

CHAPTER II

THEORETICAL FRAMEWORK

A. Edward W. Said's *Orientalism*

Orientalism is the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East, and American imperialism on the other (Gandhi 66). *Orientalism* by Said is one example of Eurocentrism. The use of European culture as the standard for all other cultures is called Eurocentrism. Its purpose is to produce a positive national self-definition for western nations contrasted to eastern nations upon which the West project all the negative characteristics among its own people. Thus, the Chinese or the Arabs, or whatever Asian or Middle Eastern population are defined as cruel, sneaky, evil, cunning, dishonest, given to sexual promiscuity and perversion, and the like (Tyson 367).

1. Orientalism

General meaning for 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 2). Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it:

in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said 3).

Orientalism is not only a positive doctrine about the Orient that exists at any certain time in the West; but also an influential academic tradition, as well as an area of concern defined by travelers, commercial enterprises, governments, military expeditions, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples, and civilizations (Said 203).

The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. In contrast, the American understanding of the Orient will seem considerably less dense, although people recent Japanese, Korean, and Indochinese adventures ought now to be creating a more sober, more realistic "Oriental" awareness. Moreover, the vastly expanded American political and economic role in the Near East (the Middle East) makes great claims on people understanding of that Orient (Said 3).

a. Relationship Between West and East

Since the middle of the eighteenth century, there have been two principal elements in the relation between East and West. One is a growing systematic knowledge in Europe about the Orient, knowledge reinforced by the colonial

encounter as well as by the widespread interest in the alien and unusual, exploited by the developing sciences of ethnology, comparative anatomy, philology, and history; furthermore, to this systematic knowledge was added a sizable body of literature produced by novelists, poets, translators, and gifted travelers (Said 39). The other feature of Oriental-European relations is that Europe was always in a position of strength, not to say domination. It is true that the relationship of strong to weak could be disguised or mitigated, as when Balfour acknowledged the "greatness" of Oriental civilizations. But the essential relationship, on political, cultural, and even religious grounds, was seen in the West, which is what concerns between a strong and a weak partner (40).

Orientalists or Arabs are then shown to be gullible, "devoid of energy and initiative". much given to "fulsome flattery," intrigue, cunning, and unkindness to animals; Orientalists cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientalists are inveterate liars, they are "lethargic and suspicious," and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race (Said 39).

People would be wrong to underestimate the reservoir of accredited knowledge, the codes of Orientalist orthodoxy, to which Cromer and Balfour refer everywhere in their writing and in their public policy. To say simply that Orientalism was a rationalization of colonial rule is to ignore the extent to which colonial rule was justified in advance by Orientalism, rather than after the fact. Men have always

divided the world up into regions having either real or imagined distinction from each other (Said 39).

Many terms were used to express the relation: Balfour and Cromer, typically, used several. The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal." But the way of enlivening the relationship was everywhere to stress the fact that the Oriental lived in a different but thoroughly organized world of his own, a world with its own national, cultural, and epistemological boundaries and principles of internal coherence. Yet what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West (Said 40).

During the early years of the twentieth century, men like Balfour and Cromer could say what they said, in the way they did, because a still earlier tradition of Orientalism rather than the nineteenth-century one provided them with a vocabulary, imagery, rhetoric, and figures with which to say it (Said 41). In Cromer's and Balfour's language, the Oriental is depicted as something one judges (as in a court of law), something one studies and depicts (as in a curriculum), something one disciplines (as in a school or prison), something one illustrates (as in a zoological manual). The point is that in each of these cases the Oriental is contained and represented by dominating frameworks (40).

Balfour was perfectly aware of how much right he had to speak as a member of his country's parliament on behalf of England, the West, Western civilization,

about modern Egypt. Egypt was not just another colony: it was the vindication of Western imperialism; it was, until its annexation by England, an almost academic example of Oriental backwardness; it was to become the triumph of English knowledge and power (Said 35).

b. Orientalism in Egypt

Egypt was the focal point of the relationships between Africa and Asia, between Europe and the East, between memory and actuality. Because Egypt was saturated with meaning for the arts, sciences, and government, its role was to be the stage on which actions of a world-historical importance would take place. By taking Egypt, then, a modern power would naturally demonstrate its strength and justify history; Egypt's own destiny was to be annexed, to Europe preferably. In addition, this power would also enter a history whose common element was defined by figures no less great than Homer, Alexander, Caesar, Plato, Solon, and Pythagoras, who graced the Orient with their prior presence there. The Orient, in short, existed as a set of values attached, not to its modern realities, but to a series of valorized contacts it had had with a distant European past (Said 85).

“Placed between Africa and Asia, and communicating easily with Europe, Egypt occupies the center of the ancient continent. This country presents only great memories; it is the homeland of the arts and conserves innumerable monuments; its principal temples and the palaces inhabited by its kings still exist, even though its least ancient edifices had already been

built by the time of the Trojan War. Homer, Lycurgus, Solon, Pythagoras, and Plato all went to Egypt to study the sciences, religion, and the laws. Alexander founded an opulent city there, which for a long time enjoyed commercial supremacy and which witnessed Pompey, Caesar, Mark Antony, and Augustus deciding between them the fate of Rome and that of the entire world. It is therefore proper for this country to attract the attention of illustrious princes who rule the destiny of nations.” (Fourier 74)

The first few pages of *preface historique*, written by Jean-Baptiste-Joseph Fourier, the Institut's secretary, make it clear that in "doing" Egypt the scholars were also grappling directly with a kind of unadulterated cultural, geographical, and historical significance (Said 84).

2. Cultural Strength

The boundary notion of East and West, the varying degrees of projected inferiority and strength, the range of work done, the kinds of characteristic features ascribed to the Orient: all these testify to a willed imaginative and geographic division made between East and West, and lived through during many centuries (Said 201).

Cultural strength is not something that can discuss very easily and one of the purposes of the present work is to illustrate, analyze, and reflect upon orientalism as an exercise of cultural strength. In other words, it is better not to risk generalizations

about so vague and yet so important a notion as cultural strength until a good deal of material has been analyzed first. On the other hand, at the outset one can say that so far as the West was concerned during the nineteenth and twentieth centuries, an assumption had been made that the Orient and everything in it was, if not patently inferior to, then in need of corrective study by the West. The Orient was viewed as if framed by the classroom, the criminal court, the prison, and the illustrated manual. Orientalism, then, is knowledge of the Orient that places things Oriental in class, court, prison, or manual for scrutiny, study, judgment, discipline, or governing (Said 40).

Orientalism was such a system of truths. It is therefore correct that every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric. Some of the immediate sting will be taken out of these labels if we recall additionally that human societies, at least the more advanced cultures, have rarely offered the individual anything but imperialism, racism, and ethnocentrism for dealing with "other" cultures. So orientalism aided and was aided by general cultural pressures that tended to make more rigid the sense of difference between the European and Asiatic parts of the world. Said 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 (Said 204).

B. 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 89).

A film's narration not only manipulates degree of knowledge, it manipulates the depth of our knowledge (Bordwell 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(67).

The number of possible narratives is unlimited. Historically, the cinema has tended to be dominated by a single mode of narrative form. The conception of narrative depends on the assumption that the action will spring primarily from individual characters as causal agents. Natural causes or societal causes may serve as catalysts or preconditions for the action, but the narrative invariably centers on personal psychological causes such as decisions, choices, and traits of character (Bordwell 70).

In the classical Hollywood narrative mode the chain of actions that results from predominantly psychological causes tends to motivate most or all other narrative events. Time is subordinated to the cause-effect chain in a host of ways. The plot will omit significant durations in order to show only events of causal importance. The plot will order story chronology so as to present the cause-effect chain most strikingly. Thus if a character acts peculiarly, moviegoer may get a flashback to reveal the cause of the odd behavior (Bordwell 71).

C. Nonnarrative

There are some aspects that can be used to analyze film by nonnarrative form, such as differences between West and East characters depicted in the movie, the different characters costumes between West and East, and the differences camera movement when shot West and East characters (Miltry 35). Nonnarrative is one of types in the film forms that is also important for film analysis. That form explains about how the film constructed for and create a viewing subject by camera movement, lighting, editing, and all the available techniques of filmmaking. There are four broad types of nonnarrative form: categorical, rhetorical, abstract, and associational (Bordwell 89).

Categorical divides a subject into parts or categories. Categories may provide a basis for organizing the film's form. It usually chooses conventional ones that exist in society and already widely recognizable. The formal organization of a categorical film will often be simple, since it is based upon repetition with slight variation

(Bordwell 91). It will be often involve an introduction of the general category, followed by a series of segments, each devoted to one or more examples of the category. Because categorical form tends to develop in fairly simple ways, it presents potential problems for keeping the spectator interested. To make the categories more interesting, the filmmaker may try to introduce the variations in order can make moviegoers keep adjusting their expectations (92).

Rhetorical form presents a persuasive argument. The goal is to make the audience hold an opinion about the subject matter and perhaps to act upon that opinion. It tries to convince the viewer of some quality about the subject. Rhetorical form is common in all the media. People encounter it frequently in daily life, not just in formal speeches, but also in conversation. Rhetorical form in film can define to four basic attributes. The first is address the viewer, the second is the subject of the film will usually not be an issue of scientific truth but a matter of opinion, third is filmmaker often appeals to moviegoers emotions rather than presenting only factual evidence, and the last is the film will often attempt to persuade the viewer to make a choice that will have an effect on their everyday or practical life (Bordwell 99). One standard description of rhetorical form suggests that it begins with an introduction of the situation, goes on to a discussion of the relevant facts, then presents proofs that a given solution fits those facts, and ends an epilogue that summarizes what has come before (101).

Abstract films are often organized in a way that people might call theme and variations. The term is usually applied to music, where a melody or other type of

motif is introduced., and then a series of different versions of that same melody follow. An abstract film's form may work in a similar fashion. An introductory section will typically show moviegoers in a relatively simple way, then other segments will go on to present similar kinds of relationships but with changes (Bordwell 105). Filmmakers often start with photographing real objects because it is common in the world (106). In watching an abstract film, moviegoers do not need to use the shapes, colors, or repetitions that they see and hear for practical purposes. Consequently they can notice the relationship more fully and see relationships that moviegoers seldom bother to look for during the practical activities of everyday life. In a film, these abstract qualities become interesting for their own sake (107).

Associational as the last broad type suggests expensive qualities and concepts by juxtaposing series of seemingly unlike things. In this case, it will not present an argument. The process is somewhat comparable to the technique in the poetry lyric, which is metaphors and other imageries are used (Bordwell 113). Here, the lyric imagery which poetry conveys through language, is presented in a more direct fashion. For this part, moviegoers must be speculate on possible connections, and the connections that speculate by moviegoers will be not same with the filmmaker had in mind (114). Although the associational film may use striking, original, even puzzling, juxtapositions, it will usually elicit a fairly simple and familiar emotion or idea. It offers a handy way for filmmakers to convey their own subjective fantasies and states of mind through imagery (115).

There is also mise-en-scene as one of important techniques in the film

analysis and it becomes one of non-narrative film forms. Mise-en-scene means staging and action. It was first applied to the practice of directing place. Mise-en-scene explains how the visual materials are staged, framed, and photographed (Genitte 44). It can give such figures the power to express feelings and thoughts and it also can dynamize them to create various kinetic pattern (Bordwell 137). Several elements of mise-ene-scene are setting, costume, lighting, figure expression, and movement. 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).

D. Review of Related Studies

The writer found that there are students' thesis that have same analysis about orientalism. The first is from Social Politic Faculty of Airlangga University that was analyzing 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 againsts 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 againsts Western superiority in the Coetzee's *Elizabeth Costello*.