

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Postcolonialism is not only a study. Postcolonialism also appears in social life. For example, in a journal entitled *The Orient in Early Germany Film: Lubitsch and May*, Frank F Scherer stated that in 1920 Germany producer had produced a film that contained postcolonial issues. Therefore the writer concludes that in the very early era of the film production, people use issues as the part of the art (89).

“Postcolonialism is the social, political, economical and cultural practises which arise in response and resitance to Colonialism” (Lye cited in Ferrante 7). Ferrante states that Postcolonialism can be seen as a deconstruction of the binary opposition created by Colonialism to subordinate the colonized as uncivilized, bad and decandent. Postcolonial could describe the some events of the twentieth-century in general as an eraas the effect of the colonialism and also could represent a ‘specific and materially’ historical event too (7).

From 1896 to 1946, films in America had become the most influential and popular culture. Films were the very first cultural thing which came to the mass, and became the cultural thing supporting all classes in American society (Sklar 1). Even though films are the part of culture, they could not free themselves from political issues. For Bhabha, culture in a film has a function as stated in the critique below:

Culture as an attempt to transform the relationship between performer and crowd 'in dialogic rituals so that spectators acquire the active role of participants in collective processes which are sometimes cathartic and which may symbolize or even create a community' (my emphasis) (30).

What is community meaning by Bhabha is a public sphere, which share their idea to each other. Robert Sklar states that, in the 1942, American films got restricted from some theaters in Nazi-occupied France, which shown American films as a symbolic of political issues. Since then, American films could not spread to the place where the Nazi as the colonizer. But in both World Wars, American films dominated the overseas film productions. This happened because of American films style, such as humor; brashness; glamour; satire and violence; open spaces and glittering cities, cowboys and entrepreneurs, have entertained the audiences (215). The issue of political western inside the American films happened since 1960, as stated by Corrigan:

By the 1960s and 1970s, the political western had evolved out of the troubled territory of existential westerns: in this more contemporary and critical western, the ideology and politics that have always informed the genre are foregrounded (330).

For Ashcroft, political and cultural phenomenon have the important part to profound and embracing the nationalism (2). He further adds, the political issue was attended cultural imperialism because of activity from postcolonial society.

This critique stated that the public have important part in the political and cultural issue (1). Bhabha added that public is the center where the political is spoken. Public is the source of unlimited political ideas. This condition made the connection between political and cultural strong (14).

Besides its genres, film can also deliver a message to its audiences. Ashcroft states the ideology left by the Western become the inflection of the strongest idea on the postcolonial world (113). The message in a film could influence public around the world. Message sent by the director to its audiences. This could be the interesting thing for its audience beside its entertaining story. As Gianetti states that every film made with great actors, ideal ways of behaving, bad attitudes or actions, and a representation of filmmaker's sense of right and wrong morality. He further adds that every film has a given ideological perspective that privileges certain character, institutions, and behaviors as attractive, and downgrades an opposing set as repellent (405).

He also states that ideology could be defined as an idea that reflects the social needs and aspirations of an individual, group, class, or culture. For Aparajita Sengupta film is an art form and a medium of entertainment could also be a place where the question of nationalism, identity, and culture with the problem of the first world's influence in bringing native cultural norms for the global or first world norms, both in colonial and postcolonial issues (10). He states that the specific difference between colonial and postcolonial or global influences on film must be defined at the onset, because of its direct influence from native political, economic, and social norms, colonialism had a complicated

significance influence on film, that can be presented as a process of hegemony and resistance.

The forms of resistance were by themselves multifarious and complex, if the main systems of political or economic domination were removed from post-colony it will be more complex than systems of rejection and reception of global or western norms came into the sets (10). Ashcroft added about the domination over the culture by the critique below:

In the area of culture, the domination is in the form of (a) the preponderance of works by foreign (mainly English) authors in the literature syllabi of schools and colleges, (b) domination of the film industry by American influence, (c) domination of the mass media and publishing outfits by Western interests as well as the high foreign content of performances (163)

Ashcroft further adds that postcolonial discourse refers to cultures which the historical phenomenon of colonialism with its range of material practices and effects such as transportation, slavery, displacement, emigration, and racial and cultural discrimination (7). For Bhabha, this domination creates a new hegemony which influenced the orders of the Western information by their popular media and academics (20). What Bhabha means about media in his critique are a cultural and literature thing, for this paper, it is a film.

In 2012, Rizal Mantovani, directed a phenomenal film entitled "5 cm". This film won an award in Indonesian Film Festival (FFI) and made a great effect

toward its audiences (filmindonesia) such as giving motivation to visit a tourism object, mount Semeru. In a local newspaper, Tempo Malang, Ayu Dewi Utari (Chief of Balai Besar Taman Nasional Bromo Tengger Semeru) stated that the effects of '5 cm' film could be seen from the number of climbers of Mount Semeru, East Java. The climbing surges occurred during December 25, 2012 until January 1, 2013. It was estimated that there were about 5-10 thousand visitors. "At New Year's Eve 2013, there were about 3,000 visitors. It must be the impact of the film," (Ayu). This evidence proves that messages delivered in films also could give motivations or aspirations to the audiences.

Another great film that delivers message is Fast and Furious film series. Fast and Furious film series produced by Universal Studio have different directors for each series (telegraph). This film series has 7 series. The first series entitled The Fast and The Furious was directed by Rob Cohen. The second series entitled 2 Fast and 2 Furious was directed by John Singleton. The third until the sixth series were directed by Justin Lin (Tokyo Drift, Fast and Furious, Fast 5, and Furious 6), and the seventh series entitled Furious 7 was directed by James Wan which had been released in 2014. Fast and Furious 7 had been released in April 3rd 2015 after being predicted would be released in July 11th 2014 (BBC). The last series of the film has a story behind, the death of the icon has made the film booming at this time. Paul Walker, the icon of Fast and Furious, was death in a car accident in 30th November 2013. Surely, the producer made this film as a tribute for Paul Walker (Hazel in Daily Mail).

One of the series that catches the writer's attention is Tokyo Drift (the third series). This is the only series which puts a 'place' in its title. Basically, The Fast and The Furious film series take places in United States. The reason could be that United States is the place where most of the characters live. However, in the third film, Justin Lin made most of the film setting were in Tokyo, Japan. There must be a message that Justin Lin wants to share about Japan where the film took place.

For Homi K Bhabha, Postcolonialism is a thing where cross-cultural relations happen. There will be a side that is being oppressed or dominated, and violence, caused by it. In this film, the cross cultural relation happens between America and Japan, so it could be classified as a Postcolonialism issue (75). Postcolonialism is the appropriate theory in analyzing this research. Besides, postcolonial discourse is the effect which still happened until this present day, as stated by Ashcroft below:

We use the term 'post-colonial', however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. (...) We also suggest that it is most appropriate as the term for new cross-cultural criticism which has emerged in recent years and for the discourse through which this is constituted (2).

One of the main focuses in this film is its modified cars. A game from Rockstargames, Grand Theft Auto San Andreas, has added a new 'mod' (a term

for modification in video game) to its game play. This game uses all of the cars which appeared in the Tokyo Drift film (Rockstargames). This kind of racing is new thing for them. Using drift style, this would be a new challenge for racing gamers, those cars are amazing to be put into this game (monkminzhen). In Indonesia, some auto-modifiers put 'Tokyo Drift' styles to their cars; they call it as "Tokyo Drift Wannabe Car". They both have fallen in love with the film, so they made 2 of 5 Nissan Fair lady 350zsold in Indonesia became Tokyo Drift's cars look. They think that cars from that film are amazing so they want to put that one into their own garages (otomotifzone).

Tokyo Drift (2006) is the third film from The Fast and The Furious film series. Directed by Justin Lin, this film got the profit around \$286,387 in the first week of the date released and was nominated into 8 best film awards in the same year. Tokyo Drift had chosen the best actor like Mark Sinclair or Vin Diesel as stage name (act as Dominic Toretto). The main character of The Fast and The Furious is an American great actor, a producer and also a filmmaker. He started his career since 1990 with 27 roles in films and 24 nominations as award and won 6 of them. Lucas Black (act as Sean Boswell) also joined the party, with 20 films in his career's track. He became the compatible main character in Tokyo Drift. Besides Vin Diesel and Lucas Black, there are also other great actors in this film (IMDB).

The plot of this film mainly tells about Sean. Sean was a 17 years old high school student in Arizona. After a school day, his rival named Clay challenged him a race to win his girlfriend. Cars were crashed, Sean won the race, but the

race ended in a police station. Clay and his girlfriend escaped from the punishment due to Clay's wealthy family, but Sean's with some bad racing activities made his mother sent him to live with his father, in Tokyo, who worked there for the U.S. Navy. At his new school, Sean met a new friend, Twinkie, who showed Sean to Tokyo's [racing](#) life.

In the center of Tokyo's drift, Sean had a debate with Takashi, as known as DK / Drift King and he were a Yakuza member. Since that night, Sean had a trouble with Yakuza in Japan. With Han's help, Takashi's friend and a Yakuza member, Sean could defeat and make a peace treaty with the Yakuza. After that, Sean kept living in Tokyo and became the new Drift King.

Han is a Yakuza being analyzed as the object in this study. He likes to collect fancy and branded cars. As stated in a book entitled *Yakuza Moon*, the Yakuza likes to collect fancy things, as the same with Han, Boss of the local Yakuza also likes to collect fancy and branded cars (Tendo 9). As stated by Richard Susilo in his web page, basically Yakuza is based on kinship systems. There's no boss and subordinate, but Father/*Oyabun* and Son/*Kobun*. *Oyabun* provides advices, protections and assistances, and in return receives the loyal serves and services from *Kobun* when needed (Yakuzain). However, in this film, Han is a Rebel. He fights against his Boss. As has been explained in the summary of the story, at the end of the story Han defeated his own Boss for Sean Boswell.

This film depicts Postcolonialism because there are two different characters with different background cultures, Westerner (Sean Boswell) and

Japanese (Han). Like the writer explained before, Sean Boswell is a foreigner in Japan and Han helps Sean in daily life.

The relationship between the two nationalities, Japan and American, happened since the Cold War in Asian. This war created regional conflicts and international problems which catch the World's attention, especially in security aspect including military capability in Asian countries, like Japan, China, North Korea, South Korea, and Taiwan. When the war between Japan and China happened, America came to help Japan with their military. Until now, Japan could not free themselves from America, from its military, culture, and ideologies (Sinaga 1). Buzan calls this situation as Amity which means that the relationship starts from the pure friendship until the demand of 'security' and 'support'. The meaning of 'security' can be seen from the alliance created, while 'support' means the support on political aspects (cited in Sinaga 8).

One of the characters in this film portrays a Postcolonialism problem called 'Mimicry concept' by Homi K. Bhabha. Mimicry is a kind of binary opposition and between 'authority' and 'oppression' or 'authorization' and 'de-authorization' (Bhabha 86). Bhabha notices how colonial discourses create a binary opposition and a space for the colonized through the production of knowledge, a continuous mechanism of surveillance, and the creation of stereotypes.

As Sengupta Chakrabarti has stated about binary opposition, he agreed with Bhabha's statement which stated that binary opposition is such a strategy of surveillance helped the colonizer to categorize and create a new system of

administration of the colonized, and to locate the colonized as the 'other' and to change their cultural authority or superiority.(8)

This condition still happens in this era, like in Indonesia. Postcolonialism issue is not only about its people, but also the culture of the colonized too. A research done by Sri Utami shows that Postcolonialism issue is also occur in Indonesian food. She stated that some foods in Indonesia depicted the mimicry issue. One of them is Pizza Hut in Indonesia that uses 'Rendang' as the topping. 'Rendang' is a traditional food, while Pizza Hut is a Western product. Pizza Hut modifies its variant to get more interest from Indonesia people (814).

Therefore, from the previous explanation about the issue which would be analyzed, this study focused in analyzing the idea of Postcolonialism in the film through the description in the way Western character oppress the native and how the native reacts toward it. The Postcolonialism theory from Homi K. Bhabha was chosen as the tool to analyze the whole issues in the film. Since the data of this study was a film, thus, the writer used narrative and non narrative aspects to help the analysis.

1.2 Problem Statement

How is the Mimicry experienced by Han in The Fast and The Furious: Tokyo Drift?

1.3 Objective of the Study

To reveal how is the Mimicry experienced by Han in The Fast and The Furious: Tokyo Drift.

1.4 Significance of the Study

This study is expected to be useful for films' audiences, especially for Fast and Furious Film series' fans. Besides, it would help the audiences to know and understand about Postcolonial issues in a film or in their daily life. The writer hopes that this study could give some explanations about Tokyo Drift film as the subject. Through this study, the writer wants to give a comprehensive understanding about concept of Postcolonialism in Tokyo Drift which might be adjective from its audiences. It might also become a discourse showing how the concept of Postcolonialism is portrayed and consumed by our massive society.

At last, the writer hopes that it can give a meaningful contribution to cultural studies, English Department, Universitas Airlangga and this study is expected to give more information and an advanced review for those who are interested in Postcolonialism issues.

1.5 Definition of Key Terms

Ambivalence : A term first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. It also refers to a simultaneous attraction toward and repulsion from an object, person or action (Young).

Mimicry : Is an exaggerated copying of language, culture, manners and ideas (Bhabha).

Postcolonialism :Deals with the effects of colonization on cultures and societies(Ashcroft).

Western : It is obviously, a designation of institutional power and ideological Eurocentricity (Bhabha).

