

of film-making.

CHAPTER II

LITERATURE REVIEW

This chapter describes the main theory as well as the supporting theories and the previous studies conducted in the same or similar field as the references.

2.1. Orientalism Theory by Edward Said

Orientalism theory is formulated by Edward W. Said. Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident.” (Said, 1979, p. 2). What is meant by occident is The West (Occident) is the white colored, while the East (Orient) is the people of color. In other words, Orientalism is a constructed idea of who Occident and Orient is. During those times, Europeans developed an opinion that Orient is “*a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences*” (Said, 1979, p. 1). Through this constructed idea of Orient, the West-or more specifically Occident-forms their own perception of the East or Orient.

The idea of Orientalism as a constructed mindset emerges as the result of European invasion which later proceeded by America during their invasion to Asia during World War II. The Western people associate themselves as Occident,

and categorize Eastern people as Orient. The categorization is based on three underlying facts. The first is that the West point of view on the Orient is not completely false, but is based on some facts, though these facts does not generally true for all people I the East. The second is ideas, culture, and history of the Orient cannot be understood or studied without studying the pattern of power or authority. The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony. It exists not because of natural design, but because it is made Oriental. The third qualification is that Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient then it is as a veridical or factual discourse about the Orient (which is what, in its academic form, it claims to be) (Said, 1979, p. 5).

Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying “us” Europeans as against all “those” non-Europeans (Said, 1979, p. 7).

2.2. Supporting theory

The writer uses supporting theory in order to further develop the analysis on the subject matter. The supporting theory used is narrative and non-narrative forms.

2.2.1. Narrative

Narrative is a chain of events in cause-effect relationship occurring in time and space. A narrative is thus what people usually mean by the term of story. A

narrative begins with one situations, continue with a series changes occurs according to a pattern of cause and effect, and then finally change with a new situation arises that brings about the end of the narrative (Bordwell, p. 89). A film's narration not only manipulates degree of knowledge, it manipulates the depth of our knowledge (Bordwell, p. 66). Manipulating the depth of knowledge can have many functions and effects. Plunging to the depths of mental subjectivity can increase moviegoers' identification with a character and can cue stable expectations about what the characters will later say or do. One final point about the depth of knowledge is that the narration presents subjective moments into an overall framework of objectivity (p. 67).

The conception of narrative depends on the assumption that the action will spring primarily from individual characters as causal agents. Narrative invariably centers on personal psychological causes such as decisions, choices, and traits of character (Bordwell, p. 70). Narrative aspect on film studies is not different from literary studies which can be analyzed by seeing the dialogue and setting that organize the story. Such as in novel, narrative could be a text, or dialogue between characters. Most of the films use dialogue after the development of microphone on the camera. Although the film uses monologue, the narrative directs the whole story.

According to Hayward, narrative involves the recounting of real or fictitious events. Narrative cinema's function is storytelling instead of describing, which is, supposedly, a part function of the documentary. Primarily, narrative cinema is one that uses these strategies as a means of reproducing the 'real' world,

one which the spectator can either identify with or consider being within the realms of possibility.

2.2.2. Non-narrative

The form of non-narrative used for supporting theory is *mise-en-scene*. *Mise-en-scene* means staging and action. *Mise-en-scene* is one of the important techniques in the film analysis which becomes one of the non-narrative film forms. It was first applied to the practice of directing place. *Mise-en-scene* explains how the visual materials are staged, framed, and photographed (Genitte, p. 44). It can give such figures the power to express feelings and thoughts and it also can change them to create various kinetic patterns (Bordwell, p. 137). *Mise-en-scene* includes “...aspects that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures” (Bordwell, p. 127). *Mise-en-scene* contains a host of purely spatial and temporal factors to guide moviegoers expectations and hence their viewing of the image. As a whole, *mise-en-scene* helps composing the film shot in space and time, setting, lighting, costume, and figure behavior interact to create patterns of foreground and background, line and shape, light and dark, and movements. These patterns are developing systems that not only guide our perception from frame to frame but also help create the overall form of the film (141).

According to Bordwell, “*Cinema setting, is not only a container for the action but can dynamically enter into the narrative action, setting can crowd the actors and also can be convulsed and contorted*” (p. 130). Like setting, “*costume*

have specific function in the film, costumes are carefully orchestrated with one another in their colors, their textures, and even their movements” (p. 132).

2.3. Related Studies

There are several essays about Orientalism in Hollywood film. Two of them are written by Fauzia Hasmi and Wahyu Aryo Wibowo. Fauzia Hasmi analyzes the Orientalism in one of Hollywood cinemas, *Black Hawk Down*. According to her,

“Eastern is always represented in mass media for its inferiority and foolishness. During the time in almost all American cinemas, Eastern is always described as a situated behind and foolish society with the culture assumed by inferior when compared to a West. This view, which then more knowledgeable by Orientalism have influenced and master the mass media of inclusive in it film and mind of West society” (vii).

Aside from that, she also argues that American army comes as hero who helps Somalia out from the crisis. Somalia people have a notion that American military attendance in Somalia is to apply the American democracy system. If the matter exists, Somalia will become an American’s doll which is used to overspread its idea concerning democracy, freedom. Furthermore, a lot of people in Somalia wish to have the self-supporting life without pressure from other. They wish that they could live with the value which they embrace (73).

Meanwhile, Wahyu Aryo Wibowo says in his thesis that in Postcolonial Theory, the “Other” refers to the colonized people who are marginalized by the imperial discourse, identified by their difference from the centre. Perhaps crucially, it becomes the focus on anticipated mastery by the imperial Ego. He also quotes Bhabba’s sentence about hybridism. Bhabba believes that there is always ambivalence at the site of colonial dominance. Graham Roberts says that in reality any simple binary opposition between ‘colonizers’ and; colonized or between races is undercut by the fact that there are enormous cultural and racial differences within each of these categories as well as cross-overs (16). Wahyu uses theory of mimicry, hybridism by Homi Bhabba and the theory Subaltern by Gayatri Spivak. These theories give explanation about the condition taking place in Postcolonial period in the Third World Country. In his thesis, India is the setting of the novel. Environment here refers to social, politics, and education condition faced by community which is colonized by superior country (9).

The writer found that there are students’ thesis that have the same analysis about orientalism. The first is from Social Politic Faculty of Airlangga University which analyzes about orientalist constructions in the Hollywood film production. In her thesis, Fauzia Hazmi as the writer was trying to analyze orientalist constructions that found in the *Black Hawk Down* film. Hazmi's work almost has same idea with *The Mummy* analysis.

The second and the third thesis were created by students from English Department of Airlangga University. There are Fatimah and Didi who were analyzing works with orientalism theory. Fatimah in her work was trying to

analyze how the superior subjugates the minorities or the Other. Her study is to re-examine the concept of the Other's characterizations and to identify the multicultural notion in *Japanese By Spring* through the building of its characters' description, and her work is also to discuss the implications of the Other's prominent emergence. The last thesis is created by Didi analyzing about the superiority of the West over African culture and the struggle against it in the eyes of postcolonial criticism. In his study, Didi also applied Edward Said's *Orientalism* to support his study that analyzes about the struggle against Western superiority in the Coetzee's *Elizabeth Costello*.