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## Cultural Differences in Hybridity: A Study of Asal Eswed (Black Honey) and New York Movie

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### Abstract:

This research aims to identify cultural differences between Egypt and India on one hand and the American culture on the other. It does so through defining the concept of Hybridity (hybrid cultural identity) for the protagonists in both Khaled Marei's Egyptian movie *Asal Eswed (Black Honey)* (2010) and Kabir Khan's Indian, *New York* (2009). And thus, this research is going to analyze the previous movies through the post-colonial reading of the hybrid cultural identity according to both Homi Bhabha's (1994) hybridity of imitation, mimicry, and ambivalent third space and Mikhail Bakhtin's (1981) hybrid construction of language on one side. And, it does so in terms of Geert Hofstede's (1994) cultural elements of symbols, rituals, values, heroes, and cultural myth on the other. It concludes that it's only with hybridity; cultural differences emerge in a cultural negotiation process.

**Keywords:** migration, hybridity, mimicry, ambivalent third space, cultural elements and differences.

### 1 INTRODUCTION

Cultural hybridity and cultural differences are interrelated issues in which the differences both construct and deconstruct cultural identities in sociological process thereby the hybrid arises. **Therefore**, to understand these interrelations, they should be divided into their single units. **According to** Stuart Hall (1996), "Identity is formed in the "interaction" between self and society [...] bridges the gap between the "inside" and the "outside" – between the personal and the public world" (p. 597). **Conversely**, in the words of Helen Spencer-Oatey (2008):

Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence



(but do not determine) each member's behaviour and his/her interpretations of the 'meaning' of other people's behaviour. (p. 3)

**Thus**, identity is constructed through the self's encounter with the different cultural values and beliefs in a specific society. **As a result**, any person can shape his identity from his different communications with different societies and cultures to eventually shape a hybrid cultural identity. This is true in the case of immigrant where he/she lives in his born-state society with its cultural values and meanings, **and then** transforms to another state, society and culture to experience the difference that leads to the construction of the hybrid cultural identity. **For that**, Chang Yau Hoon (2006) **claims that**

The politics of hybridity has been intrinsic to the process of migration and dislocation [...] and emphasizing its interaction between cultures, hybridity has sometimes been reduced simply to a 'celebration of cultural diversity' or the harmonious mix of cultural divergences. (pp. 160, 162)

**In this concern**, both directors, the Egyptian Marei and the Indian Khan treat these issues of hybridity, cultures, identities and difference in their movies *Asal Eswed (Black Honey) (2010)* and *New York (2009)*. **Also**, both movies tell the story of immigrants that leave their country of birth and its mass culture to America and its popular culture **thereby** the main characters gain their cultural hybrid identity. **In regard to** *Asal Eswed (Black Honey)*, it narrates the story of Egypt and its societal and cultural values that are changed during Masry Sayed El-Araby (Ahmed Helmy), the protagonist has migrated to America for twenty years and when he returns, Masry finds difficulty in his encounter with the Egyptian society and the Egyptian mass culture: "I don't understand anyone and no one understands me, here," Masry says (*AE, 2010*). From the first moment in the airport, he becomes upset from the routine of trials to be exploited and blackmailed by the micro-bus' driver Radi (Lotfy Labib), mistreated by the hotel's employees and the police officers, stolen from the mosque's door and he's even been asked for bribe. **For this reason**, Camelia Taha (2010) **asserts that** *Asal Eswed* presents "an important issue, namely the transformation of the Egyptian personality in the last quarter of the last century". **However**, arriving to his old apartment, Masry **starts** to live the warmth of the Egyptian family represented by his friend and neighbor Saed (Edward) and his family. In the words of Taha (2010), the warmth of family in the Egyptian society has been highly appreciated by the writer in his representation. So, it is only during his residence in Egypt, Masry experiences series of events that clearly reveal his hybrid cultural identity through cultural differences. **On the other hand**, *New York* tells the story of three friends, Omar, Sam and Maya in the New York State University where they study, play and enjoy their times in which a love triangle is built among them that lead to their separation. Both Sam and Maya have been more involved in the American culture **whereas** Omar is more Indian. **And so**, Maya **finds** Sam more suitable for her to love **in the sense that** he's popular, challenger, a hero and joyful. Omar has been more conservative even in his attempt to go with their different world and atmosphere that he exhibits in the American culture. "This was different world for me," he states (*NY, 2009*). For Victoria Seychelles (2009), Khan questions the Indian immigrant's culture that is affected by the American culture to suggest that even if you have to "imitate



their culture”, you should still Indian. **Nonetheless**, their friendship has been stronger than this because **in the end** Omar accepts Maya’s love and adoration for Sam to be reunited again till the end. **After all**, *New York* movie presents different kinds of Indian immigrants, permanent and temporary residents through three friends at college in New York. While the experience of the permanent residents represents the cultural hybridity, the temporary resident’s represents cultural differences. **In view of that**, this research tries to identify cultural differences between Egypt/India and America through cultural hybridity of the main characters of the two movies in a cultural negotiation process. It defines hybridity, cultural identity and cultural differences and analyzes both *Asal Eswed (Black Honey)* and *New York* movies in terms of cultural hybridity and differences. Then, it falls in three sections along with an abstract, introduction, conclusion and references.

The first section deals with hybridity, cultural identity and differences. It gives definitions and general information about hybridity and its uses. But, it focuses on cultural hybridity of both Bhabha (1994) and Bakhtin (1981). Likewise, it defines Hofstede’s (1994) main cultural elements. And, it defines migration and other cultural characteristics and their role in the construction of cultural hybridity. Over all, this section presents the models used to analyze the two movies to unfold cultural differences among cultures. The second section is devoted for examining the applicability of the models in *Asal Eswed (Black Honey)* movie while the third one, analyzes *New York* movie by the same means. In conclusion, this research **argues that** only by cultural negotiation process through hybridity, cultural elements, migration, drink and food, cultural differences can be unfolded among any cultures.

## 2 HYBRIDITY, CULTURAL IDENTITY AND DIFFERENCES

Hybridity is a prevailed term that is used to define the mixture of many different things to **eventually** construct a new one that has the characteristics of all its hybrids. For Marwan M. Kraidy (2005), it is a combination of contradicted concepts and ideas rather than “a single ideas” or “unitary concept” (p. vi). The word ‘hybridity’ is derived from the word ‘hybrid’, which has been defined by the Longman Dictionary of Contemporary English as “something that consists of or comes from a mixture of two or more other things”. **As a matter of fact**, hybridity has been used in different fields starting with genealogy, agriculture, electronics, architecture, linguistics and many other fields including literary, cinematic and cultural studies. **Specifically**, cultural studies along with literature and cinema shed high lights on one of the most important kinds of hybridity that is cultural hybridity that celebrates the interaction of two or more cultures. **In this respect**, Kraidy (2005) **observes that** hybridity is mainly concerned with “cultural difference and fusion,” **and thus**, it is the fusion of two “relatively distinct forms, styles or identities, cross cultural contact, which often occurs across national border as well as across cultural boundaries” (pp. 1,5). **For** Ien Ang (2003), “Hybridity [...] is precisely our encounters at the border—where self and other, the local and the global, Asian and Western meet” (p. 8). **So**, cultural hybridity focuses on cultural identities along with cultural differences issues. On his part, Hall (1990) defines cultural identities as “the points of identification, the unstable



points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning” (p. 226). **He finds out** two positions for cultural identity that gather the similar, shared histories and experiences and cultures to a specific people who inhabit the same place along with marvelous critical points that shape 'what they really are' and 'what they have become' (Hall, 1990, pp. 223, 225). **Too**, N. A. Yurdusev (1997) **clarifies that** “The social and cultural identities can be grouped in two categories, as “granted” and “gained” identities [...] Family, ethnic group, society, community, nation and civilization are ‘granted’ identities and are created within the socialization process” (p. 27). They are exclusive because of their inborn character. **But**, the identities chosen by the free will of the individual are ‘gained’ identities”. **From this**, cultural identities are shown in both *Asal Eswad (Black Honey)* and *New York* movies. Whereas the previous presents Masry, the main character has hybrid cultural identities that are Egyptian and American, the latter reveals the main three characters, Sam, Maya and Omar also have hybrid cultural identities that are Indian and American. **Nevertheless**, Masry gets his gained cultural identity through his living in America and the granted one through his encounters with both the Egyptian society and Saed’s family. **On the other side**, Sam, Maya and Omar in *New York* Movie gain and grant their cultural identities through their encounters with each other. **In other words**, the hybrid encounters between America representing by Sam, and Maya and Omar who represent India.

**Moreover**, cultural differences can be identified through post-colonial reading for hybrid identities that puts issues of migration, hybridity, cultural identities and differences in its main interest. **And**, as migration constructs the post-colonial world in both *Asal Eswed (Black Honey)* and *New York* movies, it then, represents the fertile ground for their themes, ideas and negotiations for hybrid cultural identities. **In this**, Hall (1996) **explains that** the post-colonial world is established through “‘free’ migration which have become a global phenomenon” (p.4). **Yet**, cultural differences can be identified through some cultural elements that have been clearly classified into four categories by Hofstede (1994), which are symbols, rituals, values and heroes as follows:

Symbols refer to verbal and nonverbal language. Rituals are the socially essential collective activities within a culture. Values are the feelings not open for discussion within a culture about what is good or bad, beautiful or ugly, normal or abnormal, which are present in a majority of the members of a culture, or at least in those who occupy pivotal positions. Heroes are the real or imaginary people who serve as behavior models within a culture. A culture’s heroes are expressed in the culture’s myths.

Linking to these elements, eating and drinking distinguish different cultures and societies from each other in both the kind and the way of their drinks and food. Stafford Roy (2000) puts it “You are what you eat and drink”, for instance, Indians are popular in spicy food and drink while Egyptian are well-known in Kushary (p.7). Thereby the irregular eating and drinking may cause instability in digestion for an Egyptian eats spicy or an Indian eats Kushary. Spencer-Oatey (2012) too, **confirms that** “culture influences the biological process” and an individual may vomit because of the unusual food or drink (p.7). **Further**, the most important cultural critics



Bhabha and Bakhtins have the lion's share of such topics of hybridity and its related subjects. **Whereas** the previous defines hybridity in relation to mimicry and ambivalent third space, the latter **reveals** it through language and speech manners, styles and behaviours. **In accordance to this**, Bhabha (1994) defines hybridity as

The rejection of a single identity for multiple cultural locations and identities [...] It is the third space, the space of the 'inter' is the 'cutting edge of translation and negotiation, the 'in-between' space' [...] this hybrid third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity.' (pp. 38, 149)

For him, this ambivalent third space is the product of mimicry, which he defines as "the process by which the colonized subject is reproduced as 'almost the same, but not quite'" (Bhabha, 1994, p.140). **On their part**, Ali Dehdari, Bitar Darabi and Mehdi Sepehrmanesh (2013) declare that mimicry can be provided in costumes, hairstyle and behavior (pp. 141, 143). **Besides**, Bakhtin (1981) defines the hybrid construction to be

An utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two "languages, "two semantic and axiological belief systems [...] there is no formal [...] boundary between these utterances. (pp. 304-305)

**Hence**, each movie constructs the characters' cultural hybrid identity through this process of migration, hybridity, ambivalent third space along with mimicry that lead to the identification of cultural differences in the gained and granted cultural elements and identities explained in the next sections.

### 3 ASAL ESWEDE (BLACK HONEY) MOVIE (2010)

Cultural differences in this movie are provided through the protagonist's Masry hybrid cultural identity that is both Egyptian and American. **Being so**, Masry has been born and lived his first ten years in Egypt, and then he has migrated with his family to America to be raised for twenty years. This experience builds in him the characteristics of both the Egyptian and the American cultures. **For that reason**, cultural differences **can be recognized** through migration, hybridity, cultural elements, drink and food, and Masry's encounter with an Egyptian family and society as well.

In regard to hybridity, Masry's cultural hybridity interprets the concepts of both mimicry and ambivalent third space through costumes, hairstyle, behaviors and manners and through his encounters with the Egyptian society. For this, as an immigrant, Masry mimics the American hairstyle and costumes because here America stands for colonizer in the post-colonial readings and Masry the colonized. Mimicry is shown through his long hair style when the hotel's employee thinks him to be a foreigner "Your attitude is as a foreigner man [...] your hair" (AE, 2010). **Additionally**, Masry's values and behavior are too different from the Egyptians such as throwing unwanted things in the street without punishment. In the scene, Masry becomes upset because Radi (the driver) throws the trash in the street and laughs, "Hey [...] stop it, what are you doing, like this, in the street!" Masry says (AE, 2010). Yet, Masry finds a sac and let Radi throw the trash in it





instead of the street. This shows Masry's gained behavior from the American culture. **Even so**, this is not a perfect point of view because Masry is something in between the American and the Egyptian, a third space. He has an ambivalent mind in regard to his appearance and behaviors too. This is obviously shaped in the scene when he wears an Egyptian man's dress, which is called 'galabia' in his friend's apartment, He comment, "it's so comfortable," (*AE, 2010*) signifying his ambivalent mind as long as he likes both the American and the Egyptian costumes. **As well**, Masry's ambivalence **is manifested when** his shoes has been stolen in the mosque thereby he wears a kind of slippers in Egypt that is called 'qubqab' with his American hairstyle, dress and accent. **Because of this**, he is criticized and mocked by the Egyptian police officer saying, "Wears a short and having a mineral water, what is the relation between the quba'b and your dress?" (*AE, 2010*) In the scene, Masry tells the police officer and his assistants that he is an Egyptian. But, he speaks in hybrid language and in an American way that's a little bit smooth. He asks, "Ana Masry [...] what's wrong?" (*AE, 2010*) The police officer doubts him saying, "Wrong what boy? Why are you speaking like this?" (*AE, 2010*), implying that Egyptian men must be more tough in their speech. **In this occasion, Fanon (1963) remarks**, "The native intellectual who comes back to his people by way of cultural achievements behaves in fact like a foreigner" (p. 223).

Moreover, cultural differences in *Asal Eswed (Black Honey)* **are interpreted** by culture's main elements and Masry's deals with an Egyptian Family and society as well. In relation to symbols, Masry has two languages, utterances and speeches: "Ya, Ya [...] Ana Masry [...] Ya" (*AE, 2010*), by this hybrid words, Masry replies when he has been asked about his nationality. His language is hybrid and split between the Egyptian Arabic accent and the American English accent revealing his ambivalent mind. **For this, Fanon maintains**, "The native intellectual [...] Sometimes [...] has no hesitation in using a dialect in order to show his will to be as near as possible to the people" (Fanon, 1963, p. 223). Nevertheless, because of Masry's ambivalence and his hybrid language, cultural differences are revealed through language's implied meaning. So, once Masry is mistakenly taken to the police station, the officer's assistance says, "I'll take you in a journey" (*AE, 2010*) thereby Masry becomes happy. Ironically, for sure the assistant is not taking him in a journey, but to jail.

In addition to symbols, ritual has been used in this movie to unfold Masry's hybrid cultural identity and differences. In America, each year as a Muslim, Masry has used to pray and fast in Ramadan. **Then**, in Egypt, he learns some habits that Egyptians do in Ramadan that do not exist in America. For instance, feeling hungry, Masry finds a long table inside a tent in the street with a board says "Eat and Thank," but, he does not understand what is called in the Egyptian culture "Al Rahman's Table." **That's why**, as he sits to eat; he is surprised that all the dishes are from the same food. Therefore, he comments, "You request the same food!" (*AE, 2010*) He even asks about the food's price after finishing his meal to be replied, "it's free, Ramadan Kareem" (*AE, 2010*). **Likewise**, Masry has been given some money as eydia in Eid Al -Fiter, "it has been a long time since I got Eydia," he says. He goes

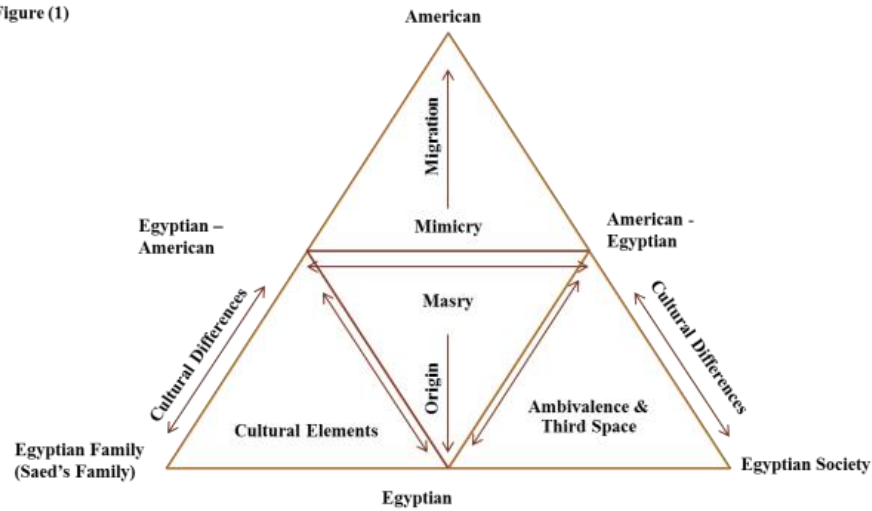


with Saed to roast the Eid's cake at the bakery as a ritual done by Muslims in Egypt.

**Furthermore**, values are explained when Masry moves to his childhood's friend and neighbor Saed's apartment. He behaves freely by wandering in the apartment half naked and that's unacceptable behavior in the Egyptian values. This is confirmed by the reaction of Munsif, Saed's sister's husband when he objects, "You! You can't walk like this in the house. There are women. It's shameful" (AE, 2010). **Alike**, Masry tries to greet Munsif's wife warmly while Munsif prevents him to do so. This refers to the way by which men greet women in Egypt that is different from America. **In other scene**, Masry's hybridity justifies his ignorance in some values of Egyptians that are generosity and good housing for visitors because in America there is nothing without price. For example, Masry asks Saed and his family about the price they want for his short-term residence in their apartment with all the facilities of eating, drinking and sleeping, but Om Saed objects. **On his part**, Saed tries to make Masry understand, "Will you make me pay money, if I visit you in America?" he asks (AE, 2010). Masry does not get it and honestly replies, "Of course!" (AE, 2010) revelling his American culture and mind.

**What's more**, as a cultural myth, the cultural Egyptian myth argues, "any one drinks from the Nile's water, he/ she should return to it". **In Asal Eswed (Black Honey)**, Masry has used to drink mineral water, but he has been given water from the Nile by the kid Hamasa, his friend's brother. **Later on**, Hamasa confesses to Masry before his departure to America that he deliberately has watered Masry from the Nile in order to come back to Egypt again, and he does so at the end of the movie. This interprets the Egyptian belief that anyone visits Egypt; he is going to like it to the extent he must inevitably return to it. **Else**, one of the main characteristics that show the differences between cultures is food and drink. **For instance**, Masry in the Eid's picnic refuses to drink from the Nile's water and to eat a mullet, a kind of fish called 'fisikh' in Egypt, which is cooked in an Egyptian way, because of its undesirable smell. **Hitherto**, Masry is convinced to eat the fish thereby he's got sick and his stomach puffs up and hurts him all the day. He even vomits and spends all day drinking water. **In relation to this, Spencer-Oatey (2012) declares that** people share a biological need of food in a particular culture (p. 7). Afterward, when Masry decides not to eat or drink from the Nile's water, Saed's mother says, "You have not used to it, [...] but you will [...] and eats as you wish" (AE, 2010). **Consequently**, through his hybridity, Masry becomes more aware of cultural differences between Egypt and America. He tells Munsif, "America has many beautiful things, but the difference is in culture" (AE, 2010).

Figure (1)



#### 4 NEW YORK MOVIE (2009)

In *New York* movie, the protagonist Omar is a student immigrant from India who comes to the United States to pursue his Master degree in New York State University to represent India with both its modern and classic forms. Through his residence in America, Omar encounters with permanent Indian immigrants Sam and Maya and the American society too. Nonetheless, Omar is more Indian than American in the sense that he tells Maya, “I don’t belong to this (America) like Sam and you” (NY, 2009). Conversely, Sam and Maya are hybrid and more American since they are Indian by origin but have been raised in America. With their encounter with Omar, many cultural differences are shown along the movie, particularly the first half. Therefore, it is through Sam’s and Maya’s cultural hybridity along with Omar’s Indian cultural identity, which transforms to be hybrid through gaining some American cultural habits, cultural differences **established**.

Throughout the movie, Omar’s cultural hybridity is interpreted by the concepts of both mimicry and ambivalent third space through costumes, hairstyle, and manners. **Dealing with Omar**, although he is Indian, he does mimic the American costumes and styles as long as he does not wear the traditional costumes of Indian men. **Instead**, he wears very modern and European clothes and even his look and attitude seem to be American rather than Indian with his white skin and blond hair. Maya describes him as “a good looking Indian boy fresh of the boat” wears “A crisp shirt neatly tucked into his terricot trousers” (NY, 2009). **In deep analysis**, Omar is something in between the Indian and the American, a third space. He has an ambivalent mind in regard to the American culture. **For example**, despite he does not like the American football, he plays it with American manners **causing to the emergence of** his ambivalence. **In the scene**, Omar tells Maya, “What kind of game is this [...] you hold the ball in your hand and call it football [...] who the hell piles on like that [...] all on one guy [...] you’re not playing kabaddi” (NY, 2009). **This shows** Omar with two minds; he tries to mimic the American manners by playing one of their games. **Even though**, it does not work for him because he as Indian still finds this game so violent. **Referring to this, Anil Dharker (1997) contends**, “trouble with hybrids, especially when they are





too deliberately forced to adapt to another culture, is that they don't work" (p. 400). **It is clear then, that** Omar's identity is shaped around his overall appearance, attitudes and manners to be third space between the total American appearance and his contradiction of his thoughts and manners thereby cultural **differences are exposed**.

**More importantly**, in *New York* movie, cultural differences can be discovered through culture's main elements too. **In relation to** symbols, as a recent immigrant, Omar becomes a native intellectual who speaks two languages, Indian and English, but he does not so much familiar with the American culture. **In this case**, Omar tells Roshan,

It was my first trip from India [...] I was nervous [...] I didn't have a clue who to talk to [...] or what to talk about [...] This was different world for me [...] in New York State University.  
(NY, 2009)

**Occasionally**, Omar has an ambivalent mind expressed his speech that is hybrid of two languages Indian and American. **In the movie**, with his first encounter with Maya, she speaks with him in both American and Indian languages. **In this way**, he knows that she's Indian and starts to speak in hybrid language too. **Also**, Omar's hybridity is constructed through the different use of language. Despite his use of hybrid language, Omar's mind is Indian rather than American **because of his ignorance** for the cultural use of the American language. **That's why**; Omar does not understand Sam when he calls pretty girls "broads" as for him this word means "wide". **Gradually**, Omar begins to gain some American cultural elements with his encounter with Maya and Sam to construct his hybrid cultural identity.

**Continually**, rituals, drink and food unfold the cultural differences in *New York* Movie. **In the scene**, Omar participates in drinking competition in one of the American's bar, which is a societal ritual for American young boys and girls in college. **In this matter**, he drinks a lot to be vomited and fainted to the extent that Sam carries him; he even sleeps in the class after this night of drinking. **Actually**, he does so because as an Indian and Muslim, he is not used to drinking. **On the contrary**, Maya and Sam are used to the American food since they always buy American fast food from roaming restaurant, "Hi [...] can I have two turkey sandwiches?" Maya asks (NY, 2009). Even their son, Danny loves the American food since he regularly asks for pasta.

**As far as values are concerned**, cultural differences have been explained through the cultural hybridity of Omar. His hybridity is developed in a social process and practices with the American culture making him aware of some cultural differences between India and America. **In one scene**, a vagrant attacks him with Maya and asks for some change, Omar replies, "Ya [...] sure" (NY, 2009). **On her part**, Maya has been aware that such kinds of guys are dangerous in the American culture and values. "Omar, what are you doing? Let's leave," she says (NY, 2009). The bad guy; however, gets a penknife from his pocket and threatens Maya to give him her bag and earrings. **At this moment**, Sam arrives and tells Omar, "grab him (the bad guy) from the back [...] I'll get his hands" (NY, 2009). **But**, Omar refuses, "Sam [...] Maya is with us" (NY, 2009). **This discloses** Sam's unfamiliarity of one of the Eastern and Indian culture values and norms that do not encourage boys to fight bad guys in front of girls.

**Still**, at the end of the scene, Sam behaves as a hero in the Indian cultural myth when he follows the bad guy alone and gets injured in order to get back Maya's bag. **For Omar**, this is an Indian tradition that is regularly found in Indian movies. "The villain snatched the heroine's bag [...] the hero (Sam) chased him down [...] so the heroine went with the hero," Omar says (NY, 2009). **Regarding this**, Faiza Hirji (2005) **questions whether** "popular Indian films tend to replicate the norms of a hegemonic, Westernized culture (often equated with global culture), or whether they instead strengthen existing cultural norms across the South Asian diaspora." **Above all**, through this cultural negotiation process, Khan is trying to urge the Indian or South Asian immigrants to keep their cultural roots and not merge totally with other cultures and forget about theirs. **Ultimately**, all of Omar, Sam and Maya become aware of some cultural differences between America and India through their cultural encounter.

Figure (2)



## 5 CONCLUSION

This research has examined the cultural differences in hybridity through both *Asal Eswed (Black Honey)* and *New York* movies. **It makes clear that** each movie shows the applicability and mechanism of both Bhabha's (1994) hybridity of imitation, mimicry, ambivalent third space and Bakhtin's (1981) hybrid construction of language on one side. **And**, the applicability of Hofstede's (1994) cultural elements of symbols, rituals, values, heroes and cultural myth and other cultural characteristics on the other. It does so to identify cultural differences in a cultural negotiation process. This process in both movies uses migration as a fertile ground for shaping the hybrid cultural identities through the main characters.



In *Asal Eswed (Black Honey)*, Masry's cultural hybridity is unveiled through a cultural negotiation process that occurs with his return to his birth country Egypt after twenty years of migration to America. In Egypt, Masry encounters with both the Egyptian society and his friend Saed along with his family that represents the Egyptian family. From these encounters, Masry's cultural hybridity and his ambivalent mind are explained through mimicry and cultural elements. Sooner, Masry becomes more aware of the cultural differences between Egypt and America. He learns about some Egyptian rituals, values and myths. He is shocked by mistreatments and behaviors of some people like Radi and the police officer. Yet, he celebrates his encounter with Saed and his family. He also experiences to drink from the Nile, eat new food, and wears different clothes that he likes very much. With this hybridity and cultural differences, this movie has tried to pick the positive from the negative situation in Egypt reasoning by its name *Asal Eswed (Black Honey)*. For Taha (2010), Marei has showed the transformation of the Egyptian character's cultural values to the worse, but at the same time reveals the remains of the originality of the simple Egyptian family through Saed and his family.

Similarly, in *New York* movie, cultural differences are illuminated through cultural negotiation process among Omar, Sam and Maya, who in their interrelationship with each other, clarify a lot of differences between the Indian and the American cultures caused by their cultural hybridity. In addition to their hybrid language, they uncover some rituals, values and even cultural myths in both the American and Indian culture. As Hirji (2005) notices, "Bollywood is an enormous industry, at the heart of which lie numerous issues of culture, identity and values." To conclude, cultural differences in both movies are unfolded through hybridity. Cultural hybridity of the characters is shaped through migration and cultural negotiation process with cultural elements, ambivalent third space, mimicry, language construction along with eating and drinking.

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