CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

This chapter explains about the theory that is used to analyze the research. Orientalism theory by Edward Said is applied to analyze the construction of Orientalism motives in the movie *The Mummy Returns*. The writer of the thesis will use the meaning of Orientalism to explore the Orientalism construction.

A.1. Orientalism

According to Tyson, Orientalism is an example of Eurocentris in 'the Dividing of Four World'. "Orientalism by Edward Said has been practiced in Europe, Britain, and America. Its purpose is to produce a positive national self-definition for Western nations upon which the west projects all negative characteristics" (367).

Tyson stated that the world today is dominated by *the first world*, countries such as the USA, Britain, and some European Countries. He also argued that Europe, Britain and America produce a positive side in definition of western superiority, while at the same time stated the negative side of eastern characteristics.

> It is specific expose of the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European

cultural tradition of 'Orientalism', Which is particular and long standing way of identifying The East as 'Other' and the inferior to the West. The Orient, he says, features in the western mind 'As a sort of surrogate and even underground self (Walder 236).

Walder agreed with Tyson's statement about *"Eurocentris",* which brings Western's superiority to the East. Dennis Walder's argument is supported by Edward Said's statement, "My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient's difference with its weakness" (204). Edward Said criticized the doctrine over the weakness of the Orient. He felt that a lot of media portrayed the West (United States and Britain) as the one which always dominate, and some of them show that the East is weaker than the West. Edward Said mentioned that East is *the Other*, which become an object of invention, place of romance and exotic beings, in the other hand, the west is *the Self,* which is considered as the founder, discoverer, or researcher (2).

A.2. The Characteristics of Orientalism

According to Edward Said, the number of western people who traveled across to the East had grown up. According to Edward Said, "leaving aside the fact that Western armies, consular corps, merchants, and scientific and archaeological expeditions were always going to East"(212).

Said argued that most of the Western people had come to East to learn and to study more about Eastern culture. As he stated, some western armies, scientific

and archaeological expeditions traveled thousand miles to the east to learn something. They came to find the exotics of the Pyramid, try to discover the body of the mummies or other interesting things there. Besides, the colonizer wanted to conquer the land and people into European imperialism and indusatrialism. As Loomba defines this statement in his book *Colonialism/Postcolonialism,*

> The essential point is that although European colonialisms involved a variety of techniques and patterns of domination, penetrating deep into some societies and involving a comparatively superficial contact with others, all of them produced the economic imbalance that was necessary for the growth of European capitalism and industry. Thus we could say that colonialism was the midwife that assisted at the birth of European capitalism (4).

"The term Orientalism denotes a certain perception of "the East" (the Arab Middle East) by "the West", or (Europe and America), that is essentialist and historical, and covers "all endeavors to establish the Orient as an object of knowledge and domination" (2). Edward Said argued that the Orient is a place of knowledge, and a symbol of aesthetics, a reason the Western invented a history about the East over the years by studying about "the Orient".

A.3. The Significance of Orientalism

Edward Said's defines Orientalism as 'an object of European invention, and had been being a place of romance, exotic beings, haunting memories, landscapes, and remarkable experiences' (1). Many Europeans came to the East to

colonize. According to Loomba, the word colonialism, comes from the Roman 'colonia' which means 'farm' or 'settlement', and refers to the Romans who settled in other lands but still retained their citizenship (1).

Historically, European colonialism happened several centuries ago. According to Ania Loomba, the writer of book *Colonialism/Postcoloniaslism*, modern European coloniasliam was started from the Crusade and the Moorish Invasion. "Modern European colonialism cannot be sealed off from these earlier histories of contact such as the Crusades, or the Moorish invasion of Spain" (3).

Ania Loomba also defined about the differences between old colonialism and modern colonialism. According to Loomba, Modern colonialism is not about how to conquer the land, but how to conquer all the human and natural resources,

> Modern colonialism did more in tribute, goods and wealth from the countries that it conquered, it restructured the economies of the latter, drawing them into a complex relationship with their own, so that there was a flow of human and natural resources between colonized and colonial countries. This flow worked in both direction slaves and indentured labour as well as raw materials were transported to manufacture goods in the metropolis, or in other locations for metropolitan consumption, but the colonies also provided captive markets for European goods (4).

Ania Loomba defines that modern colonialism did restructured the economies of the colonized country by manufacturing goods. This is how the

modern colonialism conquers the natural resources. The modern colonialism also did the slavery.

Edward Said defines that there is a binary opposition between "the Orient" and "the Occident". It is almost the same with Hommi Bhabha's theory "the Self and "the Other". Here Edward Said argued that western claim himself as "the Occident", while the other hand, the east supposed to be "the Orient". Said also argued that the Orient always became the Western's experience. According to Edward Said,

> Americans will not feel quite the same about the Orient, which for them is much more likely to be associated very differently with the Far East (China and Japan, mainly). Unlike the Americans, the French and the British have had a long tradition of what I shall be calling 'Orientalism', a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture (2).

A.4. Orientalism and Popular Media

It is a fact that popular media such as films, televisions, news or magazine have become a new media to construct a new ideology. According to

Widyatmoko, a lecturer of ISI Yogyakarta, Louis Althusser had stated that the ideology could teach people and give several hegemonies,

> Althusser sees the ideology does not only inhabit just in the economic sector, but spread to entire sector. All sectors become new ideology appliances which defined as apparatus. Thereby, the media could be constructed as ideological media, which means, the media could even own and run the certain ideology. Media can be seen as apparatus ideology (ISA). Media as apparatus at one blow depict that ideology own the existence material.

Historically, Orientalism could be seen in Hollywood since 1900's. According to Gaylyn Studlar and friends, the writer of *Visions of the East: Orientalism in Film,* the first orientalist Hollywood movie is *Cleopatra* (1917) and followed by *Salome* (1918). Then the Hollywood raised more films such as *One Arabian Night, Kismet, The Morals of Marcus, The Slim Princess, The Sheik* and *The Man Who Turned White.* (100) In that era, Orientalism was constructed in the position of women. The women were portrayed as symbols of desire or sex, and they also showed the violence portrayed by colored men.

The Orient has been a new object in several popular media. Professor Chin Chuan Lee argued in his book *Beyond Orientalist Discourse: Media and Democracy in Asia* about "Orientalist discourses" which tend to reduce the dynamic and complex interplay of media and democratization in Asia and Africa into sterile and unfruitful conceptual fundamentalism. Such fundamentalist concepts include the end of history, liberal democracy and their values (12). This

statement means that popular media has changed the way of Orient cultures, including the history itself.

Said argued that media, especially news, has politicized the image of Moslem, Arabs and Middle East. He said that Arabs are identified with terrorism or Middle East countries with their oil politics. Edward Said once stated about one aspect of the electronic,

> Postmodern world is that there has been a reinforcement of the stereotypes by which the Orient is viewed. Television, the films, and all the media's resources have forced information into more and more standardized molds. Furthermore, it hardly needs saying that because the Middle East is now so identified with Great Power politics, oil economics, and the simple-minded dichotomy of freedom-loving, democratic Israel and evil, totalitarian, and terroristic Arabs, the chances of anything like a clear view of what one talks about in talking about the Near East are depressingly small (26-27).

Here Edward Said argues that the media such as television and film has forced some negative information about the Orient. Some films show the oil politics in Middle East and terrorism in Arabs.

B. Film: Narrative and Non Narrative

As the writer of the thesis has explained in Chapter I, this film studies has to be interpreted in many aspects. As Smelik said that "an interpretation of film

can be seen from a lot of directions." (4). In film, there are several aspects to be analyzed. There are narrative and non narrative aspects. Narrative aspect analyzes the dialog, story, plot, setting, and the characters, while non narrative aspect analyzes the semiotic of the motion picture such as the tonal color of the film, the action from each characters and the sound effect.

B.1. Narrative

Narrative aspect on film studies is not different with that of literary studies. It can be analyzed by seeing the dialog and setting which organize the story. In novels, narrative can be the text, or dialog between characters to the other characters. Most films use dialog after the development of microphone on the camera. Although the film is using monolog, the narrative is still directing the whole story.

According to Susan Hayward in her book *Cinema Studies*, narrative or narration has a function to describe the story:

> Narrative involves the recounting of real or fictitious events. Narrative cinema's function is storytelling not description, which is, supposedly, a part function of the documentary. Narrative refers to the strategies, codes and conventions employed to organize a story. 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. Where film is concerned narrative would refer them to

film as a narrative statement, to its function as a narrative text (256).

B.2. Non Narrative

Different with narrative aspects, non narrative aspect contains the cinematic aspect such as tonal of the color, the expression of the characters and the backsound of the film. There are several kinds of non narrative aspects of a film such as music videos, abstract or absurd movies, multimedia video used in live concerts, and video art.

According to Russell Evans, the writer of *Practical DV Filmmaking* (218), Non narrative aspects contain several parts:

1. Tracking shot

Where the camera moves while it shoots, tracking the action – can make a good way of connecting shots

2. 360-degree movement

This device is particularly effective in linking shots. Decide on the height of the camera and the speed of the camera as it moves, then shoot everything while moving 360 degrees around the subject, at every location, throughout the film.

3. Common space

This involves including an object or space in the background that is present in each shot, and could be as simple as a fireside with picture frame. This is commonly used in scenes with dialogue

where it is useful to be able to locate two actors within the same space by showing some common space or object in each actor's frame.

4.   Transitions

At the editing stage, film will need a transition between scenes to scenes. The kind of transitions is dissolve, fade, cut, and wash.

5.   The length of the shot

A style of editing that uses short cuts, with a high turnover of clips, will encourage the viewer to see these clips as linked in some way, even if the subject matter is not.

6.   Motif

In non-narrative films, a motif can be used with some thought to what kinds of objects or colors' add to the overall theme of the movie.

7.   Linked imagery

This is the technic when two shots still targeting in one object. But the shots does not change the meaning of the story

8.   Sound

This is a last resort method of connecting shots and is not the most effective way. A single piece of music is dubbed over the whole film as with a music video.

For additional non narrative aspect, the writer of the thesis also analyzes the costume of the characters. According to Sarah Casey Benyahia and friends,

> Costume and props refers to items of clothing being worn by characters and objects seen within any given setting. At its simplest, costume clearly acts as a type of uniform, linking a character to a particular group and often to a rank or position within that group. But costume can also 'announce' a character, giving an insight into what this person is supposed to be like, for instance shy or flamboyant. At their simplest, props work to give an authentic sense of place, but can also be used in more complex ways to suggest important characteristics of particular individuals or even key themes for the whole film (325).

C. Related Studies

There are several essays about orientalism. Here the writer is going to uses three essays about orientalism. Two of them focused on Hollywood Film, and one of them uses Game Online as the object of the research. The first is written by Kiyomi Kutzuzawa, who analyzed about Orientalism in several Disney films and the second is by Fauzia Hasmi, who analyzed about Orientalism in *Black Hawk Down*. Another essay about Orientalism is also written by Kartika Wardhani, but her object of the oriental studies is not film, the object is Massive Multiplater Online Role Playing Game (MMORPG).

C. 1. Reproduction of Gender and Orientalism in the Disney Empire by Kiyomi Kutsuzawa

Kutzuzawa wrote about orientalism context in Disney's children film *Pocahontas*. Kutzuzawa also wrote about Strategic Construction of Racial Harmony in Disney Empire,

> Disney's pronouncement of and move towards a multicultural world through *Pocahontas,* his reading of the film reveals that its characters, script, symbolism, and messages reproduce orientalism and enhance the notion of white supremacy. The story thus ends up as a self-serving western narrative that justifies the history of colonialism. And, perhaps, these outcomes are not unintentional on the part of Disney, an ardent supporter of white, middle-class, capitalist America and a strong advocate of the nuclear family and a patriarchal and gendered division of labor (3).

Kutzuzawa defines that Disney, which is a part of Hollywood has portrayed the superiority of Western colonization. Besides, the film as a part of Orient is a political construction and has more to do with the Europeans' definition of themselves rather than with an understanding of Asian cultures and people.

Another supporting ideas about Orientalism from Kutzuzawa is "the Orient as the image of an exotic and backward land, people, and culture that has provided western nations with a source of desire and legitimization for colonial

conquest,as well as a gauge with which to define western cultural, technological, and moral superiority" (2).

The difference between the writer of the thesis and Kutzuzawa is in the limitation of the research. Kutzuawa analyzed Disney films through orientalism and the gender, while the writer of thesis scopes the analysis just on the orientalism using film studies.

C. 2. Orientalism Representation in Semiotic Analysis on the Film *Black Hack Down* by Fauzia Hazmi

Fauzia Hasmi analyzed the orientalism in one of Hollywood cinema, *Black Hack Down*. According to the writer, Eastern is always represented in mass media by its inferiority and foolishness.

> All these times in American cinematography development, the Eastern is always portrayed as foolish society and left behind by its inferior culture compared to that of the West. The East is always considered lower than the West, and this is so-called as "orientalism". It has influenced and ruled the mass media, including films, and the thoughts of the West (vii).

Besides, she also argued that American army came as the hero and the Somalian as the villain, or simply saying that America is represented as a hero who helped Somalia escape from the crisis.

> The arrival of American Military got rejected from most society in Somalia. They have a notion that the reason of American military

attendance in Somalia is to apply the American democracy system Somalia. If the matter existed, hence Somalia will become an 'American doll' which obsessed to overspread their idea concerning democracy, freedom, and human rights for the state of third world like Somalia (73).

Here, Fauzia Hasmi analyzes that the rejection of the attendance of American Army show the negativity of orient. In her thesis, Fauzia Hasmi analyze the orientalism through Semiotic aspect, while the writer of the thesis does not. The writer of the thesis will use narrative and non narrative aspects to analyze the orientalism construction, while Fauzia Hasmi used Barthes's theory of semiotic to construct the orientalism issue.

C.3. Visual Representation Identity of Orientalism in Image Massive Multiplayer Online Role Playing Game (MMORPG) by Wardhani Kartika Kusuma

Another study about Orientalism was done by Wardhani Kartika Kusuma, but the object of the study is not a Hollywood film, the object is Massive Multiplayer Online Role Playing Game (MMO-RPG). Here, she argues about western superiority, although just in an online game.

The conception of Orientalism used in this research represent the definition as an existing superiority by the West toward the East, which indirectly shape the mindset of both nations. The Superiority itself is a form of a hegemony by the West for the East, written in

visual media through MMORPG to represent a chapter of social

historical journey of a society (39).

Wardhani argues that Orientalism is constructed in MMO-RPG by

showing the superiority of the Western. Wardhani also argued that the Eastern is

always portrayed as wild and inferior society. This will create a new mindset that

Superhero is supposed to be a westerner.

This perspective formed a superiority for West toward the East,

which indirectly form the mindset of both nations. Orientalist

created the Eastern stereotype which are portrayed as chaotic and

wild, influenced with the racial prejudice and also assumption

toward certain religions, not only that, art and literature which is

portrayed exotic but inferior result to the idea that West is the one

who is responsible of East to be better. The responsibility can be

seen by the portrayal of Superhero and Superficial characters. A

superhero is portrayed by a white man, while the Superficial is

portrayed by a woman or people from colored-skin (39).

According to Wardhani, the enemy in MMO-RPG is the East, who is

portrayed as wild and chaotic, while the West looks better and portrayed by a

white. The difference between Wardhani and the writer of the thesis is the

different object of analysis. While Wardhani uses an online game as the object of

analysis, the writer of the thesis uses a film as the object.