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Negotiation of Identity in the Main Characters of the Film Green Book (2018): A Communication Accommodation Theory Account

**A Dissertation Submitted to the Department of English in Partial Fulfilment
of the Requirements for Master Degree in Civilization and Literature**

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Dedication

I dedicate this work to the man who built my character, who always made me feel like the prettiest and smartest girl in the world, even when I was not, to my beloved father, Mohamed, in his memory. To the great women in my life, my mother Fatima Barkat and my sisters Nour Elhouda, Zohra, and Amina whom I love deeply; no words can express my gratitude and appreciation for having you in my life, and also to my brother in law Fouad Hadjhacen for his support and kindness. To the best kid in the world, my niece, Farah who in her own way helped me overcome hard times in spite of only being one year old. To all my friends, and especially to Fouad Belferd who helped me greatly, supported me all the way through, and believed in me even when I did not believe in myself. Last but not least, to my supervisor Dr. Mhamedi Nadir, who was nothing but kind, supportive, and helpful to me from our first interaction in my 1st year at university and until today, and to all the nice, supportive, and great teachers who created amazing memories for us throughout our years of studies with them, thank you for making university a beautiful experience for me and others.

Abstract

In 1960s America, racial segregation was still on going, black people were still being discriminated against and categorized into certain stereotypes. The movie *Green Book* (2018) depicts the experience of a black classical pianist's experience at that time and the struggles he faced throughout his journey with his Italian-American chauffeur. The purpose of this study is to analyse the speech of the main character in the movie, Donald Shirley, using the Communication Accommodation Theory while fragmenting the identity of the same character throughout the movie to provide an understanding of the psychological journey Donald Shirley goes through. The approach used in this research is the historical approach as well as the cultural approach. The method used in this research was analytical, descriptive method; during the movie we observe that Donald Shirley used convergence in his speech to assert his eloquence while using divergence to assert his cultural background and individuality; he manages at the end to negotiate his identity and embrace his culture as a part of himself. The findings of the present study highlight the importance of sociolinguistic and social paradigms in providing insight into the understanding of the intricacies of this work.

Key Words: Communication Accommodation Theory, Negotiation of Identity, *Green Book* film.

List of Abbreviations

CAT: Communication Accommodation Theory

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General Introduction

General Introduction

During the 1960s, racial segregation in the Southern part of the United States was a deeply ingrained social and political issue. The region implemented a system of "Jim Crow" laws, which enforced racial segregation in public spaces, including schools, transportation, restaurants, and even water fountains. African Americans were marginalized, treated as second-class citizens, and denied basic civil rights. This segregation created a divided society and perpetuated racial inequalities. However, the 1960s also witnessed significant advancements in the fight against segregation, as courageous activists, such as Martin Luther King Jr. emerged to challenge the status quo and demand justice and equality for all.

This historical era is still a subject of research in all of its aspects, and a load of literature has been produced honoring the struggles of black people at that time, and more cinematic productions became aware of the past struggles of blacks which granted them the position they have now in the United States. This thesis deals with the aspect of language in the movie *Green Book* (2018), as well as the concept of identity. The speech of the main character Dr. Don Shirley is analysed through the lens of Communication Accommodation Theory, and the identities of both characters are analysed in reference to racial and cultural identity as well as their social classes and their effect then eventually concluding with the reconciliation the main character Don goes through at the end of the movie with the help of his chauffeur Tony Vallelonga.

Statement of the Problem

Interest in the era of racial segregation in America has been a subject matter for several years, a lot of researchers have studied the aspects surrounding the matter and tried to investigate and understand the events happening and their impact on their societies. The 1960s were the peak of the racial tension in a supposedly free country, while the struggle for equal rights was still on and the Civil Rights movement was on, other blacks decided to exhibit their anger at these inequalities through breaking stereotypes and forming new ideas around the black community. Studies on literary productions tackling the same topic have also been a subject matter that attention has been drawn to, in a similar context, cinematic productions also depicted the era and showcased the many struggles of black people at the time. The aspect of language and culture were a main scope of interest for researchers depicting the 1960s. In the scope of language, one important theory was

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the Communication Accommodation Theory proposed by Giles in 1971, through this theory the speech of Don Shirley, a main character in the movie “Green Book”, was analysed to highlight his use of convergence and divergence in his interactions with different other characters. In the aspect of culture and identity, the growth and transformation that both characters Dr. Shirley and Tony went through were analysed and shown in this research.

Aim of the Study

The main goal of this study is to investigate the use of Communication Accommodation Theory in a historical and fictional context, moreover, the aim of the present study is to investigate how Dr. Shirley implements convergence and divergence in his speech, while considering the factors which would lead a character to act as such. Furthermore, this study aims to investigate the identities of the two main characters in the movie, Dr. Shirley and Tony, and aims to shed light on the struggles of discrimination based on race as well as social class. It showcases how language can function as both a bridge and a barrier between people, and it highlights the impact of friendship and opposite perspectives on the formation of one’s identity.

Research Questions

This study aims at answering these questions:

- 1- How does Dr. Shirley imply Communication Accommodation Theory in his speech?
- 2- In what way does Don Shirley negotiate his identity through the barriers of race?
- 3- How do both characters transform and grow through their journey together?

Review of Literature

Previous studies have dealt with the issue of language and culture vis-à-vis the characters of the movie Green Book, as well as the issue of identity and the negotiation of identity through the struggles of race and social class. Hummaira, D. Fitrisia & K. A. Muthalib conducted a research that aimed to find out the types of speech styles used by the two characters and to find out the differences in the speech styles used by applying Joos’ theory (1967), The research findings indicated in that Tony Lip predominantly employed four speech styles, namely formal, consultative, casual, and intimate. Among these, the casual speech style was most frequently used by Tony Lip, while the formal style was the least common. On the other hand, Dr. Shirley utilized

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all five speech styles. The consultative speech style was the most prevalent in Dr. Shirley's communication, whereas the frozen speech style was the least utilized.

Hidayat, S., L. & Yusuf, R. M. also conducted a research where they studied the cultural identity of the main character, Don Shirley using Stuart Hall's theory of identity. Their study aimed to learn more about Don Shirley's struggles with cultural identity and his eventual identity negotiation; their study analysed the aspects of food, language, music, and race in relation to the concept of identity. The findings of this research indicate that Don Shirley initially assumes a white-cultured identity as a response to the influence of racism, which shapes his thoughts, words, and actions. However, the research suggests that merely adopting this identity does not ensure acceptance from society. Consequently, Don Shirley undergoes a personal journey where he ultimately embraces his African-American identity and engages in a process of negotiation. These findings highlight the complex nature of identity formation and demonstrate how societal prejudices can compel individuals to navigate and reconcile their true selves, seeking authenticity and self-acceptance in the face of societal pressures.

Another study conducted by Jianmin L. & Kaiju C. investigated the concept of identity crisis and identity negotiation of the main character Don Shirley in the movie, this study seeks to explore the reasons behind the success of Green Book in portraying positive images of black men, focusing on the character of Don Shirley. Additionally, it aims to uncover the psychological processes and identity dilemmas experienced by Don Shirley by using Fanonian psychoanalysis and the concept of hybridity put forth by Bhabha. The findings indicate that the black hero in the film undergoes a psychological journey marked by feelings of inferiority and a misguided aspiration to be white. Initially mistaking himself for a white man, he subsequently experiences a loss of identity, ultimately leading to the development of a hybrid identity. This hybrid identity emerges as a result of cultural assimilation and the experience of otherness, a phenomenon often observed in colonial contexts. Through a comprehensive analysis of Don Shirley's character, this study sheds light on the complexities of his psychological transformation and the broader themes of identity and cultural dynamics within the film.

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Significance of the Study

As there were no previous studies covering the issue of communication in relation to culture and identity, by analyzing the communication between Don Shirley and Tony Vallelonga, considering their racial backgrounds, social classes, and even their differing sexual orientations, this research sheds light on how these factors influence their interactions and the strategies they employ to bridge cultural gaps. This study deepens our understanding of the challenges and opportunities for communication across diverse identities, and how individuals negotiate and navigate their own identities in the face of societal expectations and prejudices. Furthermore, this research contributes to broader discussions on the significance of empathy, cultural understanding, and respect for differences in fostering inclusive and harmonious relationships across racial, social, and cultural boundaries.

Research Methods

To investigate the use of language by the protagonist of the movie “Green Book” and understand the growth journey and identity negotiation apparent in the movie, this research was conducted using the descriptive and analytical methods. The descriptive aspect of research is eminent via the cataloguing of the plot and the various aspects of the work at hand. On the other hand, the analytical research method provides substance to the critical engagement with characters’ development through the exploration of textual and subtextual features of the work. The primary source of data was the script of the movie that was subject to meticulous formal, discursive and literary analyses

Structure of the Dissertation

This study is comprised of three chapters. Chapter one provides the reader with the needed theoretical framework used to analyse the collected data, the theories used in the analysis are explained in theory as well as the notions related to the analysis such as social class, communicative competence, ethnography, and other theories and concepts in relation of identity. Chapter two provides a historical background for the era in which the movie is set in, it gives the reader an understanding of the circumstances of the 1960s and how it was like to be a black man

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at the time, in addition, it explains the plot of the movie and highlights the important events which are relevant to the analysis done later on. Lastly, chapter three is dedicated to the analysis of the speech of the protagonist Dr. Shirley using the theoretical framework provided in chapter one, as well as the analysis of the characters' identities, along with their growth journey and eventual transformation at the end of the film.

Chapter One:
A Theoretical Framework for
the Study

1.1 Introduction

Communication is a complex human behaviour which is governed and shaped by social and cultural rules rather than a set of grammar rules, communication is done in a social setting which bears several features that shape the individual's speech and guides it to match the socio-cultural setting in which the speaker is participating. "A language is a system of arbitrary vocal symbols that permit all people in a given culture or other people who have learned the system of that culture, to communicate or to interact" (Finocchioro, 1974), this definition denotes that whatever culture that system belongs to, the possibility of learning the culture itself is eventually existent. According to Goodenough, a society's culture is composed of all the things an individual has to know in order to function appropriately in that society, Goodenough also considers this process as a set of learned behaviours and not any form of genetic endowment, it is a socially acquired set of behaviours.

These concepts relate to how important the culture is in shaping the individual's communicative competence, this notion was highly emphasized in the works of the linguist Dell Hymes in 1972 as a reaction to the concept of linguistic competency presented by Noam Chomsky in 1965; William Labov also emphasized the importance of the socio-cultural factors and their effect in any speech. Another factor which affects speech and the speaker's linguistic behaviour overall is social class, speakers of higher social class presented a broader use of language features to make their speech more formal and eloquent in order to emphasize their prestige unlike speakers from lower social classes who had a higher tendency to use simple language to express themselves; the scholar Bernstein (1971) presented two types of codes, one as being the elaborated code which is a formal and a complex variety associated with the middle class, and the restricted code which is an informal and a simple variety associated with the working class. Each code is acquired by a given social group through the process of socialization.

This chapter presents a sociocultural perspective of language in relation to Communication Accommodation Theory suggested by Howard Giles in 1971. It also discusses the identity crisis concept and how it can emerge and affect the psyche of the individual.

1.2 Communicative Competence, and Social Class

Language was found to be highly related to ethnicity and social class, as individuals with different social backgrounds presented different manifestations of language even when existing in one geographical setting. Depending on their ethnic background and the social status one is given according to the society he lives in, speech comes in different forms with different meanings. Speakers presented different attitudes towards language based on such elements. In 1962, Hymes presented a new discipline which focuses on patterning the communicative behaviour of individuals to comprise the cultural system they identify in, it is concerned with the analysis of language use (usage vs. use) in its socio-cultural setting (Bussmann, 2006, p. 381).

He stated his intentions clearly when saying “My own purpose with the ethnography of speaking was ...to show that there was patterned regularity where it had been to be absent, in the activity of speaking itself” (Hymes , cited in Saville, 2003, p. 10). Saville (2003) also emphasized that the discipline of ethnography of communication has become an emergent discipline which has a significant role in forming social life. Opposed to the linguistic theories of structuralism and Chomskyan model of Transformational Generative Grammar, Hymes’ approach was based upon the understanding that any utterance is understood only through the “speech event” or “communicative event” in which it is embedded (Hymes, cited in Bussmann,2006, p. 381).

In this spirit, the opposition of Hymes to the Chomskyan view was due to the fact that Hymes refuted the linguistic competence model and stated that the communicative competence presents more significance due to the fact that the linguistic competence only requires the knowledge of the individual with the grammatical rules and sentence structures whereas the theory of Hymes lays that the communicative competence denotes that knowledge of grammar is merely the surface of any human interaction and that having knowledge of the socio-cultural perspective is a must for the completion of the process of communication. The emergence of communicative competence was the birth of this culture-specific speaking rules, it is the central concern of the ethnography of communication, in that it tries to uncover, describe, and compare the speaking practices of specific communities (Strazny, 2005, p. 303).

Saville (2003) stated that: “The concept of communicative competence must be embedded in the notion of cultural competence, or the total set of knowledge and skills which speakers bring

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into situation”. He also argued that the communicative competence extends to both concepts of expectations and knowledge in a particular social setting. Saville (2003) emphasized that communication comprises of both knowledge of the culture and language as well as the knowledge of the expectations awaited from both parties during the process or communication, in terms of both appropriateness and effectiveness.

1.2.1 Social Class

Social class may be defined primarily by wealth, circumstances of birth, occupation, or by other criteria specific to the group under investigation. Saville (2003). In various societies the language variety used can be different according to which position the speaker holds, according to Saville (2003), depending on which community we investigate, there could be a clear stratification of the language variety used by each social class primarily because the social classes would usually be rigidly stratified in that case and the chances of uplifting to a higher language variety is nearly impossible; however, in communities that live under a democratic system the linguistic mobility is possible if the individual succeeds in climbing the social ladder, as occupations and economic positions have a greater chance of enhancing the social status of an individual who was not born into the privilege of a high social rank. In terms of speech, “Studies in the United States and Canada have shown that those who are upwardly mobile tend to adopt the variety of language spoken by the group just above them, often to the point of hypercorrection, although a social revolution may include the overthrow of prestige language forms as well as people who speak them” (Saville,2003. P.73).

1.3 Communication Accommodation Theory

This theory was first suggested by Howard Giles in 1971, Communication Accommodation Theory (CAT) was mainly about speech but then adapted to involve verbal and nonverbal communication (Hordila-Vatamanescu, 2010). In their paper, Giles and Ogay presented the basic rules and principles of CAT which helped frame and explain the theory suggested. Some of the principles relevant to this research are that “Communication is influenced not only by features of the immediate situation and participants’ initial orientations to it, but also by the socio-historical context in which the interaction is embedded” , also that “Interactants have expectations regarding optimal levels of accommodation.” (Giles, & Ogay, 2007, p.294). Giles (2007) denotes that these expectations are based on stereotypes about outcast members as well as on the prevailing social

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and situational norm. He emphasized that the amount of accommodation an individual receives can serve as a crucial element in deciding whether to withdraw or continue being part of a certain interaction.

Giles (2007) proposed that this theory consists of specific strategies by which interactants signal their attitudes towards each other and their respective social groups. These strategies are named divergence and convergence which imply that social interaction is a subtle balance between needs for social inclusiveness on the one hand, and for differentiation on the other hand.

1.3.1 Convergence

These acts are used to move forward or away from a certain way of communicating through strategies among which is convergence. Convergence has been the most extensively studied and can be considered the historical core of CAT (Giles, 1973). It has been defined as a strategy whereby individuals change their communicative behaviors in terms of a wide range of linguistic (e.g., speech rate, accents), paralinguistic (e.g., pauses, utterance length), and nonverbal features (e.g., smiling, gazing) in such a way as to imitate their interlocutor's behavior (Giles, & Ogay, 2007). Giles & Powesland (1975) also distinguished two types of convergence which are upward convergence and downward convergence in terms of their societal valence.

They explained that upward convergence illustrates an interviewee's adoption of the prestige patterns of an upper-class interviewer to which he does not belong. On the contrary, downward convergence was explained as adopting patterns of speech that are less formal and closer to the social class of the interviewer; instead, the interviewee here tends to be of a higher class than the interviewer. An example of upward convergence was depicted by (Levin & Lin, 1988) as they noticed during the (1973) Watergate Hearings that John Dean (counselor to then President Nixon) accommodated the formality of his language style to that of four of the Senators questioning him, presumably so as to sound convincing to them (Levin & Lin, 1988). Another example which illustrated downward convergence was illustrated by Azuma (1997) through the talk of the Japanese Hirohito, as he assumed (often to apparent excess) a gentle, informal style typical of everyday people when he travelled to the countryside after the defeat of Japan in the Pacific War in which he stayed for a period of eight years.

1.3.2 Divergence

This is a similar strategy used in CAT, Divergent communicators have a tendency to maintain their own way of communicating; consequently, the communication differs from the other communicator's. Another similar phenomenon is called maintenance whereby a person persists in his or her original style, regardless of the communication behavior of the interlocutor (Bourhis, 1979, cited in Giles, & Ogay, 2007). Divergence as convergence enjoys two types, one is being upward divergence where a communicator would adopt a swifter speech rate and more cultured accent with someone nonstandard-sounding, whereas downward divergence could be seen in the emphasis on one's low-prestige minority heritage. (Giles, & Ogay, 2007).

1.3.3 Communication Accommodation Theory and Identity

Strategies of divergence and convergence can be based on different motives depending on the communicator's stance towards the social setting in which language is being practiced, Giles (1996) showed that convergence can be used to seek approval from a higher class member such as a student seeking to impress his professor with his eloquent speech which would be rewarding for him as he would gain the approval of his professor, another aspect of reward would be predictability and familiarity as the individual would be more predictable and familiar to the one he is communicating with which would lessen interpersonal anxiety, and provide mutual understanding between them; however, in spite of being rewarding, this could affect the communicator's social and personal identity, being inherently an individual who is deemed to seek in-group membership from his peers, which he would risk losing if he adopted a highly distinctive speech from them.

The role of divergence in this situation would be to emphasize and negotiate the social and personal identity of the speaker as the motive lying behind divergence is precisely the desire to emphasize distinctiveness from one's interlocutor, usually on the basis of group membership. (Giles, & Ogay, 2007). In the light of the precedent information based on Communication Accommodation Theory, which suggested the notions of convergence and divergence it is apparent that the linguistic behaviour resulting from these strategies affects the social and personal identity of the communication, which might lead an identity crisis when presented in a setting.

1.4 Identity and Language

One key area that should be studied when studying language in relation to culture is identity, De Vos (1992) stated that identity formation is not merely a conscious process but is influenced by several psychological factors, thus; identity can be seen as dynamic and also complex at the same time. Many scholars regard the concept of identity as an inseparable variable from language as it is taken as an external behaviour which allows the individual to be identified as part of a social group; consequently, language acts are acts of identity (Le Page and Tabouret-Keller, 1985). Language and identity are often so strong that a single feature of language use suffices to identify someone's membership in a given group.

Norton (1997) defines identity as, “how people understand their relationship to the outside world, how that relationship is constructed across time and space, and how people understand their possibilities for the future.” Howard, 2000, Saville-Troike (2003) emphasise that language plays a crucial role in the formation and maintenance of personal identity and group identity, they also mentioned that the language can be used to display an individual’s membership to a certain group by adopting their language or language usage. Another point was that, through language, individuals are able to pass on the rules of group behaviour to each other and also from generation to generation.

Tajfel (1978) defines social identity as ‘that part of an individual’s self-concept which derives from his knowledge of his membership in a social group’. More recently, it has been argued that social or collective identity arises when self-definition is focused upon a shared self-aspect, which may be a belief, a symbol, a psychological or physical trait, etc. c. This can be seen through the shared heritage of one social group, being part of that group would consequently mean that a member shares linguistic features, behavioural features, physical features and even psychological features as some scholars believe.

1.5 Linguistic Group Mobility

Language is thought to be highly related to culture and ethnic background; for some societies it is part of the heritage of which they would portray feelings of pride and aim to particularly show their belonging to that specific group; however, in multicultural and multiethnic

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settings, some individuals can have a negative evaluation of their language which would consequently affect their social identity and personal identity resulting in the desire for social mobility. However, this choice of social mobility and the negative perception of the language may have consequences on their membership in the social group they belong to.

Hogg, D'Agata and Abrams studied the perceptions of ingroup members speaking dominant out-group's language. They found that the more people identified with their ethnic group, the more negative they felt toward the ingroup member who spoke the dominant outgroup language, perhaps when group identification is strong, ingroup members are expected to use the ingroup language to communicate with outgroup members. When they could not fulfill such expectations, they receive negative evaluations from their ingroup members (Tong, 1999).

These claims regarding language, language usage, culture and how they affect one's identity can be regarded as one of the reasons that might lead to an identity crisis for a member of a certain social group who misrepresents himself as part of an outgroup to gain their approval for purposes of linguistic and social mobility and gaining a better position in their field or the career they pursue.

1.6. Identity and Society

The concept of identity has been identified by scholars in several different ways, however, these descriptions have always focused on "the characteristics, preferences, goals, and behavior patterns we associate with ourselves" (Howard, 2000, p. 368) and "people's sense of who they are" (Djite, 2006, p. 6). Many researches use a combined set of theories and concepts of identity to provide understanding about identity and identity development (Djite, 2006; Erikson, 1968; Howard, 2000; Joseph, 2006; Stets & Burke, 2000; Stryker & Burke, 2000; Tajfel, 1974). (Erikson, 1968) considered identity as an independent and stable notion that is unrelated to language, however, many scholars believe that identities are continually being negotiated and challenged (Crossley, 1996).

Many scholars have related identity to society and that one of the main elements in the formation of identity is the sense of belonging in a society, (Erikson, 1968; Hall, 1991; Stets & Burke, 2000; Stryker & Burke, 2000; Tajfel, 1974). For Erikson (1968) identity is merely an understanding of individuals regarding social contexts which would allow them to assume their place in the world. Similarly, Stryker and Burke (2000) depicted the concept of identity in two

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different ways, the first being the emphasis on group-based identity which is in gist “how people come to see themselves as members of one group/category in comparison with another” (p. 226), and the second being a cognitive understanding of identity through the theory of self-verification. Both of these stances portray identity as somewhere between self and society. Individuals find meanings in the structure of society, and identity is formed through the reflective activity of categorization or classification vis-à-vis other social categories. (Pang, 2021).

Tajfel (1974) proposed social identity theory which focuses on an “individual’s self-definition in a social context” (p. 76), according to the theory individuals realize their identity through the society they belong to, in that case, self-concept may be affected positively or negatively depending on their involvement in their society, as social groups provide a sense of belonging; therefore, play a crucial role in self-identification. Furthermore, Tajfel (1974) said that social identity is “knowledge that he belongs to certain social groups together with some emotional and value significance to him of his membership” (p. 72).

Hall (1991) said, “the notion that identity has to do with people that look the same, feel the same, call themselves the same, is nonsense. As a process, as a narrative, as a discourse, it is always from the position of Other” (p. 49), thus we deduce that for Hall identity is not merely a self-conception process but rather a label or a definition given to an individual by others. Bell (2014) explained identity as both structured and agentive, in that it can be given to some extent while it is also constructed by an individual’s choice, in that sense one cannot choose their ethnicity or place of birth or how they were brought up, however the process of identification also involves individual choices that finally shape their identity.

1.7 Negotiation of Identity Through Identity Management Theory

The constant adjustment an individual has to undergo in order to gain approval from their society, or the social group they aspire to be part of, when it comes to their behaviours towards language usage and social encounters, may lead to a problem in the individual’s sense of self or self-concept which is known as an identity crisis. Habermas (1973) proposed on conceptual grounds that there are two types of identity crisis, one he called "legitimation crisis" and another which is 'motivation crisis'. he defined a legitimation crisis as the inability of a social entity to

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fulfill the demands and expectations it has placed on itself. It refers to an inability to justify actions that are called for.

The identity crisis that happens to the individual would mainly lead them to go through the process of negotiation of identity. Identities are negotiated and formed through communication with others, they are “shaped by our own and by others’ communicated view of us” (Abrams et al., 2003, p. 210). Identity management theory (referred to as IMT) “attempts to explain how cultural identities are negotiated through development of an interpersonal relationship (...) ranging from initial acquaintance to a relationship with deep intimacy and commitment.” (Cupah & Imahori, 2005, p. 196). Relational identity is then formed

through particular interpersonal relationships of intercultural partners and their relational cultures (ibid.). Successful “negotiation of mutually acceptable identities” results in effective management of relational and cultural identities (ibid. p. 198).

Wood (1982) defined the term “relational identity/culture” as “a privately transacted system of understandings that coordinate the attitudes, actions, and identities of participants in a relationship” (p. 76). A relational identity “arises out of communication and becomes an increasingly central influence on individual partners’ ways of knowing, being, and acting in relation to each other and the outside world” (p. 75). Cupach and Imahori (1993) argued that an individual’s identity can be revealed and recognized through face, which is an individual’s presented social identity. Positive face, according to Cupach and Imahori, refers to an “individual’s desire to be appreciated and approved of by important others,” whilst negative face refers to “the desire to be autonomous and free from the imposition of others” (p. 116).

1.8 Conclusion

In conclusion, chapter one plays a crucial role in equipping the reader with the necessary theoretical framework to effectively analyse the collected data. The chapter goes beyond mere data collection and expands into the explanations and understanding of the theories employed in the analysis. By presenting these theories in detail, the chapter enables the reader to grasp their underlying principles and their direct relevance to the research at hand.

Chapter One: A Theoretical Framework for the Study

The exploration of concepts such as social class, communicative competence, and identity further enriches the theoretical framework established in Chapter One. Social class, with its hierarchical divisions based on socioeconomic factors, provides a lens through which the analysis examines the influence of social structures on identity formation and communication. Communicative competence, on the other hand, sheds light on an individual's ability to effectively navigate social and cultural contexts, providing valuable insights into how communication as a practice shape and reflect identities.

The chapter also introduces Communication Accommodation Theory, emphasizing its significance in the analysis of the work. Ethnography facilitates a full understanding of the studied social groups or communities, allowing for a comprehensive exploration of their culture, practices, and perspectives. By encompassing these theories and concepts, Chapter one establishes a solid foundation for data analysis and also highlights the interconnectedness between social class, communicative competence, ethnography, and identity.

**Chapter two: An Overview On
the movie “Green Book” and its
Main Characters**

Chapter two: An Overview on the Plot of the Movie “Green Book” and its Main Characters

2.1. Introduction

This chapter intends to familiarize the reader with the work being analyzed and dealt with in this research paper. The work is a movie named “Green Book”, and it was directed by Peter Farelly. The film was launched in 2018, by Universal Pictures, Nordisk Film Distribution, the script of the film was written by Peter Farelly Brian Hayes Curie, and Nick Vallelonga who is the son of Tony, of the main characters, in fact, he has even a cameo in the film as one of the Vallelonga family members. The interviews that were carried out with Don Shirley and Tony Vallelonga were taken into consideration as well as the letters which were sent by Tony to his wife Dolores when they were on their journey together. It can be considered a semi biography for both characters as well as a comedy Drama. The movie was nominated for several awards and won most of the nominations in fact, including Academy Awards for Best Picture, Best Original Screenplay, and Best Supporting Actor for the outstanding performance of Ali Mahershalla (2019).

Altogether the movie was based on a true story that took place in the 1960s in the United States. It is a fiction work of the journey of Don Shirley and his chauffeur, Tony Vallelonga. In the movie, the trip took approximately two months. It was a musical tour to the deep south. Tony worked for Don after losing his job as a night club bouncer. As might have been expected, Tony and Don did not have the smoothest or the easiest relationship throughout the route of their trip; however, it was an interesting one, Don was a known pianist and Tony was a working class, poor immigrant, in spite of being white, his roots and identity as an Italian therefore an immigrant in the United States, did not allow him to be classified with upper class Whiteman, which denied him many privileges and in several occasions in the movie, we find that Tony resents Don for thinking that he is the only one who was discriminated against and segregated.

The movie eventually succeeded in describing the growth journey that both characters went through during their trip, while being from different places, having different backgrounds, different upbringings and different professions, which resulted in them being the opposite of each other. The way they met and the way they had a relationship was interesting. The movie took place in the 1960s at a time where America was going through a rough period of racism against Black people. Jim Crow laws were still being passed and a lot of Black people still suffered racism and segregation. The title of the movie was also chosen to fit the era and the setting of the film, it was

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a reference to the “Negro Motorist Green Book” that was made in 1936 and stayed in use until 1966, it reflected the harsh reality of Jim Crow laws within the American community as Black people were not welcome in several hotels and restaurants in the south, so the green book was practically a guide for them to have a place to stay in whenever they go to the deep south.

2.2 Historical Background

The film Green Book took place in the 1960s America, this period was known for its blatant racism, segregation was on going and black codes or so known as Jim Crow laws were being used to distress African Americans, this is going to be historical background for the setting of the movie to contextualize the stereotypes presented in the movie and a give an overview on the atmosphere of the events.

2.3 Black Codes (Jim Crow laws)

Firstly, the naming Jim Crow laws was given to the discriminating laws and rules that rose after the Reconstruction ended in 1877. These laws served as another form of hidden slavery and aimed at keeping African Americans as cheap labor with no opportunities to thrive for social or financial mobility. The origin of the term "Jim Crow" is rooted in a song titled "Jump Jim Crow" (1828), which is associated with a dance caricature performed by white men who painted their faces black to mock black people. (Vann and McFeely) This suggests that the Jim Crow laws were based on the principle of segregation, much like the caricature itself. These laws were enforced in the Southern parts of the United States with the aim of oppressing and suppressing black people, as well as limiting their political and economic gains during the Restoration Period. The Jim Crow laws remained in effect until 1965. (Fremon 2000)

According to the Jim Crow laws, segregation was not only enforced on an emotional level but also extended to public facilities, as evidenced by signs such as "Colored people waiting room." (Urofsky 2010) Moreover, the facilities available to black people were inadequately funded. Therefore, the Jim Crow laws can be seen as institutionalizing and justifying the discrimination and disadvantages faced by the black community. The legal doctrine of "separate but equal" was used to justify segregation under these laws. (Britannica 2021)

2.3.1 Deep South and Sundown Towns

Although the Southern regions of the United States have commonly been associated with segregationist practices, the Deep South specifically encompasses states such as Alabama,

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Georgia, Louisiana, South Carolina, and Mississippi. These states can be viewed as a subregion within the broader Southern context, primarily characterized by plantations. It is crucial to consider this subregion when examining issues of racism and white supremacy, particularly as they were enforced through the implementation of Jim Crow laws (Roller, & Twyman, 1979). It comes as no surprise that under the guise of Jim Crow laws, the prevailing sense of superiority among white individuals and their continuous inclination to marginalize the so-called black subculture extended even to the realm of geographic boundaries. Consequently, the term "sundown towns" emerged to describe areas where only white individuals were permitted, leading to the removal of signs indicating facilities designated for black individuals by sundown, accompanied by the expulsion of black residents from the town.

2.3.2 “The Negro Motorist Green Book”

The film takes its name from Victor Hugo Green's guidebook, which provided valuable information to black travelers, particularly in the Southern regions of the United States during the era of Jim Crow laws. The Green Book offered essential details about establishments where black individuals could stay, dine, repair their vehicles, and refuel without facing the physical and psychological violence prevalent in sundown towns. Its purpose was to facilitate a "vacation without aggravation" (Green, 1938). In the film, the protagonists embark on a tour through the Deep South, and upon accepting the driver job, Don Shirley's agency provides Tony Lip with a copy of the Green Book to ensure their safe travels.

This section underscores the film's historical context, which is deeply rooted in segregationist practices. Despite Shirley's successful career as a pianist, racist attitudes towards the black community persist, enforced through legal means. This aligns with the present study's focus on the intersectionality of race and class within the film. However, as the narrative unfolds, the audience realizes that this interrelation extends beyond Shirley's character and encompasses Tony as well. Thus, the film, with its sociocultural backdrop, portrays a road trip that transcends mere entertainment and instead revolves around political survival, highlighting the intricate dynamics between Shirley and Tony.

2.4 The plot of the movie

In the first scenes of the movie "Green Book," the story introduces the two main characters, Tony "Tony Lip" Vallelonga and Dr. Don Shirley, and establishes the circumstances that lead them to embark on their journey together. The film initially focuses on Tony Lip, an Italian-American bouncer from the Bronx, New York. Tony is depicted as a tough, working-class family man who takes pride in his job as a bouncer at the Copacabana nightclub. However, due to renovations at the club, Tony finds himself temporarily unemployed and in need of financial support for his family. Meanwhile, Dr. Don Shirley, an African-American classical pianist, is planning a concert tour through the racially segregated Southern United States. Recognizing the challenges and dangers that lie ahead, Dr. Shirley is in search of a reliable and trustworthy driver to accompany him on his journey.

Through a mutual acquaintance, Tony Lip is recommended for the job, and he agrees to become Dr. Shirley's driver for the duration of the tour. Initially, Tony harbors some racial biases and is somewhat reluctant to accept the job. However, given his need for employment, he ultimately decides to embark on this unique opportunity. The first hour of the film explores the initial interactions and dynamics between Tony and Dr. Shirley. Tony, known for his straightforward and no-nonsense attitude, is initially taken aback by Dr. Shirley's refined and sophisticated demeanor. They come from different cultural backgrounds and have contrasting personalities, which leads to some initial tension and clashes.

As they embark on their journey, Tony is given a copy of the "Negro Motorist Green Book," a guidebook that provides information on establishments that are safe for African-American travelers. The importance of this book is emphasized as they encounter instances of racism and discrimination during their travels through the Southern states. Throughout the upcoming scenes, the film lays the groundwork for the development of their relationship. Tony begins to witness the challenges and prejudices faced by Dr. Shirley due to his race, which prompts him to question his own preconceptions and confront his own biases. Dr. Shirley, in turn, challenges Tony to rise above his initial prejudices and develop a deeper understanding of the world. The scenes set in the first hour of the film sets the stage for the transformative journey that Tony and Dr. Shirley will undertake together. It establishes the themes of racial tension, friendship, and personal growth that will be further explored in the remainder of the story.

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Later on, in the movie, Tony and Dr. Shirley continue their journey through the racially segregated Southern United States, encountering various challenges and experiences along the way. As the movie continues Tony Lip and Dr. Don Shirley leave Pittsburgh and head south on their concert tour, with Tony acting as Dr. Shirley's driver and bodyguard, they arrive in Birmingham, Alabama, where they encounter racial discrimination firsthand. Tony is asked to use a separate bathroom and is denied accommodation at a hotel due to Dr. Shirley's race. Tony seeks help from a local African-American musician, who directs them to an alternative lodging at a Green Book-listed motel owned by an African-American family. This highlights the importance of the Green Book, a guidebook for African-American travelers during the era of segregation.

As they continue their journey, Tony witnesses the stark reality of segregation in the South. They encounter segregated facilities, including separate restaurants, water fountains, and even separate entrances for African-Americans. In one incident, Tony and Dr. Shirley enter a whites-only restaurant, where Dr. Shirley is allowed to perform but not allowed to dine. This emphasizes the racial inequalities and prejudices prevalent during that time. Despite the challenges they face, Dr. Shirley's performances as a pianist continue to captivate audiences. His talent transcends racial boundaries and earns him recognition and respect from diverse audiences, Tony becomes increasingly protective of Dr. Shirley, standing up for him during a confrontation at a bar which demonstrates Tony's growing respect for Dr. Shirley and his commitment to their journey.

Throughout their travels, Tony and Dr. Shirley engage in conversations that challenge their perspectives. They discuss race, identity, and the complexities of navigating a racially divided society. These conversations deepen their bond and lead to personal growth for both characters. In cities like Louisville and Memphis, they encounter both acts of kindness and instances of hostility. The contrasting attitudes they encounter highlight the diverse responses to their presence and the prevailing racial tensions of the time. Despite the challenges and occasional clashes, Tony and Dr. Shirley's mutual understanding and friendship continue to develop. Tony's initial prejudices are gradually replaced with respect and admiration for Dr. Shirley's talent, intellect, and courage.

In the movie, there is a pivotal scene where Dr. Don Shirley and Tony Lip find themselves in a harrowing situation, leading to their arrest and subsequent imprisonment. The events leading up to this scene highlight the racial tensions and challenges they face during their journey together. The scene takes place in a small Southern town known as one of the "sundown towns," where

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African Americans are not welcome after sundown. Don and Tony, unaware of the town's racist policies, keep on driving at night. As they are going on their way, they are stopped by a police car, where they are told that Don, as a black man, is not allowed to stay in the town. Despite Tony's protests and attempts to reason with the officers, the situation quickly escalates. In the midst of the confrontation, a police officer insults Tony and instead of diffusing the situation, Tony responds with physical violence which leads the officers to arrest both Don and Tony, putting them in handcuffs and taking them into custody.

This scene serves as a stark reminder of the racial discrimination prevalent during that time period. It exposes the systemic racism ingrained within society and the danger faced by African Americans simply for existing in spaces where they were unwelcome. The unjust arrest and imprisonment of Don and Tony underscore the broader themes of prejudice, inequality, and the need for social change explored throughout the film. It acts as a turning point in the narrative, prompting a shift in both characters' perspectives and deepening their understanding of the racial injustices they face. It highlights the stark realities of the racial divide and serves as a catalyst for their personal growth and eventual bond as they continue their journey together.

As their tour nears its end, Tony reflects on the impact that Dr. Shirley's music has had on him and the people they encountered along the way. He realizes the power of breaking down racial barriers through shared experiences and appreciation of each other's humanity, they face dangerous situations together, including the arrest that was due to a misunderstanding and a violent encounter at a bar. These events further solidify their bond as they rely on each other for support and protection. In the end, Tony returns to his home in the Bronx, where he is warmly welcomed by his family. They express their joy at his safe return and are proud of the person he has become through his experiences with Dr. Shirley. Tony's wife, Dolores, embraces him, recognizing the positive impact Dr. Shirley had on him and their family.

The movie concludes with a Christmas gathering at Tony's house, where Dr. Shirley surprises everyone by appearing unannounced. He is warmly welcomed by Tony's family and friends, symbolizing their acceptance of him and their shared bond. Dr. Shirley and Tony engage in a heartfelt conversation, expressing their appreciation for each other and the profound impact their friendship has had on their lives. The movie ends with a photograph capturing Tony, Dr. Shirley, and Tony's family, signifying the lasting impact of their journey together and the breaking

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of racial barriers. A closing text reveals that Tony and Dr. Shirley remained friends until their deaths and that the Green Book continued to be published until the 1960s, highlighting the lasting impact of their experiences.

2.5. The Characters’ Analysis

2.5.1. Dr. Don Shirley

Dr. Don Shirley in real life born on January 29, 1927 in Pensacola, Florida, he displayed extraordinary musical aptitude from an early age, and began playing the piano at the age of two and gave his first public performance at the age of three. Recognizing his prodigious talent, his parents provided him with the opportunity to study classical music in prestigious institutions. He went on to earn multiple degrees in music, including a doctorate in musicology, composition, and performance from the Catholic University of America. Dr. Shirley's musical expertise and mastery of various genres allowed him to create a unique sound that combined elements of classical, jazz, and other influences. His career was marked by his commitment to breaking racial barriers in the classical music world. Despite facing discrimination and limited opportunities due to his race, he persevered and achieved remarkable success. He performed in renowned venues such as Carnegie Hall and composed symphonies that received critical acclaim.

In the movie, Don Shirley portrayed by Mahershala Ali, is a significant character in the movie "Green Book." He is a highly accomplished African American pianist known for his exceptional talent and sophisticated demeanor. He embodies the essence of elegance, refinement, and artistic brilliance in the movie. As an African American pianist, he stands as a symbol of excellence and resilience in the face of racial adversity. His performances showcase his technical skill, nuanced interpretations, and profound musicality, making him a highly sought-after artist in the music industry. Beyond his musical talents, Dr. Shirley possesses a keen intellect and refined sensibility. He is well-educated, well-versed in various fields of knowledge, and has a deep appreciation for culture, history, and the arts. This intellectual depth is reflected in his conversations, observations, and perspectives throughout the film.

As an African American artist during the era of Jim Crow laws and racial segregation, Dr. Shirley faces numerous challenges and societal constraints. He grapples with the tension between his artistic aspirations and the limitations imposed by systemic racism. Despite these obstacles, he

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remains dignified, determined, and committed to breaking down racial barriers through his music. Dr. Shirley is characterized by a certain level of emotional reserve and guardedness. He maintains a certain distance from others, keeping his personal life and vulnerabilities concealed. This emotional restraint can be seen as a protective mechanism developed as a result of his experiences navigating a racially hostile world.

Through his travels with Tony Lip, Dr. Shirley embarks on a transformative journey of self-discovery. He confronts the complexities of his racial identity, the challenges of being an African American artist, and the importance of human connection across cultural divides. This journey helps him embrace his own identity, challenge societal expectations, and develop a deeper understanding of the world around him. His character exemplifies the resilience, intellectual depth, and artistic brilliance of African American musicians during a time of racial strife. His portrayal sheds light on the struggles and triumphs of individuals striving for artistic expression and cultural acceptance amidst a climate of discrimination.

In real life, Dr. Shirley's legacy extends beyond his musical achievements. He was a prominent figure in the fight against racial injustice and used his platform to advocate for equality. His musical contributions and unwavering commitment to breaking down barriers continue to inspire generations of musicians and individuals passionate about social change. Dr. Don Shirley passed away on April 6, 2013, leaving behind a lasting impact on the world of music and a legacy of using art to transcend societal boundaries and promote unity.

2.5.2 Tony Vallelonga (Lip)

Tony Lip, a real-life character on July 30, 1930, whose real name is Frank Anthony Vallelonga, his character took part the movie Green Book which portrayed his journey with Dr. Donald Shirley in the 1960s. In the movie, he is depicted as a family-oriented man with strong ties to his Italian-American heritage. He is shown to have a loving relationship with his wife Dolores and their two children. His interactions with his family highlight his sense of responsibility and his desire to provide for them. In terms of his occupation, Tony Lip works as a bouncer at the Copacabana, a popular nightclub in New York City. His job requires him to be physically imposing and capable of handling conflicts. This aspect of his character reflects his working-class background and the tough exterior he projects to the world.

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Tony Lip is portrayed as someone who appreciates good food, often indulging in hearty Italian cuisine. This aspect of his character highlights his connection to his Italian roots and serves as a point of cultural pride. Throughout the film, Tony Lip's character undergoes personal growth as he confronts his own prejudices and biases. Initially, he holds certain stereotypes and preconceived notions about African-Americans, but his experiences with Dr. Shirley challenge and reshape his perspectives. This growth is depicted through moments of self-reflection, internal conflict, and ultimately, a shift towards greater empathy and understanding.

Tony Lip's interactions with Dr. Shirley are a central part of his character development. Their initial differences and clashes gradually give way to mutual respect and camaraderie. Tony develops a deep sense of protectiveness and loyalty towards Dr. Shirley. He becomes not only his driver but also a trusted friend and confidant. Tony learns to appreciate Dr. Shirley's talent, intelligence, and resilience, and becomes committed to ensuring his safety and well-being during their travels, he learns the challenges he faces as a black man in a racially segregated society. Overall, Tony Lip's character is portrayed as a relatable and flawed individual who undergoes a transformative journey. His experiences alongside Dr. Shirley expose him to new perspectives, foster personal growth, and challenge societal norms, ultimately leading to a greater understanding of humanity beyond superficial differences.

In reality, After the tour, Tony Lip continued to work as an actor and appeared in several films, including "The Godfather" trilogy, "Goodfellas," and "Raging Bull." He also wrote a book titled "Shut Up and Eat!" which chronicled his experiences growing up in an Italian-American family and working in the entertainment industry. His story gained wider recognition with the release of the film "Green Book" in 2018, which depicted his transformative journey alongside Dr. Don Shirley. The film won critical acclaim and brought attention to Tony Lip's role as a bridge between cultures and an advocate for racial understanding. Tony Lip passed away on January 4, 2013, leaving behind a legacy of breaking down barriers and promoting equality through his experiences and personal growth.

2.6. Conclusion

In conclusion, chapter two serves as an important component in the analysis by providing a historical background for the era depicted in the movie. By exploring the circumstances of the

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1960s and the experiences of black individuals during that time, the chapter offers valuable insights into the social dynamics of the period. It sheds light on the concept of sundown towns, where African Americans faced curfews and the threat of violence if found within city limits after sunset. Additionally, the chapter delves into the significance of the motorist guide book, which helped black travellers navigate areas with a higher risk of racial violence.

Moreover, Chapter Two provides a comprehensive overview of the movie's plot, outlining key events that hold relevance to the analysis. This analysis of the movie's narrative ensures that readers are familiar with the central storyline and essential elements. By contextualizing the movie within its historical context and presenting the plot, Chapter Two lays the foundation for a thorough examination of the movie's themes, character development, and societal implications in later chapters, furthermore, it provides insights into the characters of the movie, analysing their backgrounds and key life events that shaped their identities.

Overall, chapter two bridges the gap between the historical context and the movie's plot, enriching the reader's understanding of the era and its impact on the experiences of black individuals. It sets the stage for a more nuanced analysis of the movie's themes and characters, allowing for a deeper exploration of the social, cultural, and racial dynamics depicted in the storyline.

Chapter three:
**An Analysis of Language
and Identity in the Movie
“Green Book”**

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3.1 Introduction

The Communication Accommodation Theory that Giles proposed in 1971 was applied to the speech of the main characters of the movie “Green Book” to give an understanding of the use of language and how it reflected on the persona of the characters as well as their societies in the 1960s, it also deals with its effect on the identity of the characters. The chapter is divided into two main titles, one concerning language use, i.e how Communication Accommodation Theory was used to describe specifically the use of convergence and divergence in the dialogue of Dr. Shirley and Tony.

3.2 Language

The examination of the linguistic behavior of the characters is a central element in the present study. Language is a carrier of identity, and characters can be presented chiefly with the underlying stylistic properties of the language they speak. The characters, through their interactions, showed difference in their use of language and the way they expressed themselves, one theory suggests an explanation for the way in which Dr Shirley spoke, and the way he used language as a black man in the 1960s. Communication Accommodation Theory by Giles expresses neatly the way he spoke and why he spoke like that.

3.2.1 An Analysis of Dr. Shirley’s Speech

The model Giles proposes, as noted by West and Turner (2010, p 466), the “core of communication accommodation theory” is that “in an interpersonal relationship, in a small group, or across cultures, people adjust their communication to others”. That is, individuals adjust the way with which they communicate in accordance with the status they are in or aspire to be in. Such piece of trivia is very important as it reflects self-perception and social aspiration of characters. The following sections examine the speech of Dr. Shirley with particular of instances of convergence and divergence. The section attempts to provide an interpretive account for the underlying psychological and social motives that envelop the choice of these two communicative strategies and their implications on the presentation of the character.

3.2.2 Convergence

In certain situations, Dr. Shirley shows convergence by adjusting his language and behaviour to connect with his predominantly white audiences. He has a way of speaking that's

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formal and polished, using sophisticated words and maintaining a composed and dignified presence. By doing this, he creates a sense of familiarity and understanding, allowing him to navigate the predominantly white spaces he encounters during his concert tour. It helps him establish rapport and bridge the gap between different cultural backgrounds.

Dr. Shirley applied convergence in his speech wholly including vocabulary, pronunciation, accent, and also portrayed it in composure, demeanour, and social etiquette. In terms of language and vocabulary, Don Shirley utilizes a formal and sophisticated vocabulary, employing words and phrases that align with the expectations of his predominantly white audiences. He chooses his words carefully, demonstrating a refined communication style that matches the formality of the settings he performs in. Moreover, when it comes to pronunciation and accent, Don Shirley modifies his pronunciation and accent to some extent, conforming to the speech patterns of the predominantly white individuals he interacts with. While he maintains his own unique voice, he minimizes certain cultural or regional accents that might be perceived as different or unfamiliar to his audiences.

Furthermore, Don Shirley maintains a composed and poised demeanor during his performances and public appearances. He exhibits a sense of elegance, professionalism, and sophistication that aligns with the expectations of his predominantly white audience. His refined mannerisms contribute to the convergence of his communication style. In addition, Don Shirley adheres to social norms and etiquette expected in his professional settings, particularly when interacting with predominantly white hosts and audiences. He demonstrates a level of formality, politeness, and tact, navigating conversations with a heightened sense of cultural sensitivity.

3.2.2.1 Scenes showcasing convergence

The movie includes numerous instances of communicative strategies that showcase convergent speech by Dr. Shirley. The following are sample scenery analyses that capture the way with which Dr. Shirley used language to connect with his predominantly white audience.

SCENE 1:

Morgan Anderson: “Are you looking for the commode? Here, let me help you.”

He leads Shirley to a back door, opens it.

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Morgan Anderson (Cont’d): “It’s right out there ‘fore the pines.”

Shirley looks out, sees an old OUTHOUSE at the edge of the woods.

Dr. Shirley: “I’d rather not use that.”

Morgan Anderson: “Don’t be silly, Don. It looks a lot worse from the outside.”

Dr. Shirley: “I understand. But I’m not going in there.” There’s an awkward standoff.

Dr. Shirley (Cont’d): “I could go back and use the facilities at my motel, but... that’s going to take at least a half an hour”.

Anderson considers this for a BEAT, then gives a friendly smile.

Morgan Anderson: “We don’t mind waitin’.

In this scene Dr. Don Shirley portrays convergence while talking to his white employer, he converges his communication style to fit within the social and cultural manners he deems expected. He adopts a refined and polished manner of speaking, reflecting his linguistic sophistication and competence. In spite of the obvious disagreeable situation and tension which rose from the confrontation that occurred between Don and the employer, he still maintained a good demeanor and impeccable mannerism.

SCENE 2:

INT. PENN SHERATON HOTEL - LOBBY – DAY

Lip, wearing a black suit, sits reading a paper. Shirley wearing a tuxedo, enters, crosses to Lip. Shirley pulls a roll of cash out of his pocket, peels off some bills, gives them to Lip.

Dr. Shirley: “Take this for any incidentals we may need. If you want something for yourself, you don’t have to ask me, just make sure you keep the receipts. When it runs low, let me know.”

Lip nods. They walk towards the exit.

Dr. Shirley (Cont’d): “One more thing--we will be attending many events before and after the concerts, interacting with some of the wealthiest and most highly-educated people in the country. It is my feeling that your diction, as charming as it may be in the tri-state area, could use a bit of finessing.”

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Lip: “Like you mean diction in what way?”

Dr. Shirley: “In the only way the word “diction” is ever used.”

Lip (unsure): “Okay...”

Dr. Shirley: “Your intonation, inflection, choice of words-.”

Lip: “Ayyyyy, I got my own problems, I gotta worry what other people think about the way I talk?”

Dr. Shirley: “There are simple techniques I can teach you that are quite effective. I can help you.”

(CONTINUED)

Don Shirley, while having conversations with Tony, demonstrates convergence to establish a common ground and bridge the cultural gap between them. He adjusts his speech rate and simplifies his vocabulary, ensuring effective communication and understanding between them. However, in this scene and other scenes that broadcasted various interactions between lip and Dr. Shirley, we notice that he was guiding Lip towards a particular style of speech, he was correcting his grammar and trying to adjust his speech to be socially appropriate to the setting they were attending to each time.

SCENE 3:

INT. CADILLAC - NORTH CAROLINA – DAY

Lip and Shirley drive along looking through bug-smearred windows. Miles and miles of SWEET POTATO fields.

Lip (struggling; slow): “Betty bought... a bit of buttah... but she found the buttah bittah...” DR. SHIRLEY “Not buttah... butter. Say the “er.”

Lip: “Er.”

Dr. Shirley: “So Betty bought a bit of better butter to make the bitter butter better...” LIP “So Betty bit a buttah...”

Dr. Shirley: “Don’t be lazy—enunciate.” “So Betty bought a bit of better butter...” LIP “So, Betty bit a better buttah--” this is bullshit.

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Dr. Shirley: “No, you need to start somewhere. Athletes stretch to warm up before an event. A singer does vocal exercises. These drills will strengthen your speech muscles.”

Dr. Shirley's insistence on correct pronunciation and enunciation reflects the aspect of convergence. By guiding Tony Lip to say the words correctly, Dr. Shirley adjusts his own communication to be more similar to Tony's speech patterns. This facilitates mutual understanding and minimizes linguistic barriers between them. Convergence serves as a tool for Dr. Shirley to build a sense of connection with Tony Lip, by engaging in the tongue twister exercise together, Dr. Shirley shows a willingness to meet Tony Lip on common ground and participate in a light-hearted interaction. This shared experience helps to create a more positive and inclusive communication environment.

3.2.3 Divergence

At times, Dr. Shirley diverges from his interlocutors to assert his individuality and challenge racial stereotypes. For example, he insists on being addressed as "Dr. Shirley" to assert his professional status and distance himself from racial assumptions. His divergence aims to assert his identity and resist being categorized solely based on his race.

In many instances Don Shirley expressed divergence as to maintains a distinct and sophisticated communication style that diverges from the speech patterns commonly associated with African-Americans during the time of racial segregation. He uses formal language, speaks eloquently, and showcases a rich vocabulary that reflects his education and background. This linguistic divergence highlights his resistance to conforming to societal expectations and challenges stereotypes about African-American speech.

3.2.3.1 Scenes showcasing divergence

The analysis of different scenes shows that Dr. Shirley's speech does not always highlight his desire to affiliate with the white community. In many an account, he performs speech patterns that accentuate individuality and confront racial stereotypes. The following scenes are exemplary of such patterns.

Scene 1: Writing A Letter to Dolores

Dr. Shirley (Cont'd): “Put this down.”

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“Dolores, when I think of you, I’m reminded of the beautiful plains of Iowa.”

Lip stares at him.

Dr. Shirley (Cont’d): “Put it down.”

Lip starts to write.

Lip (repeating): “When-I-think-of-you-I’m-remindedof-the-beautiful...”

Lip looks up.

Dr. Shirley: “Plains of Iowa.”

Lip: “What planes?”

Dr. Shirley: “The plains. P-L-A-I-N-S. Those big fields we saw.”

Lip: “Oh, those were nice.” (writing) “...plains of Iowa--which is what they call big fields around here.”

Dr. Shirley (Annoyed): “Tony, no expounding.”

Lip looks up, confused.

Lip: “No what?”

Dr. Shirley: “Just write what I say.”

Shirley keeps pacing as he thinks.

Shirley keeps pacing as he thinks.

Dr. Shirley (Cont’d): “The distance between us is breaking my spirit... My time and experiences without you are meaningless to me.”

Lip writes feverishly to keep up.

Lip (repeating): “...Are meaningless to me.”

Lip starts to write again.

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Dr. Shirley: “Now this... “Falling in love with you was the easiest thing I have ever done.”

While helping Tony write letters to his wife, Dr. Shirley, in a way, diverges from the stereotypes and roles expected from him as a black male. He asserts his identity and background by using sophisticated language and diverges from the racial assumptions that categorize him in an undermining manner as a working-class uneducated man.

From another point of view, we find that Don Shirley diverges from societal norms and expectations of his position as a distinguished classical pianist. He goes beyond the boundaries of his professional identity to support Tony's relationship with his wife. This divergence allows Don Shirley to connect with Tony on a personal level and demonstrate empathy and understanding of Tony's needs within their unique circumstances.

SCENE 2

INT. MAYERSVILLE, MISSISSIPPI POLICE STATION - NIGHT

Lip sits on a concrete slab in a small cell.

Shirley peers through the bars out at Patrolmen #1, #2, and the grizzled POLICE CHIEF, 50s.

Dr. Shirley: Excuse me! (no response) Excuse me, sirs. I quite understand why my associate is being held, but what exactly am I being charged with?

Not a glance in his direction.

Dr. Shirley (Cont'd): You seem like reasonable men--can you let me out so we might discuss the situation please?

Patrolman #1: Put the apple butter away, boy--you ain't goin' nowhere no time soon.

Dr. Shirley's demeanor hardens.

Dr. Shirley: You cannot hold me without cause!

Patrolman #1: I got cause. 'Cause you let the sun set on your black ass!

The Chief laughs.

Dr. Shirley: I want to speak to a lawyer, I want my phone call! This is a flagrant violation of my rights! I demand my phone call immediately!

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In this particular scene where Dr. Shirley was held in contempt for being in a sundown town as a black man, it is notable that he is diverging from the speech of the officers who arrested him and trying to assert his high status in that situation; in spite of that, he was accused by one of the officers of trying to smoothen and refine his speech just for the sake of appearing in a way which he is not, that was when they officer told him “Put the apple butter away, boy--you ain’t goin’ nowhere no time soon.”

This expression was an idiomatic expression originated in the 1950s, which meant smoothing ones’ speech or speaking in a flattering manner to someone. In fact, the officer categorized Dr. Shirley based on a racial stereotype and assumed that he was only speaking in that way to express flattery. In this scene Dr. Shirley tried to use his values to try and get his rights in a respectful way, he asserted his identity and high social status granted to him via his title as a doctor and as respected classical pianist.

3.3 Identity

The issue of identity is central to the present study as it is, on the one hand, the underpinning cause of characters’ linguistic behavior and, on the other, the result of such behavior. Put otherwise, identity both shapes and is shaped by the language individuals use. The circular relationship between identity and other social and linguistic behaviors is analysed in the following sections.

3.3.1 Racial Identity

The 1960s in America was a period of time that witnessed so much racial tension in regards to black people, such as riots, protests and also marches that advocated for the civil and economic rights of African Americans at that time, hence it was challenging for black men and women to climb the social ladder and receive academic education and if they were lucky enough to have it they would not receive any recognition for it and still be categorized based on racial stereotypes. In the movie, Don Shirley challenges the racial assumptions and chooses to take over a role which was tailored to a white man solely, in spite of his brilliant success in his career and well-established lifestyle, he was still discriminated against in the use of certain facilities and establishments solely based on his skin tone, like every other black person at that time. In a sense, Dr. Shirley was trapped in between, he was respected for his identity as a great artist and entertainer, but also frowned upon for his blackness as soon as he stepped off of the stage.

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When it comes to Tony, his experience was not so different from Dr. Shirley. In spite of being white, he was still treated in a demeaning manner because he was of Italian origins, meaning that he was a working-class immigrant, hence, he was also treated based on certain stereotypes, which made him bound to his racial identity more than any other aspect of himself. In one scene Tony himself expresses how he relates to African Americans more than Dr. Shirley himself because he shared certain life habits and preferences with most black people at the time. The scene as scripted is below.

THE SCENE:

LIP: What, I can't get mad when he says that stuff 'cause I'm not black? Christ, I'm blacker than you.

Shirley reacts to this.

Dr. Shirley: You're blacker than me?

Lip: You don't know shit about your own people! What they eat, how they talk, how they live-- you don't even know who Lil' Richard is!

Dr. Shirley: So knowing who Little Richard is makes you blacker than me? I wish you could hear yourself sometimes, Tony--you wouldn't talk as much.

This scene showcases how Tony somehow stereotypically categorized black people, since he excluded Dr. Shirley from his racial identity solely based on the fact that he did not fit in the description most people at the time had for black people, as if Dr. Shirley's choice of career and education was not expected from a black person but rather a white person, which was problematic because in spite of the racial tension the period witnessed, legally, any black person could make the same choices as Dr. Shirley's. On the other hand, it is evident that Tony related to black people more because of the common social class he had with most blacks at the time and also cultural identity they held both as immigrants in spite of the cultural differences.

3.3.2 Cultural Identity

In the movie, both characters held an aspect of their culture with them. Tony on the one hand, was proud of his descent, and expressed pride in being an Italian American, in one scene he

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stated how he never had issues knowing himself, on the contrary, he was sure he knew exactly who he was, the scene as scripted is below.

Lip: Bullshit! I know exactly who I am. I’m the guy who’s lived on the same block in the same Bronx my entire life, with my mother and father and my brother, and now my wife and kids. That’s it--that’s who I am. I’m the asshole who’s gotta hustle every goddamn day to put food on my table. You? Mr. Big Shot? You travel around the world and live on top of a castle and do concerts for rich people! I live on the streets, you sit on a throne--so yeah, my world is way more blacker than yours!

In the scene, Tony emphasizes his identity as a working-class immigrant, and also expresses a sense of familiarity to black people, at first, he stated that it was because he had similar preferences to black people, but later on in this scene he expresses how being bound to his social class does not make him a privileged white man but rather unprivileged to the point of accepting to work for a black man, which was apparent in another scene where a police officer name called him with a racial slur, the scene as scripted is below.

THE SCENE

Patrolman #1 studies Lip’s license.

Patrolman #1: What’s this last name say?

Lip: Vallelonga.

Patrolman #1: ‘Hell kind of name is that?

Lip: Italian.

Patrolman #1: “Oh, now I get it. That’s why you driving this boy around... you half a nigger yourself.”

On the other hand, for Dr. Shirley, his cultural identity as a black man completely conflicted with his choice of career and personal demeanor, being a classical pianist sure was unusual for a black man in that period of time and Dr. Shirley throughout the movie expressed his refusal to share the same musical interests as other black musicians. In a way, Dr. Shirley was completely detached from his cultural identity when it came to music, which can be interpreted as a form of

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escape from stereotypical categorization other than an escape from his black cultural identity, since the audience could see in the beginning of the movie that Dr. Shirley’s apartment had many African artifacts and that the way Dr. Shirley was dressing in his own apartment portrayed him as someone who was proud of the heritage of his ancestors.

3.3.3 Intersectionality and Belonging

In both characters, Don and Tony, identity was not a product of one instance or one variable but of many which made their identities a melting pot which consisted of race, class, education, access to resources, sexuality and even families. Don broke the stereotype of black people because he was educated, artistic, financially successful and of an upper class than even Tony himself who was a white male, Dr. Shirley was also homosexual which led him to be even more deviant of black people especially in the 1960s where homosexuality was considered a mental illness. All these factors shaped his identity and somewhat led him a moment to have an identity crisis. This is apparent in one scene which is below as scripted.

THE SCENE

Dr. Shirley: “Yes, I live in a castle! Alone. And rich white folks let me play piano for them, because it makes them feel cultured. But when I walk off that stage I go right back to being another nigger to them--because that is their true culture. And I suffer that slight alone, because I’m not accepted by my own people, because I’m not like them either! So if I’m not black enough, and I’m not white enough, and I’m not man enough, what am I?!”

This scene particularly depicted the identity crisis Dr. Shirley went through, breaking stereotypes indeed made him extraordinary and exceptional but it caused him to have no sense of belonging, in the movie, Don has one brother whom he had no contact with due to family problems, which in a way affected his identity and denied him from the feeling of acceptance and belonging. It was a breaking point to Dr. Shirley who had to negotiate his identity based on all aspects of his life, being a black upper-class classical pianist who held a doctorate, being homosexual, and having no ties with his family; he had to somewhere to belong to.

3.4 Others’ Perception

One important element in discussing Dr. Shirley’s character and identity is the importance of others perspective on him, especially Tony’s. At the beginning of the movie, Tony is depicted

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as a racist character as he acts often with prejudice and hostility towards black people, so when given the address for the interview with Dr. Shirley, he thought he was meeting with a white medical doctor, since at the time black people were not granted positions of authority often, so, Tony’s confusion and possible annoyance were apparent in the scene. With the advancement of events Tony starts to develop a closer relationship with Dr. Shirley; by witnessing the struggles Don goes through Tony becomes more empathetic towards his employer, and sometimes fascinated before the strength of Dr. Shirley towards the blatant racism he gets exposed to.

The sense of empathy Tony develops towards the struggles of Don make his view of him dynamic, from viewing him as a black man solely, to someone of pristine to just a white washed black person who does not belong to his own people and knows nothing about them, to eventually embracing him as a friend. The scene where Tony invites Dr. Shirley to his home at Christmas Eve indicates how they had advanced in their relationship and shows the growth of the character of Tony throughout the film from a racist rigid man to someone who has less prejudice and can see beyond the lens of race.

3.4.1 Cultural Disconnection and Stereotypes

Dr. Shirley can be depicted as a character who suffers from cultural detachment or disconnection, this can be seen throughout the whole movie through the interactions he has with clients, employees, and employers, as well as his way of dressing and behaviour overall. In a way this detachment can be seen as a result of the constant desire to thrive to breaking stereotypes which Don Shirley continuously showed, it can be said that he was trapped between two different worlds which resulted him to have two different identities, in one scene, Dr. Shirley explains his choice of career to Tony and that explains the point of cultural disconnection he got to. The scene as scripted is below.

THE SCENE:

Lip: “So, how’d you learn how to play so good, Doc?”

Dr. Shirley: “My mother. She taught me how to play on an old spinet. Soon as I could walk, we’d travel around the Florida panhandle and I’d put on little shows in parishes and halls. A man who had seen me play arranged for me to study at the Leningrad Conservatory of Music.”

Lip: “So that’s where they taught you all them songs you play?”

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Dr. Shirley: “Actually, I was trained to play classical music. Brahms, Franz Liszt, Chopin--it’s all I ever wanted to play. (smile fades) But I was persuaded by my record company to pursue a career in popular music instead. They told me audiences would never accept a black pianist on the classical stage. Wanted to turn me into just another “colored entertainer.” You know, the guy who smokes while he’s playing, who puts a glass of whisky on the piano and then gets mad when he’s not respected like Arthur Rubinstein. Well, you don’t see Arthur Rubenstein smoking and putting a drink on his piano.”

In this scene, Dr. Shirley yet another time tries to break the racial stereotypical view around classical music and black people, however, this comes at the cost of him being white washed for other black people who interact with him. In one scene where their car broke Dr. Shirley stood in his expensive suit waiting for his white driver to fix the car, while gazing at the fields where black people worked and reciprocated with their looks at him, in that moment we notice the huge gap between both, though sharing the same skin color, opportunities and looks create a disconnection that is yet to be resolved.

This disconnection resulted in making Dr. Shirley a character who suffers to belong somewhere, his race, his career choice, and his sexuality deprived him from being accepted anywhere he wanted, he was too black to be accepted in the white upper class community and too rich and sophisticated to be a part of the black community, the consequences of this detachment were his alienation and psychological exile, in one of the scenes he in fact expressed his loneliness and difficulty in belonging unlike Tony who was not a very complicated character in spite of being flawed, he knew who he was and eventually had a family and people whom he felt like he belonged to.

3.4.2 Social Class

This was a very important aspect in the formation of the identity of both characters, social class played a big role in shaping the present of both men and even their past experiences. Don was an upper-class black man who had a good education in a prestigious institution and eventually made it to being a pianist who plays for white audiences in big halls, he had an assistant who was somewhat a housekeeper as well and had his own chauffeur, which was unusual for a black man in the 1960s America; therefore, the social class of Dr. Shirley has definitely had an impact on his identity, his preferences, likes and dislikes and can also be seen as a tool his used to camouflage

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his blackness and fit in the white community, in spite of knowing that he will never belong in such a place. In various scenes Don expressed repeatedly how he was well aware of the fact that he was merely an entertainer to white people and that he would never actually be part of the world of white elitism.

On the other hand, Tony was a working-class immigrant who had to move from one job to another and had to prove himself to club owners and people with money to gain their trust and eventually make a decent living to support his family. These struggles shaped his identity and who he was, being white was not enough for Tony to enjoy all the white privileges, in fact, his ethnical background and social status made him just like any other black working-class man, but with no segregation. In one scene, we see Tony sitting outside with black chauffeurs gambling with them while waiting for his employer, the scene depicts how Tony’s whiteness was not his way to white privileges, for his social class deprived him from such advantages.

3.4.3 Rebound and the End of the Journey

The character of Don Shirley experiences a significant rebound throughout the story, from the beginning to the end, we notice growth in the character and the prominent impact of his chauffeur Tony, at first Don was completely detached from his community and struggling to find a sense of belonging while Tony held racial prejudices and was only doing the job because it was well paying, then as the story progresses, Tony gradually develops a deep respect and admiration for Don Shirley's musical talent and intelligence. Through their journey together, they both undergo transformative experiences.

Tony’s impact on Dr. Shirley was crucial and very notable, through their interactions and shared experiences, Tony introduced a sense of belonging and pride he had for his Italian heritage to Dr. Shirley which gave the latter an idea of what it feels like to be in touch with one’s roots and heritage. In multiple occasions he encourages Don to embrace his roots, teaching him about the importance of family, and cultural traditions in various scenes where he made him try fried chicken and exposed him to trending black pop artists at the time, he helped Don embrace and come in contact with his culture.

Towards the end of the film, Don Shirley fully embraces his identity and experiences a reconciliation of his inner conflicts. The scene that showcases this is when they skip the last

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Christmas show because Don was treated in a racist manner and disrespected by one of the staff members of the show, it was then when they found themselves in a bar full of black people celebrating; Don starts playing popular music with the local band and he expresses how he was in fact happy and having a good time; in that scene Dr. Shirley acknowledges the significance of his African-American roots and realizes that music can be a powerful medium for cultural expression and social change. By negotiating his identity and embracing his heritage, Don Shirley finds a sense of belonging and achieves personal growth.

3.5 Conclusion

In conclusion, chapter three serves as a pivotal section that provides an in-depth analysis of the movie's plot and the discourse employed by its protagonists, aligning with the theoretical framework introduced in earlier chapters. By drawing on the Communication Accommodation Theory, the analysis primarily focuses on the utilization of convergence and divergence strategies in Don Shirley's speech patterns, offering valuable insights into the complexities of identity.

The chapter also highlights the transformative journey undertaken by Don Shirley and Tony as they embark in their journey into the racially divided Deep South. It becomes evident through the analysis that Dr. Shirley employs both convergence and divergence strategies in his speech patterns. Convergence is used as a means to seek acceptance and accommodation from the white population, while divergence is employed to preserve his individuality and assert his own identity.

Moreover, the analysis emphasizes the profound impact of Tony on Don Shirley's growth and self-discovery. Tony's role in helping Shirley negotiate his identity and come to terms with his heritage and culture emerges as a crucial aspect of their relationship. Overall, chapter three offers a comprehensive understanding of the interplay between speech patterns, identity negotiation, and the transformative power of acceptance within the context of the movie *Green Book*. The analysis sheds light on the complexities of Don Shirley's journey and the dynamics of his relationship with Tony, highlighting the significance of communication strategies in navigating identity and societal expectations. By employing the theoretical framework and delving into the movie's plot and discourse, chapter three contributes to a deeper analysis and interpretation of the scenes and character development present in “*Green Book*”.

General Conclusion

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The movie “Green Book” (2018) was a cinematic production which aimed to depict the reality of segregation in America in the 1960s; it was a growth journey of two characters, Don Shirley and Tony Vallelonga who went through a long road trip to the deep south together, and through their differences, they shaped not only their relationship but also each other’s identities. The present study analyzed the scenes of this work from two aspects. First, language, which was an important element in the movie for its novelty and controversy in relation to the characters who were of different backgrounds, races, and cultures. Through Communication Accommodation Theory the speech of Don Shirley was analyzed and we found that Dr. Shirley used both convergence and divergence in his speech. His use of convergence was a way to assimilate in a white elitist world, and to persevere his social status as a respected artist, while as his use of divergence was a strategy to preserve his individuality and uniqueness as well as a way to protest racism and break stereotypes.

Furthermore, identity analysis was a crucial part in the study, as the characters experienced a growth journey which led to a transformation in their identities, we found that Don Shirley struggled to identify himself as a black man because he did not feel any sense of belonging anywhere he was, this caused him to have an identity crisis, and eventually lose himself in the midst of trying desperately to belong in a community that refuses him. Findings show how Dr. Shirley could eventually negotiate his identity and reconcile with his cultural background and heritage because of Tony’s influence on him, as Tony was a man who took pride in his heritage, he pushed Don to embrace his culture and be part of his people’s heritage and traditions.

In the first chapter, the research offers a comprehensive overview of the theoretical framework employed to analyse the collected data. The use of theories and concepts, including the Communication Accommodation Theory and the notions of cultural and racial identity, serves as a lens through which to interpret the various scenes depicted in the movie. By applying these frameworks, the aim is to gain a deeper understanding of the protagonist, Dr. Shirley, and analyse his speech patterns and communication styles. Furthermore, the research embarks into the exploration of Dr. Shirley's identity and his transformative journey, highlighting the crucial role played by his chauffeur, Tony, who acts as a central character throughout the narrative. Through their dynamic relationship and interactions Dr. Shirley becomes able to navigate and negotiate his

General Conclusion

own identity, eventually reaching a point of reconciliation with his skin color and embracing it as a source of pride and empowerment.

In the second chapter, this research offers the reader a comprehensive introduction to the historical context of the 1960s, a period marked by intense racial tension in America. By exploring the events that unfolded during this era, the chapter provides essential background knowledge that lays the foundation for understanding the significance of the events depicted in the movie. The research also explores the concept of the Green Book, a guidebook that African Americans relied on for safe travel during the era of racial segregation. This explanation is crucial in comprehending the challenges and limitations faced by individuals like Dr. Shirley during their journeys. Moreover, the chapter provides a detailed synopsis of the movie's plot, enabling readers to gain a deeper insight into the narrative and characters. By presenting the movie plot, the research sets the stage for the subsequent analysis and discourse that will be examined in the final chapter.

The final chapter provides a detailed analysis of the movie's plot and the discourse of its protagonists, employing the theoretical framework introduced in the earlier chapter. Drawing from the Communication Accommodation Theory, the analysis focuses on the utilization of convergence and divergence strategies in Don Shirley's speech patterns, and providing valuable insights into the issue of identity. Furthermore, the chapter highlights the profound impact of Tony on Don Shirley's growth journey during their transformative voyage to the racially divided Deep South. Through the analysis, it becomes evident that Dr. Shirley strategically employed both convergence, to seek acceptance from the white population, and divergence, to preserve his individuality. Significantly, Tony's role in helping Shirley negotiate his identity and come to terms with his heritage and culture emerges as a key aspect of their relationship. Ultimately, the final chapter offers a comprehensive understanding of the complex interplay between speech patterns, identity negotiation, and the transformative power of acceptance within the context of the movie Green Book.

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Résumé

Dans les années 1960, en Amérique, la ségrégation raciale persistait : les personnes noires étaient toujours discriminées et catégorisées selon certains stéréotypes. Le film "Green Book" (2018) a dépeint l'expérience d'un pianiste classique noir à cette époque et les difficultés auxquelles il a été confronté tout au long de son voyage avec son chauffeur italo-américain. L'objectif de cette étude est d'analyser le discours du personnage principal du film, Donald Shirley, en utilisant la théorie de l'accommodation de la communication tout en fragmentant l'identité du même personnage tout au long du film afin de comprendre le voyage psychologique de Donald Shirley. La méthode utilisée dans cette recherche était une méthode analytique et descriptive ; tout au long du film, nous observons que Donald Shirley utilise la convergence dans son discours pour affirmer son éloquence, tout en utilisant la divergence pour affirmer ses origines culturelles et son individualité. À la fin, il parvient à négocier son identité.

ملخص

في أمريكا خلال ستينيات القرن العشرين، كان التمييز العنصري مستمرًا، حيث كان الأشخاص السود لا يزالون يتعرضون للتمييز ويصنفون في صورة نمطية معينة. في فيلم "الدليل الأخضر" (2018)، تم تصوير تجربة عازف البيانو الكلاسيكي الأسود في تلك الحقبة والصراعات التي واجهها طوال رحلته مع سائقه الإيطالي الأمريكي. يهدف هذا الدراسة إلى تحليل خطاب الشخصية الرئيسية في الفيلم، دونالد شيرلي، باستخدام نظرية التكيف في التواصل مع تفكيك هوية نفس الشخصية طوال الفيلم لتوفير فهم للرحلة النفسية التي يمر بها دونالد شيرلي. استخدمت في هذا البحث طريقة تحليلية ووصفية؛ حيث لاحظنا أثناء المشاهدة أن دونالد شيرلي استخدم التقارب في خطابه لتأكيد براعته اللغوية مع استخدام التباعد لتأكيد خلفيته الثقافية وفرادته. نجح في النهاية في التفاوض على هويته واحتضان ثقافته كجزء من ذاته.