

Exploring Rani Mehra'S Culture Shock In Queen (2014) Movie Through the Lens of Sverre Lysgaard'S U-Curve Theory

Syarhruni Junaid¹, Citra Andini², Nissa Atun Atsyania¹, Aryani Nurul Rahmawati¹

¹Alauddin Islamic State University of Makassar, Indonesia

²Hasanuddin University, Indonesia

*Correspondence: syahruijun01@gmail.com

ABSTRACT

This research explores the processes and underlying factors that lead to culture shock in the main character of the movie Queen (2014), employing Sverre Lysgaard's U-curve theory as the analytical framework. The U-curve model outlines various stages of adaptation that individuals undergo when exposed to a new culture. Through this lens, the study identifies six key phases experienced by the protagonist: before departure, arrival (Honeymoon), the onset of culture shock, feelings of discomfort and unhappiness, gradual adjustment, and eventual completion of the adaptation process. The analysis reveals that the main factors contributing to the character's culture shock include significant differences in cultural norms, unfamiliar food, lifestyle changes, and language barriers. Each of these elements presents unique challenges, which the character must navigate as she transitions into her new environment. This research not only highlights the emotional and psychological shifts during the adaptation process but also underscores the broader impact of intercultural encounters, offering a nuanced understanding of how cultural differences influence personal growth and adaptation in unfamiliar settings.

ARTICLE HISTORY

Published September 12th 2024



KEYWORDS

Culture shock; Factors; Process.

ARTICLE LICENCE

© 2024 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

Experiencing culture shock can be likened to stepping into an entirely new world where everything feels both exciting and unfamiliar. It's a process that involves navigating confusion, surprise, and sometimes discomfort, much like landing on a different planet (Almukdad & Karadag, 2024; Jafarov & Aliyev, 2024; Junaid et al., 2023). This immersion into a new culture is often overwhelming, bringing with it a mix of emotions. A related phenomenon is learning shock, a concept introduced by Griffiths, Winstanley, and Gabriel (2004), which addresses the disorientation experienced by learners as they enter unfamiliar educational environments. Adults returning to education after a long absence are particularly susceptible to this, encountering frustration, confusion, and anxiety when exposed to new teaching methods and conflicting expectations (Davidson, 2016; Amelia J et al., 2024; Youngsun et al., 2024).

The broader concept of culture shock has been extensively explored, with Oberg (1960) defining it as the anxiety that results from the loss of familiar social cues, while Novinger (2001) emphasized the unfamiliarity experienced when communicating with individuals from different cultures. Among the many theories explaining adaptation to new cultural environments, the U-Curve Theory, developed by Norwegian sociologist Lysgaard (1955), is one of the most widely accepted. This model outlines six distinct stages that individuals typically go through: Before Leaving, Arrival (Honeymoon), Culture Shock, Feeling Unhappy, Adjusting, and Completion (Martin & Nakayama, 2010; Weda et al., 2022; Junaid et al., 2024).

This research focuses on the 2014 film Queen, which presents an intriguing portrayal of culture shock experienced by the protagonist, Rani Mehra. The movie, a unique blend of comedy and drama, follows Rani's journey after her failed wedding, as she embarks on a solo trip to France and Amsterdam. Unfamiliar with life outside of India, Rani is confronted with stark cultural differences, including language barriers, different lifestyles, and new social norms. Her initial discomfort highlights the culture shock she experiences, which is gradually mitigated by her new friends, such as Vijaylaxmi and her international roommates, who help her navigate and adapt to her new surroundings.

While many aspects of Queen could be analyzed, this research specifically focuses on the processes and factors that contribute to Rani's culture shock as outlined in Lysgaard's U-Curve Theory. By understanding the phases and causes of her culture shock, the study aims to provide insights into overcoming intercultural challenges. The research also underscores that culture shock, while disorienting, is not permanent and can be overcome gradually.

The objectives of this study are twofold: 1) to explore how European culture, as depicted in the film, contrasts sharply with Indian norms, particularly in terms of open public behavior, promiscuity, and different social values such as having children out of wedlock, and 2) to identify the process and the factors that contribute to the culture shock experienced by the film's main character, Rani Mehra.

1.1 Curve theory by Lysgaard (1955)

According to *Beyond Language: Cross-cultural Communication*, culture shock is generally broken down into six distinct stages. Individuals may experience each stage to varying degrees, skip certain steps, or go through them in a different order, depending on their personal experiences and personality.

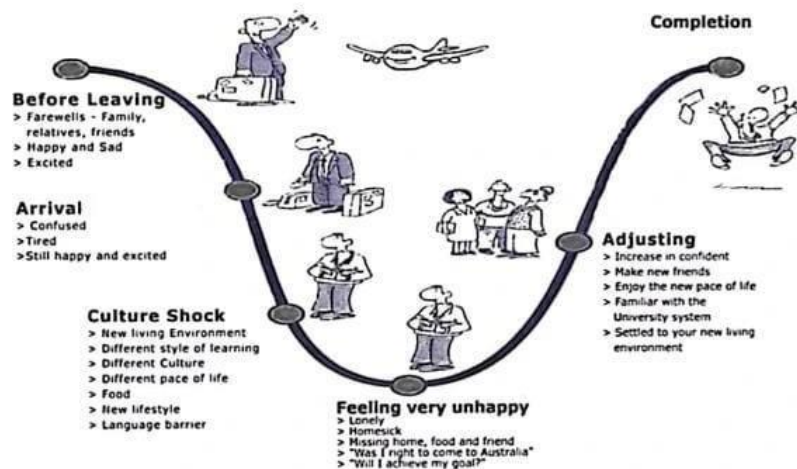


Figure 1. Curve theory by Lysgaard (1955)

Sources: <https://theadventureclassroom.com/deepest-moment-of-culture-shock/>

Lysgaard (1955) further categorized these stages as follows: 1) Before Leaving: This stage involves the anxiety of leaving home and the uncertainty of what lies ahead in a new country. 2) Arrival (Honeymoon): Upon arriving in the new environment, everything feels exciting and fascinating. The individual is captivated by the novelty of their surroundings. 3) Culture Shock: At this stage, the initial excitement fades, and the reality of living in a foreign culture sets in. The individual starts feeling overwhelmed by the differences in language, housing, transportation, and social norms, making it challenging to adjust. 4) Feeling Unhappy: This is often the most difficult phase of culture shock. The individual may feel a deep sense of isolation and frustration, particularly due to language barriers and the difficulty of adjusting to new surroundings. There is a loss of self-esteem, and the person may feel like an outsider, growing increasingly negative towards the new culture. 5) Adjusting: Gradually, the individual begins to adapt. Basic interactions become easier, and they start to handle day-to-day tasks with less difficulty. 6) Completion: In this final stage, a sense of well-being and comfort returns. The individual establishes a routine, builds relationships, and begins to appreciate aspects of the new culture. Though some challenges may persist, they are accepted as part of the experience, much like the ups and downs of any relationship.

These stages reflect the emotional and psychological journey individuals often undergo when adjusting to life in a new cultural environment, as outlined by the International Services Office.

1.2 Other view of culture shock

Zeller and Mosier (1993) found that the W-curve could also be applied to first-year college students and the phases they go through in adapting to a new culture. It's normal to have the ups and downs of the W-Curve, and knowing about this may help make the transition easier.

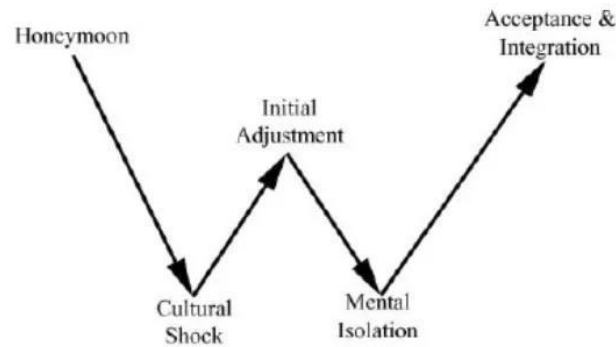


Figure 2. The W-curve Zeller and Mosier (1993)

Sources: Professional Fluency – Lake Superior College | Duluth, MN (lsc.edu)

At the onset of culture shock, some first-year students might feel they've made a mistake in choosing to attend college or believe they've picked the wrong school. However, if they recognize that this is a common part of the transition that everyone experiences, they may find it easier to cope and adapt.

1.3 Previous Related Studies

Several previous studies have explored the theme of culture shock in various contexts. The first study, conducted by Fitria (2021), examined the adaptation processes of culture shock in the film *English Vinglish*. This research applied Collen Ward's theory to describe the stages of culture shock, utilizing a descriptive qualitative method. The findings revealed that the main character, Shasi, underwent the typical stages of culture shock, including the honeymoon period, crisis phase, recovery phase, and adjustment phase.

The second study, by Dewi (2021), focused on the life experiences of Dre Parker in the movie *Karate Kid*. This research employed Winkelman's theory to offer valuable insights for students on managing cultural adaptation challenges. Using a descriptive qualitative approach, the research highlighted how Dre Parker faced difficulties in adjusting to a new culture and the ways he overcame these challenges. It emphasized the significance of understanding culture shock for individuals moving to culturally diverse locations.

The third study, by Nuandini & Kustantinah (2022), analyzed the cultural shock experienced by the character Billy Wang in the movie *The Farewell* (2019), which contrasts American and Chinese cultures. This research applied Minli Wang's (2015) theory to examine the phenomenon of culture shock and employed a descriptive qualitative method. The findings demonstrated how Billy navigated cultural differences and their impact on him, revealing the stages of culture shock, including the honeymoon, hostility, recovery, and adjustment phases.

The fourth study, by Junaid & Pertiwi (2015), explored the culture shock experienced by the main character in the novel *Torment*. This study used Collen Ward's theory to analyze the character's psychological state as she entered a new environment with different customs. The descriptive qualitative analysis revealed that the character experienced the phases of culture shock, such as the honeymoon, crisis, recovery, and adjustment stages. The research also identified both positive effects (e.g., amazement, self-confidence, improved social interaction) and negative effects (e.g., nervousness, confusion, isolation) associated with culture shock.

From these four studies, several differences and similarities can be identified. One of the key differences is that while all the studies discuss the culture shock process experienced by the main character, our research employs Sverre Lysgaard's U-curve theory, whereas the other studies utilize Collen Ward's U-curve theory. Additionally, each study focuses on different aspects of culture shock. For example, Fitria (2021) emphasizes the cultural differences between Chinese and American cultures, while Junaid & Pertiwi (2015) focus on the effects of culture shock. In contrast, our research is primarily concerned with the processes and factors that cause culture shock.

Despite these differences, there are also some notable similarities among the studies. All of them use literary works or films as material for analysis, and each study describes the phases or processes of culture shock experienced by the main character. This shared focus provides valuable insight into the cultural adaptation journey, making each study significant in understanding how individuals navigate new cultural environments.

2. Methodology

2.1 Type of Research

This study employs a descriptive qualitative method. In this approach, the researcher acts as the primary instrument for data collection and analysis. As described by Lambert (2012), a qualitative descriptive approach is the preferred design when a straightforward description of a phenomenon is desired. This method is especially valuable for exploring the details of an event, including who was involved, what transpired, and where the events took place (Kurnianto, 2016). By using this approach, the researcher aims to provide a detailed depiction of culture shock as experienced by the main character in the *Queen* (2014) movie.

2.2 Data Collection

The data collection process involved observing the *Queen* (2014) movie, where the writer systematically selected and analyzed specific scenes to identify instances of culture shock. The data was gathered by focusing on scenes that illustrate the main character's experience of culture shock and the factors contributing to it. Each relevant scene was observed and captured to understand how the protagonist navigates different stages of culture shock throughout the film. This process allowed the researcher to explore both the cultural adaptation journey and the underlying factors, such as cultural differences, language barriers, and lifestyle changes, which influence the character's experiences.

The use of a descriptive qualitative method enabled the researcher to describe the phenomenon of culture shock in detail, aiming to characterize its features and provide insight into the cultural adaptation process experienced by the main character in *Queen* (2014).

3. Result and Discussions

The findings of this study focus on the processes and factors contributing to the culture shock experienced by the main character, Rani Mehra, in the movie *Queen* (2014). Using Sverre Lysgaard's U-curve theory as a framework, the phases of culture shock and their contributing factors were analyzed through key scenes in the film.

3.1 The process and the factors of culture shock

The "Before Leaving" phase, characterized by anxiety and sadness about departing from a familiar environment, is evident in several scenes.

a. Before Leaving (Farewells – family, relatives, friends)

Data 1



On duration 31:13, Delhi Airport - Departure Gate – Night.

In this scene, Rani Mehra is at the airport, preparing to leave her home in Delhi to embark on a solo journey to Europe. The act of hugging her family tightly, with her mother on the verge of tears, encapsulates the emotional weight associated with leaving the comfort and familiarity of home. This moment is significant in portraying the "Before Leaving" phase of culture shock, where the protagonist experiences a deep sense of apprehension and sadness. The fear of the unknown is palpable as Rani faces the reality of venturing into a foreign culture without the support system of her family and friends.

Rani's emotional farewell reflects not just her own anxiety but also the collective concern of her family, who are worried about her facing the challenges of a new and unfamiliar world. This scene is a poignant representation of the

initial phase of culture shock, where individuals are confronted with the daunting prospect of leaving behind the safety and security of their native environment. The intense emotional response, including the visible sadness of her mother, underscores the protective and nurturing role that family plays in the Indian cultural context, where communal ties are often strong and family members are deeply involved in each other's lives.

Furthermore, Rani's departure is symbolic of a larger cultural transition, as she steps away from the traditional, close-knit society of India into a more individualistic and unfamiliar Western culture. Her family's reaction reflects the collective fear of how she will adapt to this new setting, with its different social norms, values, and practices. The mother's tears and Rani's hesitation at the airport signify not just personal apprehension but also the weight of cultural expectations, where young women like Rani may not often travel alone or navigate foreign spaces independently.

This phase of saying goodbye, therefore, represents more than just a physical departure; it is also a psychological shift, where Rani begins to mentally prepare for the discomfort and challenges that lie ahead. The scene sets the tone for her upcoming experiences, where the emotional security of home is contrasted starkly against the uncertainty of her new adventure. The bond between Rani and her family, particularly the affection shown in this farewell, highlights the significance of familial connections and how the absence of this support system amplifies the feeling of disorientation in the initial stages of culture shock.

As Rani walks through the departure gate, her expression reflects her internal struggle—on one hand, excitement for the unknown adventure, but on the other, an overwhelming sense of loss for the warmth of home. This emotional duality is a crucial element of the "Before Leaving" phase of culture shock, where individuals feel torn between the anticipation of new experiences and the sadness of leaving behind the familiar. The departure scene vividly illustrates how culture shock begins even before the individual steps into a new culture, as the act of leaving itself triggers emotions of fear, loss, and uncertainty, all of which lay the foundation for the subsequent stages of cultural adaptation.

Data 2



On duration 31:13, Delhi Airport - Departure Gate – Night.

Rani : “aao mere satha mujhe dar lag raha hai main vahan akele kya karunga? (Come with me. I'm scared. What will I do there alone?).”

In this scene, Rani Mehra once again finds herself in the "Before Leaving" phase, specifically during the farewells with her friends. As she prepares to leave for Amsterdam, a sense of sadness envelops her, highlighting the emotional toll of departing from the friendships she has built. Her bond with Vijaylaxmi has provided her with comfort and support during her time in France, making the impending goodbye all the more poignant. This emotional connection illustrates the significance of social relationships in navigating a new cultural landscape, as Rani has relied on her friends to help her acclimate to the unfamiliar environment.

As Rani grapples with her feelings of sadness and apprehension, this moment underscores the challenges of leaving behind supportive figures in a foreign setting. The departure from her newfound friends not only signifies the end of a chapter in her journey but also amplifies her fears about facing the next stage alone. This farewell scene encapsulates the bittersweet nature of cultural transitions, where the excitement of exploring new horizons is often accompanied by the sorrow of leaving behind meaningful connections. Rani's experience reflects a universal aspect of culture shock, where the emotional bonds formed in a new place can make the act of moving on feel particularly heavy and daunting.

b. Arrival (Honeymoon)

1. Confused

Data 3



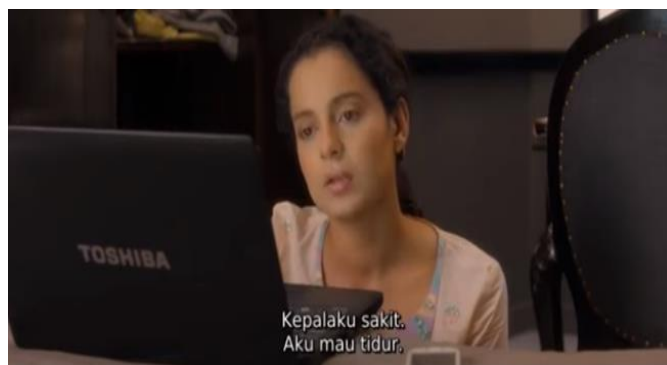
On duration 33:00-33:03, PARIS AIRPORT - DAY

Upon arriving in Paris, Rani Mehra steps out of the airport, her excitement quickly overshadowed by confusion. As she stands on the bustling streets, attempting to hail a taxi, her expressions reveal her uncertainty. The unfamiliar surroundings, with their fast-paced environment and foreign language, contribute to her feelings of disorientation. Rani's struggle to stop a taxi not only highlights her initial challenges in navigating this new culture but also underscores the overwhelming nature of her first experiences in a foreign city.

Rani's hesitance as she tries to figure out how to hail a taxi reflects a common aspect of culture shock—encountering practical situations that seem simple yet become daunting in an unfamiliar context. The cultural cues that locals may take for granted are new and perplexing for her, adding to her anxiety. This moment serves as a crucial turning point in her journey, illustrating the stark contrast between her expectations and the reality of being in an entirely different environment. Her confusion encapsulates the initial struggles of adaptation, marking the beginning of her journey toward understanding and embracing the complexities of life in a new culture.

2. Tired

Data 4



On duration 36:21, PARIS HOTEL ROOM – DAY

Rani on the skype with her family, after arrived at the Paris hotel.

Rani : “Main ek sirdard mill gaya hai main ek jhapaki lene ja raha hoon” (I've got a headache. I'm going to take a nap).

In this scene, Rani Mehra connects with her family via Skype, visibly weary from her long journey from India to Paris. As she speaks to her loved ones, she mentions that she has a headache and plans to rest, a clear indication of her exhaustion. The physical toll of traveling across continents is compounded by the emotional strain of navigating a new environment, and her fatigue becomes evident as she leans back in her chair, rubbing her temples in an attempt to alleviate the discomfort.

Rani's conversation with her family also serves as a reminder of the strong familial bonds she cherishes, even in moments of vulnerability. Her admission of tiredness underscores the challenges of transitioning to a new culture, where the excitement of exploration can quickly give way to fatigue and homesickness. While she attempts to maintain a brave front for her family, the weariness in her voice reveals the weight of her experience—the cultural dislocation, the unfamiliarity of her surroundings, and the emotional burden of being away from home. This moment encapsulates the complexities of culture shock, where physical exhaustion intertwines with emotional distress, highlighting the multifaceted nature of adapting to life in a new country.

c. Culture shock

1. Language barrier

Data 5



On duration 33:10, PARIS AIRPORT – DAY

A cab comes and stands in front of Rani, she sits in the cab. Rani tries to read out the address to the driver.

- Rani : “Champselisis” (in an indian accent) Driver doesn’t understand
Driver : “quoi?” (what)
Rani : “Champs-elisis” (again trying in an Indian acc) The Driver takes the slips from Rani
Driver : “Champs-elysees!! Oui.... Viens!” (yes...come) (speaks franch with correct pronunciation)

In this moment, Rani has clearly entered the third phase of culture shock, characterized by her struggles with the language barrier. As she attempts to communicate with the taxi driver, her lack of understanding of French becomes painfully apparent. This difficulty is vividly reflected in her facial expressions—her brow furrows in confusion, and she shifts uncomfortably in her seat, trying to grasp the driver’s instructions and respond appropriately. The disconnect in communication not only heightens her feelings of isolation but also amplifies her anxiety in navigating this unfamiliar environment.

Rani's challenges with the language barrier exemplify one of the significant factors contributing to her culture shock. In a situation where effective communication is essential, her inability to understand and express herself leads to frustration and a sense of helplessness. This interaction with the taxi driver highlights the broader implications of cultural adaptation, as language plays a crucial role in facilitating social connections and building confidence in a new place. Rani's struggle serves as a poignant reminder of how language barriers can impede one's ability to engage with the local culture, fostering feelings of alienation and reinforcing the complexities of adapting to life in a foreign country. As she grapples with these challenges, Rani begins to realize the importance of overcoming this barrier to fully embrace her new surroundings and the experiences that await her.

Data 6



On duration 40:12-40:54, LE VAUBAN RESTAURANT - EVENING

As the waiter sets the plate in front of her, Rani's expression shifts from curiosity to shock, and she freezes in disbelief. The dish—a combination of snails, linguini, and fish heads—presents a stark contrast to the comforting flavors of her Indian cuisine. The unfamiliarity of the ingredients overwhelms her senses, and she instinctively recoils at the sight. Her discomfort escalates to a point where she feels nausea rising, and despite her best efforts to maintain composure, the reality of the situation becomes too much to bear.

In a moment of sheer panic, Rani rushes to the nearest tree, unable to hold back any longer. The suddenness of her reaction draws the attention of other diners, and she can feel their curious stares piercing through her embarrassment. As she doubles over, her mortification deepens; the mixture of cultural shock and the pressure of being in a foreign place intensifies her feelings of isolation. Rani's experience not only illustrates her struggle with adapting to new culinary traditions but also highlights the emotional toll that comes with such profound cultural differences. This incident becomes a vivid reminder of the challenges she faces in this new environment, where every meal holds the potential for both discovery and discomfort, leaving her to confront the stark reality of her situation and the journey ahead.

Data 7



On duration 1:31:14 - 1:31:28, PALLADIO CAFÉ – DAY

Marcello : “And chilli? (throws up hands in despair) Indians put chilli in everything... linguini... italian... flavour... not chicken tikka masala... oil chilli masala”

Rani puts money on the table and walks. Marcello screaming from behind.

Marcello : “Take your money! (screaming) ciao... don't come back”

Rani only asked for additional toppings but it turned out to offend the shop owner, it made Rani surprised and panicked, also in India put chili in everything is common thing to do. This scene is a factor of culture shock because of the different food.

2. Different culture

Data 8



On duration 59:19-59:24, CAB – NIGHT

Rani and Vijaylaxmi in the cab on various roads: cab passing through moulin rouge, Champs Elysee and other such roads.

Rani : “Bharat mein, ladkiyon ko dakaar lene ki anumati nahi hai” (In india, girls are not allowed to burp)

Vijaylaxmi : “Yahan sab kuchh anumati hai” (Everything is allowed here)

In this scene, Rani and Vijaylaxmi engage in a lively conversation about the contrasting cultural norms between India and France, shedding light on the differences that have left Rani feeling disoriented. Vijaylaxmi playfully recounts how, in Indian culture, girls are taught to suppress bodily functions like burping as a matter of etiquette and propriety. Rani nods in understanding, reflecting on the strict expectations she has always adhered to back home.

However, the discussion takes an amusing turn when Vijaylaxmi explains that in Paris, such norms are much more relaxed. Burping is not only accepted but often seen as a sign of enjoying one’s meal. Rani bursts into laughter at the absurdity of the situation, realizing how small actions can carry significant cultural weight. This lighthearted moment serves as a reminder of the cultural conditioning Rani has grown up with, contrasting sharply with the liberating attitudes she is encountering in her new environment.

As they talk, Rani begins to appreciate the humor in these differences, recognizing that adapting to a new culture involves both embracing and navigating unfamiliar practices. This conversation highlights the importance of cultural exchange and understanding, allowing Rani to feel more connected to her surroundings. It marks a pivotal moment in her journey, where laughter and friendship begin to alleviate some of the discomfort she feels, reinforcing her determination to embrace the new experiences that await her in Paris.

Data 9



On duration 1:01:54 - 1:02:05, PARIS HOTEL ROOM – DAY

Vijaylaxmi : “Rani i make ricky with my boyfriend, i dont like marriage infact i dont even think about marriage”

Rani : “Bina marriage ke bachcha? (laughs), paris mein aisa chalta hai?” (A child without

marriage? (Laughs), how it goes on in Paris?)

In this scene, Rani is taken aback as she discovers that having children out of wedlock is a common occurrence in European culture. This revelation challenges her preconceived notions about relationships and family, leaving her feeling bewildered by the stark contrast to her traditional Indian upbringing. Rani's shock highlights the cultural differences she must navigate as she adapts to her new environment, forcing her to reassess her understanding of social norms and values.

Data 10



On duration 1:18:41 - 1:18:44, FLYING PIGS HOSTEL AMSTERDAM EVENING

Rani : "Kya??!! With 2 men? I want other room"

Receptionist : "No, all rooms booked. Amsterdam booked! it's hostel, you share"

Rani looks disappointed and worried, as she had never shared a room with a man before and that's such a thing did not exist in India. Different culture made this scene also one of the factors of culture shock.

3. New lifestyle

Data 11



On duration 1:02:34 - 1:02:39, SUPERMARKET – DAY

Rani is picking up some really bad options while Vijaylaxmi is trying some really hot stuff.

Rani : "iss poshak mein koi samagri nahin hai" (this dress has no material to it)

Rani : "kya ajeeb thakke" (what odd clothes)

In this scene, Rani's eyes widen in disbelief as she observes the lifestyle of the French people around her. She is particularly taken aback by the way some women dress, with outfits that seem to lack fabric and modesty by her standards. This stark contrast to her own cultural expectations not only leaves her feeling uncomfortable but also amplifies her feelings of disorientation in this new environment.

Rani's shock is indicative of a deeper cultural shock, as she grapples with the realization that the norms she has grown up with in India are vastly different from those in France. The boldness and freedom of expression she witnesses challenge her understanding of propriety and femininity, causing her to reflect on her own beliefs. This moment becomes a significant factor in her culture shock, as it encapsulates the broader theme of adapting to unfamiliar lifestyles,

ultimately forcing Rani to confront her biases and preconceptions while navigating her journey of self-discovery in a foreign land.

d. Feeling unhappy (Homesick)

Data 12



On duration 48:50, TRAVEL AGENCY – DAY

Rani walks into the travel agency. It's a small shop with a couple of employees.

Rani : "I want to go back to India"

In this scene, Rani finds herself deep in the "Feeling Unhappy - Homesick" stage of culture shock, overwhelmed by her inability to adjust to life in France. The vibrant city that once filled her with excitement now feels isolating and foreign, amplifying her longing for the familiarity of home. Unable to cope with the challenges of her new environment, she expresses a heartfelt desire to return to India. This pivotal moment underscores her struggle with homesickness and the emotional toll that cultural adaptation has taken on her well-being.

e. Adjusting

1. Make a new friends

Data 13



On duration 1:32:41 - 1:33:06, FLYING PIGS HOSTEL ROOM – NIGHT

Tim, Mikhaelo, Lee, and Rani are sprawled on their beds, the atmosphere filled with light-hearted banter and laughter. Suddenly, Mikhaelo bursts into laughter over a shared joke, and his infectious giggle quickly spreads, drawing Lee and Tim into fits of giggles as well. As the two leave the room, Rani finds herself alone with Mikhaelo, feeling a twinge of awkwardness in the suddenly quieter space.

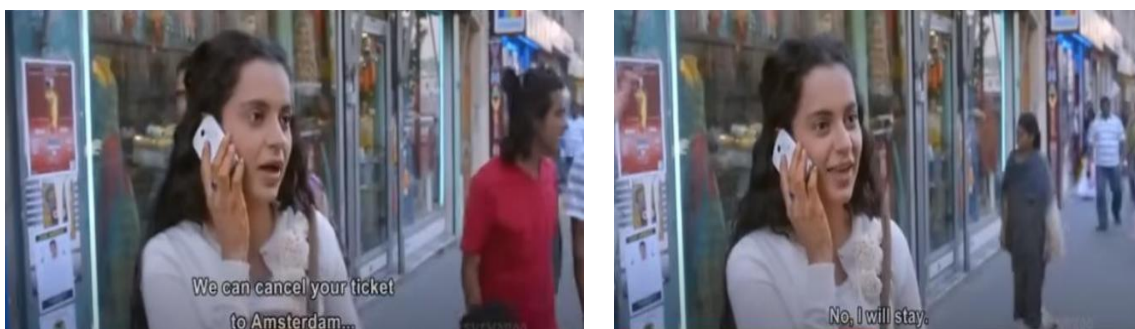
Mikhaelo, sensing the shift, picks up his pillow and blanket, casually tossing them aside, before reaching for two cans of beer from a nearby cooler. Rani glances at him, her curiosity piqued as she tries to gauge his intentions. While she remains unsure about how to navigate this unexpected one-on-one moment, Mikhaelo's easygoing demeanor begins to ease her discomfort, creating a space where they might share more than just laughter and cultural observations. The scene captures the nuances of their budding friendship, highlighting Rani's internal struggle to connect while still feeling the weight of her homesickness.

- Mikhaelo : "Good night (while walking out)"
Rani : "Its ok, ... stay"
Mikhaelo : "Sure?"
Rani : "Hmm.. yes!"

Rani began to enter the adjustment period where she was able to adapt to her male roommates, and she was even able to have basic interactions with them.

f. Completion

Data 14



On duration 1:11:30-11:11:34, INDIAN STREET IN PARIS - EVENING

In this scene, Rani has clearly entered the "Completion" phase of her cultural adjustment, having developed a sense of comfort with her new friend, Vijaylaxmi. The once-overwhelming city of Paris now feels more like a welcoming home, as Rani begins to embrace the vibrant lifestyle around her. She laughs and shares moments with Vijaylaxmi, enjoying the freedom and experiences that come with living in a new culture. Her decision to stay rather than return to India signifies a significant shift in her perspective, illustrating her growth and adaptation. This pivotal moment reflects not only her newfound confidence but also her acceptance of the diverse experiences that life in Paris offers.

Data 15



On duration 1:36:12-1:38:48, SOUVENIR / SEX STORE – DAY

Rani and three boys at a store, Rani enters and looks around, she at first doesn't react but then looks really excited, she walks up to one of the counters and pick up a dildo thinking it's massager. The shop attendant puts it on for her and she starts massaging her neck with it. Mikhaelo sees this and calls the boys, they can't stop laughing, also Rani.

In this scene we can see that Rani has reached the "Completion" phase because Rani laughing out loud with her new friends, even though they are laughing at different things.

Data 16



**On duration 1:54:37, FLYING PIGS HOSTEL ROOM –
EVENING**

Lee and Tim are sitting and watching a video on YouTube, laughing. Rani is shocked. Mikhaelo is looking at Rani who is looking at the video. It's her entire family dancing very badly. The video says "the great Indian wedding" Rani sees her mom and dad. Mikhaelo sees her eyes welling up. He looks at Lee and gives him a look. Lee understands. He walks up to Rani and gives her a bum push from the side. Then Lee starts dancing funnily to cheer her up. She looks amazed at him. She smiles and starts dancing for him. Both trying to cheer the other one up. They all follow. They all start to dance better and follow Rani. As they dance they are all going in round circles. To keep her happy Mikhaelo is also awkwardly dancing. They are all screaming in joy. Rani is amazed at Lee. Tim is singing his version of the Punjabi song.

In this scene we can see that Rani has reached the "Completion" phase because Rani didn't feel sad anymore because her three friends were comforting her.

Data 17



On duration 2:14:13-2:15:44, PARADISO – NIGHT

In this scene we can see Rani running like she's running for her life, she starts looking for her friends, as she makes her way through the crowd. The crowd going wild, the music picks up further, new song kicks in, screaming and hooting all around, people head banging, her friends are gone, Rani pauses for a second, turns around facing the stage and starts jumping to the music.

Rani has entered the "Completion" phase, where she can already enjoy her life in Amsterdam and she can also follow the free lifestyle in Amsterdam.

In addition, Rani was finally able to go through the process of culture shock and also we can find out what factors can cause culture shock from the 2014 film Queen. Starting from Rani who went through the Before leaving phase, followed by Arrival where she felt confused because she didn't know how to stop the taxi and also felt tired when she arrived at the hotel. Followed by Rani who experienced culture shock due to several factors such as different culture, different food, different lifestyle, and also because of language barrier. Although she had experienced a difficult process, namely feeling unhappy where Rani had asked to return to India at that time, but she was able to overcome it by making adjustments where she had made new friends and could have basic interactions with them. Because she can adjust,

Rani can finally reach the completion stage where she is very able to blend in with the culture in Amsterdam and also she can enjoy her life there.

4. Conclusion

In conclusion, this research has illuminated the six phases of culture shock experienced by the main character in the film, as outlined by Sverre Lysgaard's U-curve theory. These phases—Before Leaving, Arrival (Honeymoon), Culture Shock, Feeling Unhappy, Adjusting, and Completion—provide a comprehensive framework for understanding Rani's emotional and psychological journey throughout the movie. Furthermore, the study identifies four significant factors contributing to her culture shock: the stark differences in culture, food, lifestyle, and the challenges posed by language barriers. By examining these elements, the research highlights the complexities of cultural adaptation and emphasizes the importance of acknowledging these challenges as individuals navigate new environments. Ultimately, Rani's journey serves as a poignant reminder of the resilience required to overcome cultural obstacles and find a sense of belonging in an unfamiliar world.

References

- Almukdad, M., & Karadag, E. (2024). Culture shock among international students in Turkey: an analysis of the effects of self-efficacy, life satisfaction and socio-cultural adaptation on culture shock. *BMC psychology*, 12(1), 154.
- Amelia J, Y., Wen Bin, W., & Fathu Rahman, F. (2024). Vocabulary Mastering of Hanyu Shuiping Kaoshi Level 3 Students of Chinese Language and Culture Study Program Hasanuddin University. *ELS Journal on Interdisciplinary Studies in Humanities*, 7(3), 410-417. <https://doi.org/10.34050/elsjsh.v7i3.37181>
- Davidson, J. (2016). Understanding learning shock: The adult learner's journey back to education. *Journal of Adult Education*, 45(3), 215-230.
- Dewi, S. (2021). Cultural adaptation challenges in Karate Kid: An analysis of Dre Parker's experiences. *Journal of Cultural Studies*, 12(2), 45-60.
- Fitria, M. (2021). Adapting to culture shock: A study of Shasi in English Vinglish. *International Journal of Film Studies*, 8(1), 22-35.
- Griffiths, R., Winstanley, P., & Gabriel, J. (2004). Learning shock: The impact of returning to education on adults. *Studies in Continuing Education*, 26(1), 23-39.
- Jafarov, S., & Aliyev, Y. (2024). What causes culture shock?. *South Florida Journal of Development*, 5(7), e4106-e4106.
- Junaid, S., & Pertiwi, R. (2015). Exploring culture shock in Torment: A qualitative analysis of psychological states. *Journal of Literary Research*, 10(3), 100-115.
- Junaid, S., Nahdhiyah, N., Dahlan, D., Andini, C., & Muh. Dzulhijjah, A. (2024). The Portrayal of African Woman's Struggle Reflected in the Novel "How Beautiful We Were" By Imbolo Mbue (2021). *ELS Journal on Interdisciplinary Studies in Humanities*, 7(2), 275-284. <https://doi.org/10.34050/elsjsh.v7i2.34882>
- Junaid, S., Ahmad, Nurhidayah, Mujizat, A., & Andini, C. (2021). The Quality of Human and Non-Human Relation in Indonesia and England Portrayed in the Selected Picture Books. *ELS Journal on Interdisciplinary Studies in Humanities*, 6(2), 211-218. <https://doi.org/10.34050/elsjsh.v6i2.26627>
- Kurnianto, H. (2016). Exploring qualitative research: Understanding events and experiences. *Journal of Qualitative Research*, 9(1), 12-25.
- Lambert, L. (2012). Qualitative descriptive research: A method for understanding complex phenomena. *Journal of Research Methodology*, 5(2), 45-60.
- Lysgaard, S. (1955). Adjustment in a foreign society: Norwegian students in the United States. *International Social Science Journal*, 7(1), 45-49.
- Martin, J. N., & Nakayama, T. (2010). *Intercultural communication in contexts* (5th ed.). New York, NY: McGraw-Hill.
- Minli Wang. (2015). Understanding cultural shock: Insights from narrative analysis. *Journal of Cross-Cultural Communication*, 9(4), 18-29.
- Nuandini, N., & Kustantinah, K. (2022). Billy Wang's cultural shock in The Farewell: A qualitative study of cultural

adaptation. *Journal of Intercultural Studies*, 15(2), 78-92.

Novinger, T. (2001). *Intercultural communication: A practical guide*. Austin, TX: University of Texas Press.

Oberg, K. (1960). Cultural shock: Adjustment to new cultural environments. *Practical Anthropology*, 7(4), 177-182.

Queen. (2014). *Directed by Vikas Bahl*. India: Viacom18 Motion Pictures.

Weda, S., Rahman, F., Atmowardoyo, H., Samad, I. A., Fitriani, S. S., Said, M. M., & Sakti, A. E. F. (2022). Intercultural Communicative Competence of Students from Different Cultures in EFL Classroom Interaction in Higher Institution. *International Journal of Research on English Teaching and Applied Linguistics*, 3(1), 1-23.

Youngsun, K., Sosrohadi, S., Andini, C., Jung, S., Yookyung, K., & Kyeong Jae, P. (2024). Cultivating Gratitude: Essential Korean Thankfulness Phrases for Indonesian Learners. *ELS Journal on Interdisciplinary Studies in Humanities*, 7(2), 248-253. <https://doi.org/10.34050/elsjsh.v7i2.34881>

Zeller, R. A., & Mosier, G. (1993). The W-curve: A model for understanding cultural adaptation in first-year college students. *Journal of College Student Development*, 34(3), 231-237.