects of a person: a

subject and an object and that there is an inherent dissociation between them. As a subject, someone has power to determine all he/she does, while as an object he/she may be alienated due to the dispossessing of power so that she/he depends on how other people would consider/treat them.

In one of their works, Cozzarelli and Karafa describe cultural alienation as the rejection of or the feeling of detachment from established societal norms and values (Arlene Michaels Miller, 2009). Alienation entails with separation, oddness, and the emergence of something becoming alien. The individual considers the social substance as something external and opposite to them once they stop identifying with it and starts to limit themselves to their own unique self (Mahbub, 2021; Orville, 1989). Alienation is also distinguished by a lack of a sense of belonging or the perception that one is not an essential component of a family, group of friends, or other important groups (Jost, 2006). Similar to the previous definition, Dhone (2019) argues that alienation refers to the dehumanization of a person and their estrangement from their family, society, or even from themselves.

Even though the definition of alienation may vary in many ways, there is an original conceptualization of alienation made by Melvin Seeman that is employed in this current study. In his book entitled *On the Meaning of Alienation*, Seeman (1959) categorizes the characteristics of alienation into five. They are powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Powerlessness is described as the situation where people who are socially isolated believe that events in their lives are beyond their control and that what they do in the end does not matter. This perception breeds sentiments of powerlessness (Seeman, 1959). Being powerless in controlling some situations makes someone feeling alienated from the world around them. Meaninglessness is the second characteristic of alienation listed by Seeman. He describes that meaninglessness happens when a person finds themselves in a circumstance when they are unable to discern the meaning of the things they are involved with, or at least not the same common or normative meaning that others do. Giving no contribution in line with what people around them hope produces a feeling of sadness and being abandoned.

Additionally, Seeman defines normlessness as the condition where a person feels disconnected from social norms. This disconnectedness is caused by a huge different between the norms he/she believes and the norms of the new society he/she is living in. They believe that in such circumstances, social norms for behavior have been violated and that they are no longer subject to these standards. Because of this, they make an effort to live a normless life, which essentially makes their feeling of alienation worsen. The next phase of normlessness is isolation.

Isolation occurs when a person believes that they are not strongly connected to their community from shared values, beliefs, and behaviors. People in isolation do not have meaningful social interactions with others (Seeman, 1959). In this situation, someone will feel like having no clue in interacting with people around them. This disconnectedness results a feeling of being alienated. Lastly, it is self-estrangement that is equivalent to an identity crisis. Identity crisis happens since self-estrangement occurs when a person abandons their own interests and desires in order to meet the demands of others; this makes the individual dependent on a particular behavior and acts solely for its consequences on others (Smaili, 2019). Therefore, alienated people may feel estranged from themselves and may lack a feeling of identity or personal fulfillment (Seeman, 1959).

Moreover, in describing the connection between alienation and immigrants, few researchers considered alienation in immigrants as a symptom of psychological adjustment (Arlene Michaels Miller, 2009). The reason for this is that some immigrants may intentionally reject portions of dominant or conventional values and beliefs, and they may also lack the personal or social resources to master or feel integrated into their new community. The research also reveals that the age of the immigrants played a big part in the risk of getting alienation; the older the immigrants, means the alienation would be greater. They also add that alienation would be greater in older immigrants because older immigrants tend to preserve and exhibit their culture more, and they feel less linked to the new culture, which results in greater alienation.

Aside from real-life occurrences, the cultural alienation issue can also be seen in literary works. One of the works that portrayed cultural alienation is the short story entitled *Face* taken from the anthology of *The Heartsick Diaspora and Other Stories* (Elaine Chiew, 2019) which was written by Elaine Chiew. Chiew's *Face* (2019) tells a story about Yun, a Chinese elderly woman who recently moved to London to live with her son, daughter-in-law, and granddaughter. Here, the notion of diaspora is raised. She feels alienated from her surroundings, her family, and her society, which caused her to have a hard time moving and living in a new and foreign country. Considering how Yun's character in *Face* showcases the characteristics of cultural alienation, and how Yun's character is described as a Chinese elderly immigrant, we embark this study and consequently are interested in examining the cultural alienation issue that happened to an elderly Chinese immigrant in this short story.

Diaspora is a massive migration often caused by war, famine, or persecution that results in the dispersal of a unified group. The chronicles of these events are diasporic histories of the ways in which international cultural groups were created through transnational migrations, slavery, religious crusades, or other historical forces. A cultural group (or even an individual) that flees its homeland is likely to bring some customs and practices to the new homeland. In fact, diasporic

migrations often cause people to cling more strongly to symbols and practices that reflect their group's identity (Martin, 2022).

In defining diasporic literature, Paudel describes it as a writing which is rich with fond memories, feeling of displacement, alienation, rootlessness, existential crises, and cultural ambivalence (Paudel, 2016). Diasporic literature has its roots in the realization of the feelings of isolation, alienation, and loss that arose as a result of migration and expatriation (Haoache, Amal. Guia, 2021). In fact, the inclusion of migrant workers' narratives as diasporic literature as proposed by Murniati (2014) also showcases the notion of homeland and the calling, the memories, and the alienation in the host countries. To date, Trisnawati (2022) has also shown the dynamics of current migrant workers' narratives as part of diasporic literature that they vocalize not only about migratory experiences of exile and alienation but also about the narratives of bravery and negotiation. Thus, based on these statements, it can be concluded that diasporic literature is still heavily linked with the issue of alienation. One of the causes is because the migrants are typically aware of the differences between home and the diaspora, which make them become more alienated and start to build their own communities based on shared social and cultural values as a result of their awareness of the contradiction between their home country and their new one (Hossain, 2021). Millions of Chinese who were part of the diaspora of World War II and the fighting that resulted in the triumph of the Communists were subsequently cut off from the mainland and after 1949 left to fend for themselves culturally (Orville, 1989). They become one of the major diasporas in the world and believed that the Chinese in diaspora is bigger than those in the homeland (Martin, 2022).

In addition, there are several previous studies that examine the cultural alienation issue. The first is a study conducted by Abismathi (2018) entitled "Cultural Alienation and the Loss of Identity in Jhumpa Lahiri's *The Namesake*". The findings of this study highlight the hardships and problems of an Indian immigrant couple named Ashima and Ashok Ganguli to fit into American culture. The second previous study is a study written by Shree (2013) entitled "Exile and Cultural Alienation in Anita Desai's *Bye-Bye, Blackbird* - An Analysis". This study shows how the three characters from *Bye-Bye Black Bird*, namely Adit, Dev, and Sarah, are suffering from identity crises, exile, social, and cultural alienation all along the story. The third is a study written by Mustafa (2013) entitled "Alienation in *And the Mountains Echoed* by Khaled Hosseini". What is offered by the current study as its novelty is on the theory employed here. The researchers used Seeman's theory of alienation to analyze the source of alienation and how alienation affects the lives of the characters in the story. Besides, the current study highlights the cultural alienation

that must be faced by an elderly Chinese immigrant in *Face* (2019). It means the aspects of age and generation as well as race become the gaps of the study offered here. Besides, by incorporating Seeman's theory of alienation to examine the cultural alienation, the current study puts the novelty of the study. Moreover, there is no past research that used this short story as the object of research. As a result, this current study consequently aims to provide examples and an understanding of the cultural alienation issue while also attempting to enhance readers' awareness of the issue.

MATERIALS AND METHOD

The method employed is qualitative that is an appropriate method to directly critically describe a phenomenon, and it is also useful when researchers want to identify the features of what, where, and who in a phenomenon (Sandelowski, 2000). The researchers also gather data for reliable material relevant to this topic from various recourses and platforms. Furthermore, the key data for this current study comes from the words, phrases, and sentences in *Face* (2019), which can be observed as the evidences of the cultural alienation of an elderly Chinese immigrant that occurs in this short story.

There are several steps in the data collection method for this research. To do documentation, the first stage is to read and to re-read the short story *Face* (2019) several times to fully comprehend it. The second one is to collect primary and secondary data linked to the cultural alienation of an elderly Chinese immigrant depicted in *Face* (2019). The following step is to eliminate irrelevant data, and the last step is to organize the collected information into different categories in the data collection table.

Seeman's theory of alienation is employed in this research to interpret and analyze the gathered data about the cultural alienation of an elderly Chinese immigrant depicted in *Face* (2019). In order to accurately convey the cultural alienation of an elderly Chinese immigrant that occurred in this short story, an interpretative process is required. Secondary data are used to support the findings during the analysis phase. As a qualitative research, Creswell and Miller (2000: 126) propose that validity procedure should be obeyed in forms of searching for multiple and various sources of information to produce themes or categories in the research. Then, a conclusion is formed to finalize this research.

RESULTS & DISCUSSION

This section discusses the cultural alienation of an elderly Chinese immigrant in *Face* (2019). The analysis is explained by using Seeman's theory of alienation. The finding of this research shows that Yun, the elderly Chinese immigrant in *Face* (2019) experienced cultural

alienation as she went through powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Such complication of stages consequently implies that the process is indeed cultural alienation; it is not merely cultural shock.

Powerlessness

In *Face* (2019) Yun is described as an elderly Chinese immigrant moving from Malaysia to London to live with her son, daughter-in-law, and granddaughter. On one occasion, Yun got bullied by a group of teenagers when she was on the Piccadilly Line (Chiew, 2019:82). The bullies proceed to sit on her, and treat her like a maid. This incident traumatized Yun, as described in the narrative below:

“The incident now feels grafted as invisible weight on her back, mushrooming like a smelly fart, and no matter where she goes, she feels tense, teetering on the edge of perennial filthy exposure, as if people everywhere in England were liable to come up to her and rip off her face. In terms of keeping her at home, it beats urinary incontinence.” (Chiew, 2019:83)

Based on the above-mentioned narration, it can be interpreted that the bullying incident that happened to Yun made her feel powerless. She feels like everyone in England has the possibility to bully her like what the group of teenagers did back in Piccadilly Line; she feels like she has no control over things happening in her life. Racial discrimination is often experienced by minorities by the dominants, as what is experienced by Chinese immigrants in any places in Western countries. Newly arrived immigrants were sometimes thrown by stones as they left their working places and went back to Chinatown or those who wandered around into other neighborhoods could be attacked by “young toughs” who amused themselves by beating Chinese (Martin, 2022). Yun also becomes a target of attacking from a group of youngsters she meets in the city commuter. A guy intentionally sits on her lap, a girl mocks her as a dragon fruit, insults her by calling her bamboo witch and asks her to wash her clothes, and imitates Yun’s Chinese language. As they say, ‘*Go back to where you came from, you mook!*’, all bullying she gets takes place in a public transportation and nobody gives hands to her.

This then makes Yun fit to the characteristics of an alienated person that experienced powerlessness, as an alienated person tend to think that they are unable to control their destiny, and their destiny is determined by other people (Zablocki (1980) in Nguyen, 2003). Powerlessness, as Seeman describes, is a circumstance in which socially isolated people believe that events in their lives are beyond their control and that what they do in the end is pointless. This perspective then will foster feelings of powerlessness (Seeman, 1959). In Yun’s case, the bullying incident made her feel like she would get bullied again every time she goes out, as she feels she does not

have the control to prevent the bullying incident from happening. In fact, she has no power over her own overthinking of getting bullied. Therefore, her unfortunate experiences make her to choose to stay at home. Consequently, the bigger picture implies here is the bully she experiences forces her to remain at home, and unfortunately, she has to succumb to such choices. Here is where she forms the powerlessness that much shapes her alienation as a migrant.

Meaninglessness

In the short story *Face* (2019), it could be seen that Yun is described as someone who has a lot of activities and routines when she was living in Malaysia. However, when she moved to London, there was no activity that she could do. The narrative below compares Yun's activities when in Malaysia and when in London. Such comparison also conveys the fact that Yun could not do the activities and routines that she used to do in Malaysia again, as she moved to London:

“Back in Malaysia, Yun had owned a chicken farm, before she'd to sell it when Zhi Wei died suddenly from a heart attack. Those halcyon days when her Buff Brahma chickens laid a dozen eggs a day, her Cochin another even dozen, her Grey Shanghai at least eight on a good day, when they weren't fluey. She'd totted up the numbers in columns in a blue notebook. Here, in London, she twiddles her thumbs, locks eyes over the dinner table with her granddaughter who complains to Karen, 'Why does Nai Nai smell like wee?'" (Chiew, 2019:79)

In London, there is no activity that she could do to keep her busy. Thus, this made Yun being a completely opposite person. She was an active person in Malaysia, but she changed into a passive person in London. This condition leads Yun to feel a sense of meaninglessness, the stage where she has no use for herself. Meaninglessness happens when a person finds nothing worthwhile in their life, and their life fills up with ambiguous nothingness. Therefore, they become hopeless, and as a result, they fall apart from their society, then experience meaninglessness (Seeman, 1959). People who feel a sense of meaninglessness in life also tend to be unenthusiastic about their current life, do not have any life value, and lose their trust about the future (Lé, 1998, as cited in Nguyen, 2003). Yun could not find an activity that could make her feel alive in London, which caused her to feel that her life is meaningless and thus worthless.

Normlessness

In *Face*, Yun's daughter-in-law, Karen, is described as a woman who was born in San Francisco. Therefore, it is no wonder that in this short story, there was some clash between Yun and Karen due to their differences in cultural aspects. One of the clashes between them happened when Karen brought Yun to a doctor because of Yun's bladder issue. The doctor suggested Yun

uses vaginal cones, which made Yun concerned as it was against her traditional value. Here, Yun shows her disagreement with the idea of using vaginal cones:

“... When Yun finally understood how she was supposed to use the cones, she cringed. *Tian ah*, how could such womanly matters be discussed so flatly? How could the doctor, an elderly woman herself, not understand this?” (Chiew, 2019:80)

As a Chinese, the norms and values that she holds are related to eastern norms and values, which are different from Karen or people in London that may hold different norms and values. While western culture does not count talking about sex and private body parts as something taboo, eastern culture, the culture that Yun holds, tends to consider sex and private body parts as something taboo to talk about. Thus, when the doctor told Yun that she needs to use vaginal cones, and told her that the vaginal cones need to be inserted inside her vagina, Yun felt disgusted as it was not in line with her original culture.

On another occasion, the cultural difference between Yun and Karen is also shown when they have a family dinner. The situation is described in the paragraph below:

“... The other evening, at dinner, Karen said, pass the broccoli. At her look of incomprehension, Karen explained it’s what you do when the dishes are too far to reach. This is Chinese eating culture in the West? Instead of proper placement, main dishes move around the table like mobile units? ...” (Chiew, 2019:81)

It can be seen how Yun could not understand why the eating culture in the West was much different from the Chinese eating culture. Yun could not comprehend why Karen asked her to pass the broccoli instead of asking her to put some broccoli directly into her rice like what the Chinese usually did. Yun’s reluctance to adapt to western cultures and values is highly correlated with her old age, as several theorists argue that as people mature past adolescence, they tend to embrace more conservative viewpoints, which makes their values, norms, and beliefs less adaptable (Marinova, 2013). This means that because Yun is categorized as elderly, she tends to consistently cling to the culture that she has been embracing, which made it hard for her to adapt to a new culture that was introduced to her.

Related to the different norms and values, many collectivist groups and Asian cultures are more concerned with maintaining harmony and restrained communication style in interpersonal relations and appreciating the dignity of others. To mention some are in classic Chinese way of life, social harmony is the goal of human society at all levels—individual, family, village, and nation (Oetzel et al., 2006). It is different from the later generations who were born in diaspora who are more assertive in communication. To understand the way Yun’s indirect ways in

expressing her feeling even to her son and especially to her daughter-in-law, the Chinese proverb, “The first to raise their voice loses the argument” could help to explain Yun’s style of communication. In this style, silence and avoidance may be used to manage conflict (Martin, 2022). Another example, English metaphors for happiness seem to focus on a feeling of being up, light, like fluid in a container (She was floating on air, bursting with happiness). However, the Chinese have different metaphor that does not exist in English—that happiness is flowers in the heart. Experts suggest that metaphors reflect cultural beliefs and values; in this case, the metaphor reflects the more restrained Chinese communication style, whereas the English metaphor of “happiness is being off the ground” reflects the relatively expressive English communication style (Martin, 2022)

The two data above show that Yun experienced cultural alienation, for she experienced a state of normlessness. Normlessness is defined as an individual's sense of separation from their society because they no longer recognize its norms and values (Seeman, 1959). In line with Seeman’s definition of normlessness, Yun also shows a sense of separation from her new society in London because the norms and values in London are different from her based norms and values. As the current society does not adhere to the important values that were present in their previous culture, an alienated person is likely to feel like they are losing their sense of morality (Zablocki, 1980, as cited in Nguyen, 2003). In Yun’s case, this then leads her to feel alienated from others.

Isolation

In the short story *Face* (2019), Yun is described as a widow, and she also does not have any same-aged friends in London. On top of this, Yun could barely speak English. She could only have a proper conversation in Mandarin with her son who was also busy with his job. Yun’s communication with Karen was also limited, as described in the quotation below:

“... Karen speaks to her in a mixture of Mandarin and English, her Mandarin being stuck at third-grade level. Yun herself speaks a little English; she tries to learn by reading words on tin cans and turning on the captions for the hard-of-hearing on TV.” (Chiew, 2019:78)

From the quotation above, it can be interpreted that Yun and Karen could not communicate well because of the language barrier between them. Karen is the only person besides her son and her granddaughter that she meets daily. The fact that she could not communicate properly with the person that she meets daily, while she also does not have any other friends or family in London, leads her to a state of loneliness and isolation. This data is in line with the research conducted by (Zaheer, 2018), which found several Chinese immigrants consider it difficult to integrate with

others because of the language barrier which led them to feel a sense of alienation. This is also one of the issues in the bullying Yun got in the commuter line. Living in London as an elderly Chinese immigrant, it is a very big matter for Yun to meet the Anglocentrism standard. Anglocentrism is a perspective in using Anglo or white cultural standards as the criteria for interpretations and judgments of behaviors and attitudes (Martin, 2022). One of the prevalent is the using of English language. When a person does not speak/use English well in their daily activities, she/he will be easily categorized not to be one of Anglo communities' members.

Moreover, other factors besides the language barrier that made Yun reluctant to go out in London are because of her bladder issue. As mentioned in the previous section, Yun has a bladder issue which made her should use vaginal cones. However, Yun did not want to use it, for she thought it is against her traditional values. Instead of using the vaginal cones, she prefers to just stay at home, so she would not pee in public. Here, the dialogue between Yun and Karen shows Yun's reluctance to wear vaginal cones:

“In the car, afterwards, Yun asked if Karen knew a Chinese herbalist. ‘Karen cast Yun a sideways glance. ‘I don’t. Will you just try? It’ll give you more freedom of movement.’
‘I simply won’t go out,’ Yun had said.” (Chiew, 2019:80)

As Yun refused to use vaginal cones and chose to just not go out of the house, thus this made Yun isolated even more from the outside world.

Furthermore, there is the last factor that made Yun not want to go out in London, which is the racial bullying that she faced in Piccadilly Line. As mentioned in the earlier discussion, Yun once got bullied by a bunch of drunk teenagers when she was on her way back home. This made Yun traumatized and reluctant to go out because she felt that she will experience it again if she goes out (Chiew, 2019:83). On one occasion when Yun mustered up her courage to pick up Lulu, her granddaughter, Yun then immediately fainted because she smelled an alcohol smell in front of the apartment door (Chiew, 2019:86). Thus, it can be concluded that the racial bullying that she faced plays a big part in why she does not want to go out. The absence of people from the same-age, who are speaking the same language worsens Yun's condition. Her daughter-in-law says “Mama, London isn’t just Wardour Street and Queensway. Can’t simply interact only with other Chinese people” in order that she dares to go out for walk and make interaction with various people. Yun's being lonely can be understood by what Jing-mei notes in *Joy Luck Club*: “in a crowd of Caucasians, two Chinese people are already like family”(Amy, 1989). Yun feels more isolated since she has no Chinese-friends to whom she can talk with.

All the factors explained above lead Yun to feel isolated in her new environment. According to Seeman (1959), isolation refers to the virtual absence of communication with others. When a person is unable to share their ideas, norms, and aspirations with other members of their community, they create their own norms to guide their behavior. Having a personal and distinct behavior separates the individual from society and its normative framework (Seeman, 1959). In Yun's case, as she lacks interactions with others in London, thus she could not adapt to the norms and behavior of people in London. This made her feel isolated and resulted in alienation.

Self-Estrangement

For the reason that Yun in *Face* (2019) is described as an elderly Chinese woman who moved to London, she faced some differences related to her role and identity after she lived in London. Back in Malaysia, she had a role in society as a chicken breeder. However, when she moved to London, she immediately lost that role. Thus, the only role and identity that she could do in London is as a grandmother. She expected herself to be able to nail the role of a good grandmother to Lulu. Despite her eagerness, she faced failure two times.

The first time is when she wanted to bond with Lulu by giving her White Rabbit candy and haw flakes. Hence, Karen showed her disapproval. The passage below describes that incident:

“When she first arrived, Yun had brought White Rabbit candy and haw flakes for Lulu. One look and Karen snatched away the candy and said it'd give Lulu cavities, her granddaughter's bereft expression notwithstanding. Haw flakes? Look at the nutrition label. Full of processed sugar. Yun doubts she has anything else Lulu will want to have.” (Chiew, 2019:84)

Based on the passage above, it suggests that Yun tried to be a good grandmother by giving Lulu some sweets. However, her good intention failed as Karen misinterpreted her good intention as an attempt to give her granddaughter cavities. This situation is in line with Seeman's definition of self-estrangement which argues that a person gets self-estranged in society when they are less than what they are intended to be (Seeman, 1959).

The second failure is when she failed to pick up Lulu from her school because she was way too frightened to go out, then resulted in her fainting in front of the apartment door (Chiew, 2019:86). Yun felt awful when she saw her granddaughter cried and frightened, she blamed herself for this incident (Chiew, 2019:87). From the data, this can be concluded that Yun saw the incident as her failure to be a good grandmother, as she made her granddaughter frightened. Despite her already trying her best to be brave, and trying to pick up Lulu from her school, she still failed to do her task. According to Seeman (1959), a person's social existence demands them to submit to

a set of activities, which they should do, but occasionally the outcome is the opposite. In fact, the person cannot complete the task in which they are engaged, especially when the societal circumstances alter, resulting in them feeling alienated. The research by Saleem and Bani-ata (2014) also claims that when a person could not comprehend the meaning of their life and the necessity of their existence in a challenging situation, it will lead to loss of identity which resulting in alienation.

CONCLUSION

To sum up, the cultural alienation of an elderly Chinese immigrant in *Face* (2019) shows through how the main character, Yun, faced alienation in the form of powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. The five aspects of cultural alienation she has encountered are chronic and are not followed by any attempted solutions to immerse with the new cultural adaptation. The findings of the discussion are analyzed by Seeman's theory of alienation, and they clearly showcase the stage of cultural alienation, not a mere cultural shock. The powerlessness occurs as she once faced racial bullying which made her traumatized and reluctant to go out. The racial bullying that happened to her made her feel that she was unable to control what happened to her life, thus she chooses to just stay at home. Meanwhile, the meaninglessness aspect is due to her different and contrast activities. The third aspect is normlessness which occurs in the form of how Yun could not adapt to the culture, norms, and values in London, as it was way too different from her traditional Chinese norms. The fourth aspect is isolation which happened as she could not have proper communication with the others in London. This is caused by some factors which are, none same-aged friends, language barrier, bladder issues, and racial bullying. Lastly, Yun faced self-estrangement as she could not fulfill her new role in London as a good grandmother; she expected herself to nail the role perfectly, but she kept facing failure which led her to feel estranged and alienated.

Based on the findings of this research, it can be concluded that these findings support the current alienation theory which argues that the characteristics of alienated people are divided into five, which are powerlessness, meaninglessness, normlessness, isolation, and self-estrangement (Seeman, 1959). The fact that Yun, as an individual migrant, has to experience all of the aspect and thus is not able to solve each aspect confirms that the cultural alienation is solidly found in this short story. Cultural alienation can be experienced by each migrant, and the inability to fix them becomes the key argument that Yun has experienced the cultural alienation.

Due to the findings of the current research, a study on elderly support system is very valuable to do. This study can give contribution on the improvement of any governmental or non-governmental programs related to elderly immigrants. This system is not only responsible for their physical wellness but also their mental condition.

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