

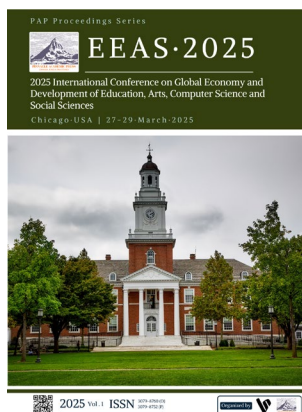
Article **Open Access**

The Construction of Immigration Community in Immigration Cinema under the Perspective of Nomadology

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Abstract: The theory of nomadology, as articulated by Deleuze and Guattari in *A Thousand Plateaus*, is the core theoretical framework for this study. This study defines the concept of the nomadic subject under Deleuze and Guattari's theory of nomadology and clarifies relevant terminological concepts within this theory. Additionally, it examines the relational foundation for the construction of migrant communities. Through Deleuze's Nomadology theory, this research explores the construction of migrant communities in Immigration Cinema and examines the reconstruction within a new cross-cultural social situation. This study brings Deleuze's Nomadology theory into the innovative research practice of Immigration Cinema, which provides new perspectives and methodological support for the cultural research field of immigration cinema.

Keywords: nomadology; nomadic subject; Deleuze; migration films; migrant community

Received: 15 March 2025

Revised: 22 March 2025

Accepted: 11 April 2025

Published: 15 April 2025



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1. Introduction

In recent years, with the continuous advancement of film technology, film genres have become more diversified and are no longer limited to the classic genre films of the Hollywood, for example, emerging film genres such as feminist films and immigration cinema have gradually occupied the mainstream of the film market [1]. This change not only reflects an innovation in film creation techniques, but is also closely related to the wave of globalization. As cultural exchanges between countries become more frequent, the number of immigrant groups has been increasing year by year, forming a large-scale social phenomenon that transcends national borders and integrates multiple cultures. At the same time, "immigration" has become a popular topic in the world, especially with the promotion of online platforms, immigration-related discussions are gradually going deeper and deeper.

For example, discussions surrounding immigration on Chinese social media platforms in 2021 and the 1156 percent increase in searches for the word "immigration" in 2023 have fueled the growing public interest in immigrant communities [2,3]. Against this backdrop, immigration cinema has experienced a new wave of development as an art form that explores the lives and identities of immigrants. Several influential films, such as *The Half of It*, *Upon Entry*, and *Minari*, depict the living conditions of migrants in cross-cultural environments and the multiple challenges they face through unique narratives and cultural perspectives.

The realities presented in immigration cinema have been also a significant focus for scholars in film-related studies. Scholars such as H el ene Thiollet and Raihan Jamil focus on the migrants' survival in a different country, and Raihan Jamil focuses on culture

clashes and the reconstruction of identity in his book *Understanding Globalization* [4]. However, the question of how immigrant communities can be constructed and sustained in heterocultural environments remains under-explored in studies related to immigration cinema. Although some studies have touched on topics such as the mobility space of migrants, Gibson, for example, explores this issue in her article "For a nomad ontology against academic citizenship" [5]. However, there is a paucity of contemporary research into the details of the immigration community and its cultural and identity mobility, and social solidarity. Therefore, this study will focus on the immigration communities in immigration cinema, explore the cultural integration and identity crisis in this process, and attempt to combine the topic of immigration with a new theoretical framework to fill this research gap.

The research objective of this study is to explore the definition of the nomadic subject and the construction of immigration communities under the combination of immigration cinema and nomadology theories. Under this research purpose, this study has several specific research objectives: firstly, to analyse nomadology as a theoretical framework on exploring immigration cinema, and to explore how the migrants form a new community structure through cultural adaptation and identity reconstruction in a new social environment under the perspective of nomadology; secondly, to study the basis of the construction of the immigration community as well as the mobility construction of the immigrant community; Lastly, this study explores how the immigrant community, in the context of globalization and cross-cultural interactions, achieves self-identity reconstruction amid multicultural intertwining.

This study uses Deleuze's theory of nomadology as a theoretical framework to delve into the construction of immigrant communities in immigration cinema [6]. The theory of nomadology, particularly the concepts of "deterritorialization" and "reterritorialization", will provide a unique perspective for analysing how the migrant groups in this study experience a transformation of cultural and social identities during the migration process. Through this theoretical framework, the research will discuss the non-rigid border between deterritorialization and reterritorialization, how cross-cultural connections and identities can be established in reterritorialised environments, and thus the formation of community structures with mobility in heterocultural environments.

2. Nomadology as a Method

The theory of *Nomadology* by Gilles Deleuze and Félix Guattari appears in their co-authored work *A Thousand Plateaus* [6]. As part of a *counter-discourse*, *Nomadology* challenges traditional power structures and forms of traditionally social organization. Traditional social order always relies on centralized and permanent structures, founded on the principles of the countries, borders and institutions, maintaining power concentration and societal stability through hierarchical relationships and inherent social divisions. Nomadology, in contrast, refutes the traditional view of social discourse, which is characterized by mobility and uncertainty, and proposes a theoretical perspective that opposes centered thinking [6]. Specifically, based on nomadology theory, it rejects the fixation of power and identity within predetermined frameworks and instead advocates for free, diverse, and continuously shifting relational networks. It emphasizes the interconnectedness and dynamic changes between individuals, groups, and their social structures at the same time.

Actually, Nomadism and its related theories are often found in discussions and research on migration, migratory issues and migrants. For instance, in Archer's article "Walking a desire track: Montessori pedagogy as resistance to normative pathways", Deleuze's theory is incorporated into the ontology of mobile societies [6,7]. The theory regards immigration as a normal state of society, and its mobility is mutually exclusive with the concept of Smooth Space in the theory of nomadology. Similarly, in Engebriksen's research "Key Figure of Mobility: The Nomad", Deleuze's theories are applied

to nomadic science in the field of immigration studies [6,8]. This element of research opposes the “science of the state” in immigration studies and is embedded in the nomadological approach to immigration studies.

In this research, the framework of studying immigration cinema by introducing nomadology into it has its unique applicability, mainly because of the dynamic issues of identity mobility, cultural intermingling, and liminal experience presented in immigration cinema, which are precisely the areas that nomadology theories are good at parsing. To the extent that nomadology is able to provide a flexible framework for immigration cinema, it helps researchers to understand what is presented in immigration cinema. Moreover, nomadology provides a unique methodological approach to group studies in immigration cinema, particularly in its focus on the mobility of groups, making it an effective tool for analyzing the experience of immigrant communities.

Within this theoretical framework, two couples of opposing concepts are in a crucial role: “Smooth Space” versus “Striated Space” and “Deterritorialization” versus “Reterritorialization”. These concepts will be explored further in relation to their application to immigration cinema. This conceptual couple of representations and metaphors for immigrant activities in immigration cinema is also one of the key reasons for the use of nomadology as a research methodology for immigrant cinema.

Smooth Space refers to an open domain characterized by fluidity and infinite possibilities. For example, the film *The Iwase* depicts the life of nomadic cowboys in the American Midwest, where the vast open plains serve as a typical example of Smooth Space [9]. The striped space, on the other hand, is an ordered field delimited by borders and rules. For example, in the film *Upon Entry*, which tells the story of a couple immigrating from Spain to the United States, after the protagonists Diego and Elena have landed in the United States, they need to go through immigration questioning at the airport before they can actually enter U.S. territory. In the midst of this episode, US Customs and Immigration after the plane lands is the striped space of nomadology theory. The U.S. Border and Immigration Service constitutes the border, and Diego and Elena must cross that striped space during the migration process. Thus, based on the preceding analysis, it can be clearly demonstrated that the Smooth Space metaphor for immigration at the level of identity and the striated space metaphor for immigration at the level of geography and national boundaries, both of which are proposed in nomadology theory, together constitute a clear and intuitive interpretation of the phenomenon of immigration.

From the perspective of Immigration Cinema studies, the dynamic interplay between *Smooth Space* and *Striated Space* in *Nomadology* is particularly significant. In Immigration Cinema, “Smooth Space” and “striped space” often do not exist in isolation, but are intertwined with each other, presenting a dynamic tension. The migrant’s journey is usually liberated from the restriction and oppression of the “striped space”, and pursues the freedom and flow of the “Smooth Space”, but it is often constrained and shaped by the “striped space” in the opposite direction. The struggle and interaction of migrants between the two, in a fluid way that constitutes migrant identity, is the central conflict in many immigration cinema films [10].

Overall, Deleuze’s theory of Nomadology provides the theoretical framework for this study [6]. The migration phenomenon involves not only the transfer on geographical space, but also the reconfiguration of culture, identity and social structures. The study of Immigration Cinema in the context of Deleuze’s theory of Nomadology will highlight the dynamics, mobility and decentralised cultural structure of migrants, and provide theoretical support for the study of the existence and adaptation of migrants’ community in a multicultural environment [6]. In the field of Immigration Cinema, the theoretical framework of Nomadology makes it possible not only to analyse in depth the characteristics of the flows of Migrant Subjects and Nomadic Subjects, but also to reveal in depth the mechanisms of cultural integration and innovative processes of Migration activities in a cross-cultural context. It is important for understanding the mobility and diversity of migrants’

identities and helps studies to explore how migrants' communities are shaping new cultural identities in the context of cultural intersections and conflicts. In conclusion, by using the theoretical framework of Nomadology in the study of Migration Cinema, this research supports the exploration of the dynamic structure of migration activities at a deeper theoretical level, thus revealing the unique phenomena of migration-related conflicts and cultural intermingling in cross-cultural environments.

3. Nomadology Theory and Migrant Cinema: The Definition of Nomadic Subjects and the Foundation of Migrant Communities

In the current field of migration and Immigration Cinema studies, there are many connections between Immigration Cinema and Deleuze's theory of Nomadology [6]. These connections are mainly reflected in the in-depth exploration of the issues of mobility and diversity that characterize migrants' identities, cultural identification and the process of social adaptation. In this case, there are several crucial aspects that deserve to be discussed in depth, firstly, the definition of "nomadic subject" in the background of immigration cinema research, and the basis for the construction of the immigration community, which consists of three dimensions, Separately, the formation of the immigration community based on bloody relationships, the formation of the immigration community based on the same or similar cultural identity, and the formation of the immigration community based on social adaptation and mutual assistance.

3.1. The Delineation of Nomadic Subjects in Immigration Cinema

Within the theoretical framework of Deleuze and Guattari's nomadology theory, the notion of the nomadic subject has not been clearly and uniformly defined [6]. Previously, Rosi Braidotti defined the nomadic subject as a non-essentialist form of subjectivity centred on a challenge to authoritarianism [11]. Building on Braidotti's theoretical foundation, Patel further expands the notion of the nomadic subject to a dual flexibility of physical and metaphorical dimensions. Prior to this study, there had not been a clearly individualized definition of nomadic subjects. This study is based on Patel's concept and defines the nomadic subject in a way that is specific to individuals or groups, depending on its connotations and characteristics. This approach helps to explore their migratory characteristics through a specific analysis of film content and contributes to a deeper understanding of the formation of immigrant communities [12].

This study views the nomadic subject as equivalent to the migrant in the context of the intersection of nomadology and immigration cinema. This is mainly based on three reasons, namely the similarity in their definitions, the similarity in their identity statuses, and the similarity between the decentring of the nomadic subject and the diversity of the migrant. Specifically, in the field of immigration cinema studies, the nomadic subject refers to those migrants who are constantly reconstructing their identity and sense of belonging in the process of continuous migration and adaptation by crossing geographical, cultural, and social boundaries.

3.1.1. Nomadic Subjects and Migrant Mobility

Firstly, nomadic subjects and migrants can be equated based on the meaning of nomadic subjects and the definition of migrants. The nomadic subject, in the theory of nomadology, emphasises decentring and mobility. The contents are described in the work of Deleuze and Guattari, in which the "nomadic subject" does not depend on specific boundaries, identities or rules, but defines itself in dynamic mobility and constant reinvention [6]. In defining the nomadic subject, the status of the nomadic subject emphasizes the mobility.

The notion of migrants proposed by Nandi in his article "The Figure of the Migrant". Nandi's concept of "migrant" is based on "movement" rather than "stasis" and Nandi

believes that society is a dynamic process of mobility rather than a fixed space [13]. Meanwhile, in the paper *Who is a Migrant? Abandoning the Nation-state Point of View in the Study of Migration*, co-authored by Scheel and Tazzioli, the traditional definition of “migrant” as an individual who moves across borders from country A to country B is critiqued. The study argues for a re-examination of the phenomenon of immigration from the perspective of “mobility” and advocates the construction of a new concept of “migrant”, redefining it with “mobility” at its core [14]. Among these studies, mobility emerged as an important marker of migrants among them.

According to the theory of immigration proposed by Scheel and Tazzioli in 2022 and the definition of “migrant” given in Nandi’s article, it closely aligns with the theory of nomadism elaborated by Deleuze [6,13,14]. In both cases, the mobility content of the movement is emphasised, so they are treated equally in the study.

3.1.2. Identity Status: The Hybridity of Identities

Secondly, there is the identity status of the migrant, which matches the main characteristics of the identity of the “nomadic subject”. In Serres’s article *Looking for the Other: Feminism, Film, and the Imperial Gaze*, it is argued that there is a hybridity of identity status in immigration cinema [15]. For example, in the film *The Farewell*, Billie moved to the United States with her parents at a young age and has lived there since childhood. Her worldview has been shaped by both American values, which emphasize individual expression, and her family’s traditional Chinese cultural background. However, traditional Chinese cultural values are rooted in her family’s background, and it is common in the film for Billie’s parents to ask her to hide the truth from her grandmother and to go against or even sacrifice her personal emotional identity for the “well-being” of her grandmother. Billie mixes the cultural backgrounds of both cultures to such an extent that she experiences deep inner conflict, but ultimately chooses to help her family keep the secret. This hybridity of identities is an important characteristic of the “nomadic subject”.

As for the state of identity of the nomadic subject, it is not anchored to a particular culture or social structure, but relies on cultural mobility and selfreinvention. Within the tensions of different cultures, individual identities are often fluid, multiple, and constantly redefined [16]. Also argued in *DUA TANI: (Re) evolving identities of Pacific Islanders* by Atilade, the work highlights how migration leads to the hybridization of identity, with individuals’ identities evolving through the negotiation of traditional cultural roots and the influences of new environments [17]. In the film, Billie, as an “migrant”, is unable to fully integrate into the collectivism of traditional Chinese culture, but also unable to get rid of the beliefs of individualism and emotional freedom that she has developed in American culture, and she moves between these two cultures without belonging to either one. By her choice to help her family keep the secret, Billie demonstrates that she tries to find a balance between the worldviews of her various cultural backgrounds in the face of cultural conflicts, and that this individual hybridity is one of the core manifestations of the identity of the “nomadic subject”.

3.1.3. The Dispersal of Nomadic Subject and the Diversity of Migrant Identities

The third aspect concerns the alignment between the decentralization of the “nomadic subject” and the diversity of migrant identities. The core of the nomadic subject lies in the rejection of fixed identities, emphasizing the diversity formed through movement and interaction, while in the process of leaving their culture of origin, “migrants” enter a state of “non-belonging”. The characters Qiao Li and Xiaojun in the film *Comrades: Almost a Love Story* serve as case studies in this research. They embody the typical characteristics of diverse migrant identities. As Li Qiao and Xiao Jun navigate between the multicultural environments of mainland China, Hong Kong, and the United States, they not only demonstrate how they switch between two different distinct cultural systems but

also reflect how they continuously integrate their original cultural background within the new cultural environment.

They need to reposition themselves in the new socio-cultural context, and this state of “not belonging” and the ensuing reconstruction of identity aligns with the theory of nomadology, which advocates the decentralization of the “nomadic subject” [11]. Immigration cinema, based on this, captures the fragmentation and reconstruction of identity through cinematic language and narrative structure, demonstrating how the nomadic subject redefines itself within the fluidity of movement.

In conclusion, within the context of film studies, Deleuze’s theoretical framework of nomadology is integrated, equating the nomadic subject with the migrant based on three main directions [6]. First, it defines the migrant in the philosophical field and compares it with related definitions by other scholars. Second, it explores the similarities in identity status. Finally, it analyzes the decentralizing characteristics of the nomadic subject, as well as the diversity and equivalence of the migrant identity. These three directions together form a comprehensive understanding of the nomadic subject and the migrant.

3.2. *The Basis of Immigrant Community Construction in Immigration Cinema*

In the process of immigration, the immigrant community is one of the core aspects of immigration activities. After migrants settle in a new environment, they would face the construction of an immigrant community, forming a new communal structure. The foundation of constructing this immigrant community structure primarily includes three aspects: first, based on bloody relationship; second, based on cultural identity; and third, based on social adaptation and mutual assistance.

Firstly, one fundamental form of the immigrant community is the immigrant family, which is based on blood relationships. Bloody relationship is one of the foundations for the establishment of the community, as it allows familial bonds to be formed. Indeed, blood relationship constitutes the most fundamental bond of the migrant group in the family [18]. In traditional social structures, the family, as the core unit of cultural transmission, carries the important function of maintaining social structure and cultural continuity. In the immigrant families depicted in immigration cinema, this traditional bond continues to play an indispensable role. The bloody relationship between family members forms a relatively stable foundation for the family. In the case of the film *American Girl*, the protagonist, Fangyi Liang, struggles to adapt to the local culture after returning to Xindian with her mother. However, due to her bloody relationship ties with her mother and sister, Fangyi Liang is compelled to stay with her family, which in turn triggers the process of cultural integration and the resolution of family conflicts. The film *Minari* follows Jacob, an immigrant who moves from California on the West Coast of the United States to the remote countryside of Arkansas in the 1980s in pursuit of the American Dream. However, his wife, Monica, was extremely opposed to this decision, which led to a bitter conflict between the two of them. When Jacob plans to move to Arkansas, the blood relationship forms the basis of the migrant family, forcing Monica to move to Arkansas with her husband.

Having similar or shared cultural identity is another key foundation for the construction of an immigrant community. Individual migrants usually carry their own culture, language and customs with them migrate to new social environments, and these cultural elements become the central support for them to establish their identity and sense of belonging in their new environments [19]. In the process of immigration, the immigrant community is dedicated to preserving the iconic elements of traditional culture (such as festivals, religious rituals, language, etc.). The film *Only Cloud Knows* as example, narrates the journey of love between two migrants, Dongfeng Sui and Yun Luo. They met, got to know each other, and entered into marriage, facing countless challenges together. The protagonist, Dongfeng Sui, along with Yun Luo and their landlord, Mrs. Lin, a Chinese immigrant, formed an immigrant community with a common cultural background. This

is why they can celebrate Chinese New Year together in the film. Their common cultural background and cultural identity serve as the bond that forms their community.

Except for bloody relationship and cultural identity, social adaptation and mutual assistance within the new environment are also important factors in the construction of the immigrant community. When facing challenges in areas such as society and the economy, the immigrant community often relies on mutual support and joint efforts among its members to overcome difficulties. The establishment of a community of immigrants for social solidarity stems from the similarity of the experiences they have had, which have led to a common emotional experience. Take the film *The Joy Luck Club* for example, which depicts the story of four Chinese mothers and daughters. These roles, who had suffered in their early years in the old Chinese society, immigrated to the United States and they founded an organisation called the Joy Luck Club together. They often met at the Joy Luck Club, a group that bound them together as they shared the hardships of their early years in old Chinese society. They are shaped by historical experiences of gendered societal constraints in China. Labbato points out that after collective trauma, individuals are more inclined to engage in collective emotional expression, which is profoundly influenced by social context and cultural factors, and this mutual assistance is reflected not only in material terms but also in emotional support, shared values, and psychological comfort [20]. These sufferings became their common emotional memory and bond, not only as an expression of social solidarity, but also as a place for them to live together and communicate with new feminine values.

In summary, there are three fundamental foundations in the construction of a community during the immigration process. The first is bloody relationship, which, as the core of the immigrant community, closely binds its members together. The second is similar cultural identity, which fosters a shared set of values among members. Finally, social adaptation and mutual assistance, based on common emotional memories and emotional bonds, play a crucial role. These three elements together form the foundation of the immigrant community.

4. The Construction of Immigrant Community from the Perspective of Nomadology

In the process of migration, the foundations of the immigrant community are constructed. From a nomadology perspective, the discussion emphasizes the concepts of “mobility”, “deterritorialization”, and “reterritorialization” of the nomadic subject, particularly focusing on the processes of cultural and social adaptation among individuals and groups. These concepts offer a unique perspective for analyzing the construction of immigrant communities. The link between nomadic subjects and migrants in immigration cinema highlights the inherent mobility of migrant identities. Therefore, the immigrant community constructed on the basis of immigrants is also a dynamic process of construction. In addition, the deterritorialization and reterritorialization discussed in nomadology are not embodied in immigration cinema with rigid boundaries, but with fluidity.

In cross-cultural contexts, some elements of Deleuze’s theory of nomadology display rigidity, limiting the full application of its mobility concept [6]. However, immigrant communities demonstrate adaptability and diversity. Therefore, the immigrant community in immigration cinema is of great academic value as it is mobile and at the same time inter-cultural.

4.1. The Dynamic Construction of Immigrant Community

The construction of a migrant community is a dynamic process of continuous development, in which the identity of the nomadic subject and the environment in which the nomadic subject is located are in a dynamic process of construction. This process involves constant changes, interactions and reshaping of individual identities, social relations and cultural practices. In traditional migration studies, the community of immigrants is often seen as a stable entity, which is reflected in immigration cinema as a narrative subject

constituted by immigrants. In Deleuze's theory of nomadology, mobility is an essential attribute of the nomadic subject [6]. The nomadic way of life relies on continuous spatial migration, and its movement is not constrained by fixed geographical boundaries or national orders. It demonstrates a dynamic and free life practice. In their works, it is argued that the nomadic way of life does not succumb to fixed boundaries but instead constructs its own system of existence through the flow of space, to the extent that immigrants, who are equated with nomadic subjects, also exhibit characteristics of mobility.

This community is a fluid and open structure, with migrants constantly adjusting and adapting as they move. This dynamic process is reflected in the changing identities of migrants and their environments in immigration cinema. In many immigration cinemas, the life experiences of migrants are not static, but are accompanied by "identity mobility". For example, the drama *Fresh Off the Boat* follows the experiences of a Chinese immigrant family living in the United States. The family earns a living by running a Chinese restaurant while also confronting prejudice and identity discrimination within American culture, embodying the characteristics of nomadic subjects. In the film, Andy's father, Louis, evolves from a Chinese restaurant chef into a successful restaurant owner, while his mother, Jessica, transitions from a student to a housewife and then to an active participant in society, reflecting the identity fluidity of the migrant as a nomadic subject.

The nomadic subject exists within an environment characterized by fluidity and constant change. This environment, influenced by historical, social, and political shifts, significantly affects the survival and identity construction of the nomadic subject [21]. Drawing from this, the nomadic subject is in a situation of mobility, named "environmental mobility". Just like environmental mobility of the nomadic subject, the immigrant community also experiences a constantly changing environment, which necessitates their adaptation to new cultural and social dynamics. Thus, the mobility of the environment in which the immigrant community exists mirrors the nomadic nature of their existence.

Strand argues that migrant environments evolve in response to population changes and legal policies enacted by the state [22]. This changing environment is referred to by scholars such as Zarycki as the state of incarnation, where migrants are constantly negotiating their identities in response to changes in the environment [23]. In the documentary film *The Six*, it presents the true story of the six Chinese survivors of the Titanic. These survivors faced exclusion and legal restrictions under the Chinese Exclusion Act in the United States. Due to the rapidly changing environment, they had to navigate identity changes, with some adopting new names to avoid social exclusion and discrimination. The immigration community in film illustrates the fluidity of historical and political environments through the changes in the circumstances of these migrants, showing how the fluidity of the environment profoundly impacts the identity and fate of the nomadic subject.

4.2. Flexible Boundaries between Deterritorialization and Reterritorialisation

In addition, as migrants and nomadic subjects, they often go through two stages: deterritorialization and reterritorialization when crossing national and cultural boundaries. In the deterritorialization process, the nomadic subjects break away from their original cultural, social, and geographical boundaries, reexamining themselves and the surrounding world. In reterritorialization, the nomadic subjects redefine cultural identity and social roles within the new environment. In this process, the cultural identity of migrants is not fixed, but highly fluid and malleable. They constantly reconstruct their identity within new social structures, engaging in cultural integration and recreation.

Migrants undergo a dual process of deterritorialization and reterritorialization during cross-cultural migration. This border is flexible and blurred, as migrants frequently transition between these states due to their inherent mobility. In Deleuze's theory, deterritorialization is defined as the process through which things detach from fixed forms, fixed locations, and established social mechanisms, entering new contexts, networks, and

relationships [6]. Their social identity and cultural recognition are stripped away during migration, leading to changes in structure and social roles. For example, in the film *Pushing Hands*, the protagonist, Mr. Zhu, immigrates from China to the United States to live with his son's family. Mr. Zhu loses his status as a respected martial arts master in Chinese society and becomes a marginalized elderly figure in his life in the United States. This process is a typical manifestation of deterritorialization, as his social role, family status, and cultural identity are stripped away, leaving him unable to find a corresponding position in the cultural environment of the United States.

At the same time, nomadic subjects also undergo reterritorialization, a process in which they reintegrate into new cultural and social structures after being detached from their original contexts. After deterritorialization, it is rearranged or relocated by new forces, entering new boundaries or social structures. This process is referred to as reterritorialization. For example, in the film *Ip Man 2*, the protagonist, Ip Man, moves to Hong Kong and establishes a martial arts academy, spreading his cultural heritage while rebuilding his social identity in a new environment. Not only does Wen Yip regain his status as a master of martial arts, but he also completes the reconfirmation of his self-worth and the reconstruction of his social identity through the clash of Western cultures.

Deterritorialization and reterritorialization are highly fluid and are interpreted as processes of national and spatial displacement, as well as mechanisms for the generation of culture and identity [6]. Taking the film *American Dreams in China* as an example, Xiaojun Meng had already assimilated himself into Western cultural norms while in China and completed his reterritorialization as a nomadic subject. However, when Xiaojun Meng arrives in the United States, he finds that reality does not align with his expectations, leading to the process of deterritorialization. In the film, Xiaojun Meng returns to his own journey of deterritorialization after arriving in the country of his intended migration. Zarycki's dissertation explores in detail the protagonist's oscillations between deterritorialization and reterritorialization, emphasizing that these processes are driven by psychological and identity transformations rather than adherence to fixed cultural frameworks. Zarycki argues that the character undergoes processes of deterritorialisation and reterritorialisation as he encounters different geographical and social contexts, which focus more on psychological and identity transformations than on adherence to a fixed rigid border [23].

In conclusion, migrants experience deterritorialization and reterritorialization as a dynamic and recurring process. The existence of such flexible borders makes migrants' identities more complex and diverse. In addition, the existence of flexible borders provides new possibilities for cross-cultural analyses.

4.3. *The Cross-Cultural Expansion of Immigrant Communities*

In cross-cultural environments, the cultural boundaries of the host environment often exhibit clear rigidity. Deleuze did not analyse nomadic subjects specifically, however, there are real differences in the characteristics of mobility for specific nomadic subjects, and some nomadic subjects show rigidity in their cultural boundaries [6]. For example, in the film *Saving Face*, it tells the story of the protagonist's mother, Huilan Gao, who is pregnant at the age of 60, and a series of events that take place in the process of helping Huilan Gao to find her other half for the sake of her family's face and reputation. Huilan's daughter, Vivian, is in the American society, but as a member of a Chinese immigrant family, she has to follow the strict moral norms of her family and the cultural expectations, and the external society's perception of identification with her homosexuality and her family's traditional attitudes constitute a dual cultural boundary. Hall describes the factors that produce rigid boundaries in his literature. In the theory of cultural identity, Hall states that cultural identities are both fixed and changing constructs. Hall's theory reveals that culture exhibits both rigid characteristics, but in the process, there is some sort of force that fights against them [24].

However, Kim's concept of dialogic imagination emphasizes that cultural interaction is inherently dynamic and involves continuous negotiation. Cultural boundaries are not immutable, but are reshaped in diverse interactions [25]. According to Kim's theory, the process of negotiation between the migrant and the environment is emphasised, and the nomadic subject has to undergo a process of negotiation in order to complete his or her nomadic activities in the new environment. As a result, the migrant communities composed of nomadic subjects exhibits a dynamic tension that intimately connects the nomadic subjects to their surroundings [26].

In *Eight Taels of Gold*, part of the Immigrant Trilogy directed by Maharam, the film narrates the story of Houzi, who emigrated to the United States 16 years ago to visit his family in his hometown [27]. After a hard life in the US, he returns to his hometown in Guangzhou. In this process, the nomadic subject, Houzi, achieves reterritorialization. Houzi views itself and the people from its hometown as part of a community, and the tension within this community helps to bridge the sense of alienation caused by 16 years of separation and long-term disconnection from home [28].

Kim's article *The Dialogic Imagination: Four Essays* challenges Hall's perspective on the rigidity of cultural boundaries. It emphasizes that culture is not merely a fixed system of identity symbols in social construction but also a dynamic field of resistance and negotiation [25]. Immigrant communities engage in cultural adaptation and identity negotiation, which not only respond to mainstream cultural norms but also recreate cultural meaning, demonstrating the diversity and adaptability of cultural practices [29]. Immigrant cross-cultural communities create cross-cultural social spaces through social interaction and identity negotiation in the new social environment, thereby forming dynamic cultural communities [30]. This point of view is widely reflected in immigration cinema. The film *Brooklyn* features Eilis, the main character, who gradually adapts to her new surroundings in her life in the United States and eventually finds a sense of belonging through her interactions with other migrants and her participation in community activities. The film shows how she finds a balance between foreign cultures and traditional culture, gradually forming a new social network and building a cross-cultural family and community [31].

At the same time, Jones agrees with Stuart Hall's argument that the production and interpretation of cultural meaning is not a unidirectional process but a dynamic mechanism shaped by multiple cultural forces [32]. This also provides theoretical support for understanding how immigrant communities construct multicultural communities through social interaction and cultural negotiation [33].

In the context of globalization and multiculturalism, the composition of nomadic subjects is no longer confined to a single community but has evolved into a complex structure influenced by multiple cultural elements, backgrounds, and other factors. From a cross-cultural perspective, immigrant communities no longer exhibit solely fluid characteristics but also form structures with defined boundaries. However, the process of constructing a migrant community generates a negotiation mechanism that reveals the dynamic tension of the migrant community and enables the bridging of the gap between the nomadic subject and the environment [34].

5. Conclusion

This research is an illustration of Nomadology. In the theoretical framework of Nomadology, this study conceptualizes the "Nomadic Subject" as analogous to the "Migrant" due to their shared philosophical foundations, identity constructs, and fundamental characteristics. At the same time, this study delves into the three bases of bloodline, cultural identity and social mutual assistance in the construction of migration community, revealing how migration community realize identity remodeling and social integration through negotiation and adaptation in the cross-cultural environment. From the theoretical perspective of nomadology, this study thoroughly explores the process of dynamic construction of immigrant communities. The study points out that the formation of immigrant

communities is realised under the dual role of “identity mobility” and “environmental mobility”, and further analyses the mobility of flexible boundaries in the process of deterritorialization and reterritorialization. Ultimately, in the current cross-cultural context, this study argues that mobility exhibits structured patterns to a certain extent. However, the migrant community itself possesses a fluid tension that has the ability to mitigate rigid borders.

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