

UNVEILING IDEOLOGICAL CONFLICT IN INTERCULTURAL MATRIMONY: EXPLORING CLASHING CONVICTIONS IN MARIO PUZO'S "THE GODFATHER"

RIZQI ARDIANTO, *ZUHRUL ANAM
Universitas Negeri Semarang
*zuhgulanam@mail.unnes.ac.id

DOI: 10.35473/po.v5i2.1878

First received: April 27, 2024
Final proof received: June 12, 2024

Abstract

Intercultural marriage frequently encounters distinctive challenges and conflicts, particularly in relation to certain ideologies and cultural norms. This study aims to explore the ideological conflict within intercultural marriages as portrayed in Mario Puzo's renowned novel, "The Godfather". Utilizing a qualitative approach and Althusser's theory of Ideological State Apparatuses (ISAs), the researchers delve into Puzo's intricately woven narrative, highlighting the inherent tension arising from the collision of different values, traditions, and beliefs. The main focus is on the discord experienced by characters from diverse cultural backgrounds. In line with the ideological framework, this study found that a dominant ideology often subjugates other beliefs. Through comprehensive analysis, the researchers discovered that these conflicting beliefs significantly shape the characters' societal perspectives. This research provides valuable insights into intercultural marriages, emphasizing the universal challenges presented in the novel that stem from negotiating differing beliefs within family and society.

Keywords: Cultural Studies, Ideological Conflict, Intercultural Marriage, Clashing Beliefs, Society

INTRODUCTION

Marriage is a sacred ceremony where two individuals who have many differences merge through a shared commitment to live together and enhance each other's lives. In order to uphold their commitment, couples are often expected to adhere to many concepts such as understanding, caring, togetherness, influence, acceptance, fixing, and appreciation (Gottman & Silver, 1999). These principles should be

well implemented and considered in every marriage life. In its development, marriage is crossing the boundary as the impact of globalization, where three elements within a set of dynamics affect a certain culture (Greenblatt, 2009). Cultural exchange is one of three elements that contribute to establishing intercultural marriage phenomena in search of goods and ideas (Greenblatt, 2009).

The marriage topic is already discus-

sed in various literary works. In the novel *Where Angels Fear to Tread*, a cultural conflict probably happens if someone marries from a different cultural background, and the difference in one culture will make an individual force the other to do the same thing already done in their culture (Mirna, 2019). Meanwhile, in the novel *Emma*, marriage is viewed from two different perspectives; marriage is probably successful if there is mutual affection, love and respect between individuals. The other perspective offers the idea that marriage will also be successful even if it does not contain all three things mentioned; however, it only puts marriage as a formal relationship with all its flaws (Kica, 2017). In "*The Godfather*", intercultural marriage arguably becomes a key part of representing the characters' way of life and their societal perspective. In relation to culture and human history, the author conveyed the topic of intercultural marriage through immigration events as the practice within literary work in relation to the reflection of reality (Abrams, 1971).

Mario Puzo specifically portrays the ideal situation of intercultural marriage as a common thing in the United States. In his novel "*The Godfather*", Puzo proposed the idea of intercultural marriage through several characters, mainly Italian-Americans married to other ethnicities and mostly white Americans. The Corleones who become the main family in Puzo's story likely have their own norms or rules that implement culture as a constraint which intends to control certain behaviors of cultural groups (Greenblatt, 2009). This unwritten rule undeniably affects intercultural marriage between The Corleone's heirs and their wives because of different beliefs and values. The result of this phenomenon is a conflicting ideology which influences other problems within family life.

Drawing on the situation, the rese-

arch aims to explore how the depiction of a character's intercultural marriage life exposes the issue of ideological conflict and its solution related to the challenge to maintain the family harmony in modern society. This research will be analyzed through cultural studies applying Ideological State Apparatuses approach by Louis Althusser. This theory focuses on how one dominant ideology takes control of another ideology through hegemony instead of repression to maintain the ideal society according to the dominant ideology. Previous similar research argues that in the United States, the culture of the Italian-American family stands on its own norms and ideals and not based on American Dream principles (Akan, 2017). Another research promoted the idea that cultural conflict may be related to the factor between gender relationship and family with patriarchal ideology (Qin et al., 2022). Meanwhile, Yanfeng and his colleagues explored how the appropriate way of communication with diverse family members might influence the harmony and warmth inside two generations of a family (Yanfeng et al., 2022).

The forthcoming research offers the uniqueness that reinforces an examination of how ideological conflict within intercultural marriage of characters is perhaps interesting to investigate since it affects the story line mainly in societal context. The researchers found that exploring ideological conflict is distinctly possible to be connected in life aspects especially about certain beliefs in one family. Thus, the valuable insight of treating ideological conflict within intercultural marriage might be helpful to offer the suggestion and point of view that is relevant and has correlation with the present problem especially about the human relation with family and society through cultural perspective.

METHOD

Qualitative Research

The method that will be used is qualitative data research that contains complex pictures such as words, phrases, and sentences (Creswell et al., 1992). Later on, the researchers will create their patterns to organize the data in search for abstract units of information (Creswell, 2013). The main objective is observing both dialogues or narrations that contain supportive data of ideological conflict related to intercultural marriage. The method of exploring data will be divided into three main processes particularly data collection, data analysis, and concluding the analysis. The procedure of data collection involves several steps like close reading, collecting data, inventorying and identifying. Close reading requires the researchers to examine and mark several useful information related to the topic; beside that, collecting data will consist of major and minor details which later will be selected in the inventorying process. Lastly, identifying involves a descriptive process on selected data before searching for a conclusion and solution. The primary data source in this research is Mario Puzo's "*The Godfather*" novella and supported with additional relevant books or journal articles which contain about ideology and intercultural marriage topics.

Intercultural Marriage

In literary work, the term culture as exchange is commonly used to express the exchange in relation to particular networks used such as enslavement, adoption and marriage to search for goods and ideas. (Greenblatt, 2009, p. 229). Furthermore, marriage as part of a network within culture is firmly implemented based on a regular belief or practice which creates a boundary to control the social behavior of a cultural group to minimize the challenge faced in

a certain society. Nevertheless, marriage is also affected when a culture provides the guarantor of movement which increases the rigid limit of boundaries and is adjusted to cultural movement as part of cultural mobility. (Greenblatt, 2008, p. 228). Through this process, marriage crosses the boundaries of one culture and establishes the term intercultural marriage as its result. Intercultural marriage is a term that usually refers to couples who come from different backgrounds or cultures yet decide to unite together through a marital process after agreeing on several mutual considerations. In its development, each individual independently possesses a distinct national culture based on their cultural differences (Renalds, 2011). The differences between individuals usually become two opposite factors that undeniably complete how dynamic intercultural marriage life is. On one hand, the difference may encourage the strong bonding between couples since individuals need to tolerate every single different thing that is viewed as a challenge to maintain the harmony. On the other hand, it may lead to a conflict if individuals failed or were not able to understand personality differences or situational factors (Garcia, 2006). Despite every obstacle and problem that might appear, intercultural marriage starts to become a common phenomenon due to globalization that initiates a certain event like immigration between people from different countries or regions. This unique behavior proves how individuals willing to surpass the boundaries of a territory not only search for a better opportunity but also merge one culture with another through intercultural marriage.

Cultural Studies

In the academic field, cultural studies commonly refers to theories that investigate how a certain culture has several effects

in controlling the society through global organization that has power in maintaining the proposed ideal situation. According to Antonio Gramsci, cultural practices are composed of two things, apparatus of political society which control how the society should work and civil society itself which produce the meaning and value of the cultural product. (Kasiyarno, 2014). This idea not only focuses on cultural practices but also on how organization supports the hegemonic structure through the development of a large space for establishing pop culture. With this situation, Gramsci offers a moral and intellectual reform which encourages the working class to awaken their critical consciousness from the cultural practices that previously created by the ruling class (Cortes-Ramirez, 2015). Through this process, the working class that form a large majority of society may construct the key issues between culture and ideology based on their own consciousness without the intervention of organization or the ruling class.

On the other hand, cultural awareness is often positioned as a new leftist movement that becomes the opposite of bourgeois or the ruling class. (Hall, 2016) This movement proposes the idea if the working class may not be familiar with the term culture as they lack education or literacy; instead of forcing the movement to fight against the ruling class, the alternative way to influence the working class is by connecting their daily experience as a form of unfairness within cultural boundaries. Through this method, the working class slowly escaped from the Conservative hegemony after being controlled for a long period of time. The working class start to identify the economic affluence which previously hid from the mass society. This phenomenon may lead to diminishing sharpness of class relations (Hall, 2016).

Furthermore, based on how a certain culture operates, there are three sections for instance dominant, residual, and emergent. The term dominant in culture became a regular norm which was significantly used as present ideas and practices in current society without any broader force. Meanwhile the term residual and emergent often explained as alternative or occasionally opposed to the dominant culture (Williams, 1991). Residual culture may have an impact in shaping dominant culture through earlier religious meaning or values that fit into modern culture and continuously used as long as it is relevant in certain societies. In contrast, emergent culture contains various new values or practices created by cultural groups and has two probabilities as it may emerge into dominant culture or become the opposite which relatively develops a new challenging outlook in society. Overall, these two concepts between residual and emergent have their own purpose in dominant culture to avoid the older binary conception between tradition against experiment (Reinelt, 2015).

Ideological State Apparatuses (ISAs)

Althusser's Ideological State Apparatuses (ISAs) stands within the perspective of cultural studies and is predominantly used to explore the representation of ideological concepts at a philosophical level. It does not only represent a single concept but combines several ideas through several periods of years (Leonardo, 2005). Moreover, the representation of ideology in literary work has a relation with a certain culture which becomes part of a bigger social structure. According to Althusser, a certain culture always contains one dominant ideology which is formed from several factors such as background value, attitude and ideas that are often used to control the subordinate ideology in a hegemonic way instead

of a repressive way as can be seen between ruling and social class through institution in society as part of *repressive state apparatus* (RSA). The dominant ideology usually refers to part of civil society while the subordinate ideology is connected with the part of social class (Althusser, 1971). The society where the dominant ideology gains its power may support the practice in which the civil society tends to control its subject continuously for a long period; it happens because there is no resistance given by the subject of civil society. Therefore, Althusser's Ideological State Apparatuses (ISAs) is probably applicable in exploring the study of multiculturalism since it exposes the interpellations of certain structures within societal context through circulating ideology that contain political violence and relation (Leonardo, 2005).

FINDINGS AND DISCUSSION

The Preservation of Conservative Ideology

The portrayal of Vito Corleone in *The Godfather* illustrates the enduring influence of Sicilian cultural heritage in fostering conservative ideology within individuals transplanted into new societal contexts. Vito's character embodies a complex interplay between his Sicilian upbringing and the challenges of navigating American society. Despite Sicilian cultural mores not prescribing explicit directives, they profoundly shape Vito's worldview with tradition, loyalty, and honor, influencing his actions in his adopted society. In examining how individuals preserve conservative ideology, Beckstein (2017) highlights that conservatism is adaptable across societies and complicates its definition, as each society seeks to conserve different elements. This perspective emphasizes the importance of understanding how individuals negotiate the preservation of conservative ideals wit-

hin diverse societal landscapes.

Moreover, as a Sicilian descendant, Vito Corleone sought to honor his cultural heritage by adopting the surname Corleone upon immigrating to a new land. As depicted in *The Godfather*, Puzo (1969) notes, "*And in the new land he changed his name to Corleone to preserve some ties with his native village*" (p. 233) This deliberate act reflects Vito's commitment to preserving his cultural identity amidst the challenges of adapting to a foreign environment. Additionally, Vito's decision to assume the Corleone name was influenced by a desire to avoid retribution from the local Mafia chief in Sicily, who orchestrated the killing of Vito's father. Thus, by adopting the name Vito Corleone, he symbolically embraced his heritage while strategically safeguarding his personal safety.

Through this process, Vito begins to embody a conservative ideology rooted in strict Sicilian values and Catholicism beliefs which is particularly evident in his dominant approach towards his family. In *The Godfather*, Vito's adherence to traditional gender roles is apparent in his interaction with his wife, where he calmly questions her with authority: *'Do you think you've married a fool?'* (Puzo, 1969, p. 244). This moment highlights Vito's composed demeanor, which contrasts with the typical behavior expected of young Sicilian males: *'He had always been quiet, speaking a little, but always gentle, always reasonable, which was extraordinary in a young Sicilian male'* (Puzo, 1969, p. 244). Additionally, Vito's conservative ideology aligns with Althusser's theory of Ideological State Apparatuses (ISAs), which operate through religious institutions such as Catholicism within the family to shape gender roles. The adherence to Catholicism by Vito and Carmela influences their household dynamics, reinforcing patriarchal norms consistent with Church

teachings (Hermkens et al., 2022).

Additionally, Vito's conservative ideology manifests in his approach to marriage life, influenced by Italian values and cultural traditions. This is evident in his choice of Carmela as a suitable wife, as portrayed in the book: "*At the age of eighteen Vito married an Italian girl freshly arrived from Sicily, a girl of only sixteen but a skilled cook, a good housewife*" (Puzo, 1969, p. 233). These aspects of Vito's marital decision reflect a common phenomenon among immigrants, where the inclination to marry someone from a similar background remains prevalent. This tendency plays a significant role in preserving cultural heritage and traditions within immigrant communities. In line with Caytas's (2012) argument, the coexistence of assimilation and cultural preservation contributes to the cultural richness of urban centers, emphasizing the importance of maintaining cultural identity even amidst the process of integration.

Furthermore, marriage with a person from the same background or culture is often perceived to entail fewer challenges than intercultural marriage due to the inherent alignment in language, cultural norms, and traditions. This shared cultural foundation fosters smoother communication and mutual understanding, minimizing potential conflicts arising from cultural differences. In the case of Vito and Carmela, their shared Italian heritage facilitates seamless communication in Italian language and promotes harmony in their marital relationship. Machette et al. (2023) argue that intercultural marriages, on the other hand, tend to encounter additional hurdles stemming from the need to navigate conflicting cultural expectations. However, even within same-culture marriages, challenges may arise, particularly when navigating traditional gender roles and religious beliefs. Despite this, the shared cultural background

between spouses often serves as a source of strength and solidarity, enriching their marital bond and contributing to cultural preservation within diverse societal contexts.

Therefore, when examining Vito's dominance within his marriage, Raymond Williams' concept of dominant, residual, emergent cultural element (1991) offers valuable insights. In the context of Vito and Carmela's relationship, characterized by their shared country or place of origin, they inherently belong to the same dominant culture. This dominant culture, rooted in Italian or Sicilian cultural values, exerts a significant influence on various aspects of their lives, including their marital dynamics, even in a foreign setting. Consequently, their cultural alignment minimizes potential conflicts typically associated with intercultural unions, contributing to a harmonious relationship. The seamless integration of Italian or Sicilian cultural norms within the distinctive American societal fabric further underscores the preservation of Vito's conservative ideology.

Nonetheless, within the same dominant culture which Vito and Carmela steadfastly preserve, there exists a nuanced interplay of both residual and emergent cultural elements, adapted to the contemporary societal milieu. Residual aspects, denoting antiquated cultural practices, including organized religious beliefs, persistently influence modern culture, albeit indirectly, contributing to the fabric of the dominant culture (Williams, 1991). Catholicism, as a prominent religious institution within Althusser's theory of Ideological State Apparatuses (ISAs) (Althusser, 1971), serves as a pervasive tool for perpetuating conservative ideologies rooted in patriarchal norms implemented by Vito, akin to the residual influence of religious beliefs within Italian culture. This connection under-

scores the alignment between Althusser's theory of ISAs and Williams' residual concept, as both structures predominantly operate through the dissemination of ideology within cultural processes, leveraging religion as a central factor. Hence, the patriarchal ideology entrenched within family ISAs mirrors the enduring influence of religious beliefs as residual elements shaping Italian cultural practices within Vito and Carmela marriage's life.

The Collision Between Idealism and Conservatism

Michael Corleone, the youngest son of Vito Corleone, becomes entangled in more intricate ideological conflicts related to his idealism within his early life compared to his father, who staunchly upholds conservative values. Michael's idealism may align with a proclivity towards embracing American culture, despite his Italian heritage, especially regarding intercultural marriage within American progressive attitudes. This phenomenon sets the stage for a collision between his idealism and his father's conservatism, which is based on strict traditional Italian values to live in a diverse society, including maintaining a tendency for same-culture marriage. This unique divergence in Michael's perspective contrasts with the findings of Berry et al. (2016), who contend that Italians and other Eastern and Southern Europeans were often criticized by politicians for their perceived lack of efforts to assimilate into American society.

Moreover, the conflict between idealism and conservatism profoundly explored when Michael willingly served in World War II before his father took measures to ensure his discharge from the army, as depicted in Puzo's (1969): "*Doctor had been bribed, secret arrangements had been made. A great deal of money had been spent to take the proper*

precautions" (p. 10). This sequence illustrates Don Corleone's response to safeguarding his son's safety, reflecting his staunch adherence to conservative Italian values within the family, prioritizing them over external American influences, even in their American environment. This sentiment is echoed in the text: "*Don Corleone had no desire, no intention, of letting his youngest son be killed in the service of a power foreign by himself*" (Puzo, 1969, p. 10). Despite his father's conservative approach successfully shielding Michael from involvement with American forces, Michael's idealism remains intact. He demonstrates this by bringing a woman named Kay as a foreign companion to his sister's wedding, symbolized by the phrase: "*To return for the wedding of his sister and to show his own future wife to them, the washed-out rag of an American girl*" (Puzo, 1969, p. 10), signifying his embrace of someone culturally different, challenging the norms of Italian or Sicilian beliefs and customs.

However, the trajectory of Michael's ideological orientation shifts notably in response to the tragic shooting of his father. Prior to this event, Michael's outlook was influenced by American liberal ideals, reflecting a departure from his father's conservative stance. Yet, following the tragedy, Michael becomes increasingly immersed in the family business, gradually embracing his father's conservative ideology which is based on traditional Italian values. Althusser's (1971) theory of Ideological State Apparatuses (ISAs) offers insight into this transition, particularly the role of the family as a significant institution in perpetuating Vito's ideological framework. Within the framework of ISAs, the family functions as a conduit for transmitting and reinforcing Vito's conservative values to Michael, superseding his previous inclination towards liberal ideals. This ideological shift underscores the influence of familial

dynamics and cultural practices in shaping individual belief systems and behavior patterns.

Furthermore, as Michael is compelled to depart from the United States and relocate to Sicily in a period of time, he undergoes a profound transformation in his understanding of his father's character, which profoundly influences his conservative ideology. This transformation is encapsulated in the novel when it states, "*After five months of exile in Sicily, Michael Corleone came finally to understand his father's character and his destiny*" (Puzo, 1969, p. 395). This experience exposes Michael to the harsh realities of Sicilian society, where individuals must contend with formidable challenges and fight for survival without the assurance of external protection. This sentiment is further echoed in the line, "*He understood why the Don always said, 'A Man has only one destiny'*" (Puzo, 1969, p. 395), underscoring the deterministic nature of life in Sicily, where power dynamics are shaped by explicit cultural practices rather than the written laws. Additionally, Michael begins to grasp the significance of his mother's submissive demeanor, portrayed as "*his mother's resignation and acceptance of her role*" (Puzo, 1969, p. 395), which underscores the pervasive influence of gender roles and familial expectations within Sicilian society.

Expanding upon the previous point, Michael's perspective on romantic relationships undergoes a gradual transformation as he becomes acquainted with his father's ideology and experiences the rigid social dynamics in Sicilian society. His encounter with Apollonia, a local young woman, sparks an intense desire for possession within him, described as his "*overwhelming desire for possession*" (Puzo, 1969, p. 407), overshadowing the notions of love and consent present in his relationship with Kay. Additionally, Michael's approach to courting

Apollonia involves the operation of dominant ideology, facilitated through communication with Don Tommasino, a respected local chief. This communication channels power towards Apollonia's parents, aligning with Williams' (1991) concept of residual cultural elements, wherein old beliefs retain influence within dominant Sicilian ideology. This is reflected in the notion of fortuitous occurrences ingrained in Sicilian culture, as articulated in the phrase "*this was one of those wild strokes of good fortune that Sicilians always believed in*" (Puzo, 1969, p. 411), subtly influencing the dynamics of Michael's pursuit of Apollonia until their marriage.

Moreover, the matrimonial dynamic between Michael and Apollonia bears resemblance to the relationship shared by Vito and Carmela, both originating from the same cultural background and experiencing minimal conflicts arising from divergent values or cultural norms. Within their marital framework, the circulation of ideology aligns with Althusser's (1971) concept of Ideological State Apparatuses (ISAs). Similar to previous instances, the marriage of Michael and Apollonia reflects the reinforcement of traditional patriarchal norms, with men assuming the role of providers and women primarily engaging in maternal responsibilities, constituting essential components of family ISAs. Once again, Michael assumes a dominant position within this structure, exercising control over Apollonia as his subordinate. Additionally, Michael's application of conservative ideology within his marriage to Apollonia mirrors the ideological stance of his father, evident prior to Apollonia's tragic demise.

The Cultural Integration Amid Intercultural Marriage

Michael's afterward circumstances

support to apply the principles gleaned from his father's ideological teachings. This prompted a process of adaptation and adjustment, leading to the development of a cultural integration strategy with a specific emphasis on hybrid identity amid intercultural marriage. This transformation saw Michael transition from a conservative stance to a more moderate outlook, influenced by the intricate interplay between familial dynamics and societal expectations. Particularly noteworthy was Michael's second marriage to Kay, which introduced a layer of complexity by necessitating the reconciliation of divergent cultural backgrounds between Italian heritage with White Anglo-Saxon culture. As elucidated in Puzo's (1969) narrative, Michael's determination to "*follow his father. He would care for his children, his family, his world. But his children would grow in a different world?*" (p. 507) underscored his steadfast commitment to tradition amidst the backdrop of a rapidly evolving world.

In navigating his intercultural marriage with Kay, Michael incorporates the ideology of his Sicilian roots, previously instilled by his father during a period when Michael was less attentive to his own idealism. The Sicilian value concerning one's destiny and Michael's prior marital experiences subsequently inform his perspectives on both societal and familial dynamics. These realms remain interlinked, as family functions based on specific ideologies or values often intersect with societal operations within the community they inhabit. This paradigm mirrors the approach of Vito Corleone, who entrenched Italian beliefs and values as fundamental ideologies within his family to navigate the complexities of American society. However, Michael demonstrates a more moderate stance compared to his father, selectively integrating values that align with American norms

in a process of hybridization. Michael articulates this sentiment, stating, "*I believe in my family,*" he said. "*I don't trust society to protect us*" (Puzo, 1969, p. 448). This quotation underscores Michael's conviction in the enduring strength of familial bonds, influenced by the Sicilian notion of destiny and his father's guidance, amidst his reservations about societal protection.

In his endeavor to enact moderate adjustments, Michael attempts to incorporate Kay into the formation of a hybrid cultural identity. Their intercultural marriage represents a departure from the dynamics of Michael's previous marriage and his parents' marital experiences. Intercultural marriage necessitates the union of individuals from diverse national or cultural backgrounds, a requirement aptly fulfilled by Michael Corleone, with his Italian heritage and adherence to Roman Catholicism, and Kay Adams, who belongs to the WASP demographic, representing White Anglo-Saxon Protestants. However, the implementation of Michael's adapted ideology in their marital life may precipitate conflicts stemming from divergent beliefs, values, or perspectives. This potential for conflict is underscored by Michael's secretive words: "*You'll be my wife but won't be my partner in life, as I think they say. Not an equal partner. That can't be*" (Puzo, 1969, p. 443). This statement implies the inherent challenges their marriage may encounter due to their disparate cultural backgrounds, hinting at difficult negotiations ahead.

In addition, the ideological conflict extends to Michael's perception of his cultural disparities with Kay. Michael comes to the realization that he cannot treat Kay in the same manner as he did to Apollonia, who shared a similar Italian cultural background. This is evident in the text: "*He loved her, he trusted her, but he would never tell her anything about his father or the Family. She was*

an outsider” (Puzo, 1969, p. 139). Michael’s stance places Kay in an ambiguous position, influenced by a specific challenge arising from the clash between the circulation of his adjusted ideology rooted in Italian values and Kay’s status as an outsider to Italian culture and values within their intercultural marriage in order to form a hybrid situation in the American environment.

To address the preceding point regarding the clash between Michael and Kay’s ideological conflict, Michael leverages his dominant position, influenced by his adjusted ideology, to facilitate negotiations of hybridity within their marriage. Through Michael’s significant influence, he endeavors to shape their shared cultural identity with Kay, as evident in his assertion: “*I want you and I want family. I want kids; it’s time. And I don’t want those kids to be influenced by me the way I was influenced by my father*” (Puzo, 1969, p. 445). While Michael does not explicitly articulate his intentions to Kay, his words allude to a moderation that blends rigid Italian values with American norms, aiming to cultivate a more inclusive family environment reflective of their hybrid approach to their intercultural marriage. Furthermore, Michael’s efforts to moderate his father’s conservative ideology are evident in his preference as “*He would have preferred the children to be Protestant, it was more American*” (Puzo, 1969, p.544). This exemplifies Michael’s pursuit of hybridity in navigating both family and societal dynamics.

The concept of hybridity serves as a pivotal tool for Michael in navigating the complexities of family and societal dynamics, aligning with Althusser’s (1971) framework of Ideological State Apparatuses (ISAs). Within this framework, the family operates as a crucial institution for the transmission and reproduction of ideology, shaping individuals’ understanding of

societal norms and values. Michael strategically utilizes the family unit as a site where his adjusted ideology can be disseminated and reproduced, particularly within the context of his intercultural marriage with Kay. Additionally, Michael’s adjusted ideology is influenced by Williams’ (1991) concept of residual and emergent cultural elements. These elements contribute to the formation of hybridity by blending traditional beliefs with contemporary practices within society. Michael strategically selects and manages these elements to align with his adjusted ideology, effectively navigating the complexities of family and societal dynamics. This approach allows him to reconcile the old with the new, shaping a cohesive cultural identity that reflects the evolving nature of society. Thereby, both Althusser’s (1971) ISAs and Williams’ (1991) residual and emergent cultural elements are interlinked to represent a merging of disparate cultural backgrounds, offering valuable insights into the challenges and benefits inherent in modern family and societal life.

CONCLUSION

This exploration of Mario Puzo’s woven narrative within “*The Godfather*” sheds light on the intricate dynamics of cultural preservation and adaptation within intercultural marriage. Through an analysis of key characters particularly Vito and Michael Corleone, significant findings emerge as Vito’s steadfast adherence to conservative ideologies rooted in his Italian background underscores the enduring influence of cultural heritage, even in new environments. Additionally, the clash between Michael’s American idealism and his father’s traditional values highlights the complexity of navigating cultural identities within familial relationships. Lastly, Michael’s journey towards a moderated ideology, fostering the

specific emphasis on hybridity as a means of cultural integration, illustrates the transformative potential of intercultural marital unions. These outcomes underscore the universal challenges inherent in negotiating differing beliefs within both family and society. Ultimately, this research provides valuable insights into the nuanced processes of cultural negotiation and adaptation, offering implications for understanding intercultural dynamics in contemporary contexts.

REFERENCES

- Abrams, M. H. (1971). *The mirror and the lamp: Romantic theory and the critical tradition*. Oxford University Press.
- Akkan, G. G. (2017). The godfather and the American dream. *Journal of Media Critiques*, 3(9), 25-32. DOI:<https://doi.org/10.17349/jmc11710>
- Alriani, F. C. W. (2020). *Confronting racial discrimination: Coping strategies of non-wasp people in Green Book movie* (Doctoral dissertation) Universitas Airlangga, Surabaya
- Althusser, L. (1971). *Lenin and Philosophy*. Monthly Review Press.
- Anderson, C. H. (1970). *White Protestant Americans: From National Origins to Religious Group*. Prentice Hall.
- Beckstein, M. (2017). What does it take to be a true conservative? In *Conservatism and Ideology* (pp. 14-33). Routledge. DOI:<https://doi.org/10.1080/23269995.2014.933566>
- Berry, J. W., & Vedder, P. (2016).. *Childhood and Adolescence: Cross-Cultural Perspectives and Applications*. Bloomsbury Publishing USA. ISBN: 978-1-440832-24-6
- Caytas, J. (2012). Conundrum of an immigrant: assimilation versus cultural preservation. *Journal of Identity and Migration Studies*, 6(2), 36-54. Retrieved from <https://www.researchgate.net/publication/259601827>
- Cortez-Ramirez, E. E. (2015). Cultural hegemony today. From cultural studies to critical pedagogy. *Post-colonial Directions in Education*, 4(2), 116-139. Retrieved from <https://www.um.edu.mt/library/oar/handle/123456789/19941>
- Creswell, J. W., & Brown, M. L. (1992). How chairpersons enhance faculty research: A grounded theory study. *The Review of Higher Education*, 16(1), 41-62. DOI:<https://doi:10.1353/rhe.1992.0002>.
- Creswell, J. W. (2013). *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE.
- Garcia, D. (2006). Mixed marriages and transnational families in the intercultural context: A case study of African-Spanish couples in Catalonia. *Journal of Ethnic and Migration Studies*, 32(3), 403-433. DOI:<https://doi.org/10.1080/13691830600555186>
- Gottman, J. M., & Silver, N. (1999). *The seven principles for making marriage work*. Crown Publishers.
- Greenblatt, S. (2009). *Cultural Mobility: A Manifesto*. Cambridge University Press.
- Hall, S. (2016). *Cultural studies 1983: A theoretical history*. Duke University Press.
- Hermkens, A.-K., Kenneth, R., & McKenna, K. (2022). Gender equality theology and essentialism: Catholic responses to gender-based violence and inequality in Papua New Guinea. *Oceania*, 92, 310-328. DOI:<https://doi.org/10.1002/occe.5348>
- Kasiyarno, K. (2014). The 'American' hegemonic culture: Its roots, features and implications to world culture. *Rubikon: Journal of Transnational American Studies*, 1(1), 19-30. DOI: <https://doi.org/10.1002/occe.5348>

- [org/10.22146/rubikon.v1i1.34157](https://doi.org/10.22146/rubikon.v1i1.34157)
- Leonardo, Z. (2005). Through the multicultural glass: Althusser, ideology and race relations in post-civil rights America. *Policy Futures in Education*, 3(4), 400-412. DOI: <https://doi.org/10.2304/pfie.2005.3.4.400>
- Machette, A. T., & Ioana, A. (2023). In-laws, communication, and other frustrations: The challenges of intercultural marriages. *Interpersona: An International Journal on Personal Relationships*, 17(1), 1-18. DOI: <https://doi.org/10.5964/ijpr.8047>
- Mirna, D. (2019). *The effect of intercultural marriage in Edward Morgan Forster's Where Angels Fear to Tread* (Doctoral dissertation). Universitas Andalas, Padang.
- Nishikawa, H. (2013). *Intercultural marriage: Parenting and communication* (Doctoral dissertation). Washington State University, Pullman.
- Pei, F. F., Fu, C. L., & Huang, X. L. (2014). Jane Austen's view on marriage in *Pride and Prejudice*. *Advances in Literary Study*, 2, 147-150. DOI: <http://dx.doi.org/10.4236/als.2014.24023>
- Puzo, M. (1969). *The Godfather*. Penguin Random House LLC.
- Qin, R., & Tie, S. (2022). Individual, family and female identity: Chinese social media and understanding of the family relationship in the film *The Godfather*. In 2022. *3rd International Conference on Mental Health, Education and Human Development (MHEHD 2022)* (pp. 1291-1295). Atlantis Press. DOI: <https://dx.doi.org/10.2991/assehr.k.220704.235>
- Renalds, T. G. (2011). *Communication in intercultural marriages: Managing cultural differences and conflict for marital satisfaction*. (Master's thesis). Liberty University, Lynchburg.
- Saptanto, D. D., Dewi, M. K., Nurjanah, R. L., Putri, S. R., & Safinah, I. (2023). Existence of parallel universes as sacred timelines: Narrative concept in modern fictional works. *Philosophica: Jurnal Bahasa, Sastra, dan Budaya*, 6(2), 134-144. DOI: 10.35473/po.v5i2.2547
- Turner, B. (2024). Conservatism, ideology, skepticism. *The Journal of Contemporary Legal Issues*, 24(1). Retrieved from <https://digital.sandiego.edu/jcli/vol24/iss1/10>
- Williams, R. (1991). Base and superstructure in marxist cultural theory. In J. Storey (Ed.), *Rethinking popular culture: Contemporary perspectives in cultural studies* (pp. 407-423).
- Yanfeng, D., Yang, Y., & Manfu, D. (2022). Analysis of family values of the two generations of godfathers in the film *The Godfather*. *Studies in English Language Teaching*, 10(2). <http://dx.doi.org/10.22158/selt.v10n2p108>