

CHAPTER 2

LITERATURE REVIEW

2.1 Theoretical Framework

This chapter contains theoretical framework's explaining the concept and other related materials to help the writer in analyzing the topic of the study. Since this paper is focuses on Postcolonial theory in colonial discourse, Homi K. Bhabha's concept of Mimicry is believed to be the best theory in analyzing this study. In order to sharpen the analysis, the narrative and non narrative theory of the film are included as well in this study.

The writer chose Postcolonial concept by Homi K. Bhabha to analyze the object of the study. Bhabha has introduced the closest concept to analyze the issue, while Gayatri Spivak, Frantz Fanon and Edward Said have not. Frantz Fanon in his Postcolonial concept, explains about Postcolonial toward Blackness. In addition Gayatri Spivak theory focuses on the arbitrariness and disruption, while Edward Said explains about how non-Western see the oriental.

Unlike Spivak, though, Bhabha has asserted that the 'subaltern' people can speak, and that a native voice can be recovered. His introduction of the ideas of mimicry and parody as both a strategy of colonial subjection through 'reform, regulation and discipline, which "appropriates" the other', and the native's inappropriate imitations of this discourse which has the effect of menacing colonial authority (Ashcroft et al 175).

Sumit Chakrabarti has noted that Bhabha and Said is different. He states that the biggest difference between Homi Bhabha and Edward Said is in Edward Said's works he showed the problem of representation of binary opposition between the colonizer and the colonized, he criticize these problems uses the Foucault's paradigms of knowledge and power. (8)

From the critique, the writer has learned that Postcolonial concept by Edward Said is focuses on the power and lack of the location analysis focus. As explained by Homi K Bhabha, this serial depicts Postcolonial issues shown by the native who adopted Western culture to defeat his own.

2.1.1 Postcolonialism

Postcolonialism is the condition of what we might ungenerously call a comprador intelligentsia: of a relatively small, Western-style, Western-trained, group of writers and thinkers, who mediate the trade in cultural commodities of world capitalism at the periphery (Appiah cited in Ashcroft et al 119).

In this case, political power is the way the West creates the colonialism. From intellectual's perspective, the West is trying to train the East with science, linguistic, and other knowledge. With cultural, the West harmonizes their canon, text, and norm. The West also explains that what is done by The West is good, and what is not done by The East (Fawaid x). Postcolonialism is about the colonization over material and location, as stated by Ashcroft below:

The theoretical issues latent in these two fundamentals – materiality and location – lie at the basis of much of the dispute over what the term references and what it should or should not include (171).

Different from Edward Said's Orientalism theory, Homi K. Bhabha and his concepts of analyzing have really challenged not only the Western discursive systems, but their critiques as well. Chakrabarti states that Homi Bhabha's basic concept was about the debate between 'discourse' and 'counter-discourse' and critique of a location for the postcolonial theorists or ordinary people. The difference between the theorists and the ordinary people also has been discussed in Bhabha's works that is more than this categorized, 'defined dynamic of contestation'. (7)

Chakrabarti has added that the third-world intellectual who has arrived in the first world understood the postmodern theoretical tools. Bhabha constructs and cancels, deconstructs and reconstructs at ease, focuses on different the representation from Said's. Bhabha also has added the knowledge about understanding the point of view of location (11). The representation for Bhabha is about stereotypes located as an arrested, fetishistic mode of representation in identity (109). Bhabha has stated that in the postcolonial text, the problem of identity becomes a question of the identity, a space of representation, where the image is made from its differences from 'Other' (46).

In Bhabha Postcolonial concept, he explained some aspects that could be told as Postcolonial: Hybridity, Mimicry, The Uncanny, The Stereotype, The Nation, and Otherness.

2.1.1.1 Mimicry

For Bhabha, mimicry is something that will dominates the native culture and make the native betrays their own culture. As stated in this critique below:

Mimicry stresses the power of the dominant culture to convert the Other, but at the same time makes the dominant safe from questioning its identity by retaining some part of otherness – a “striking feature” that “betrays their descent” (Bhabha 26).

Bhabha states that mimicry concept is not something that will conceals presence or identity behind its masks. The important thing from mimicry is about the menace of mimicry which describes its double identity in disclosing the ambivalence of postcolonialism and also defines its authority (129).

The truly postmodern aspect of Bhabha’s work is in the neatness with which he undertakes this enterprise, cleverly camouflaging his agenda of location within his well researched discourse on colonialism and its critique. What I mean is really that it is easy to miss Bhabha’s strategy because of the layered masks he puts on them.(Chakrabarti 12)

“The term ‘Mimicry’ underlines the gap between the norm of civility presented by European Enlightenment and its colonial imitation in distorted form” (Bhabha 86). Bhabha also added that mimicry represented the colonization by

binary oppositions about authority of oppression, authorization and also de-authorization (ibid). This term gives the colonized to resist colonial discourses by adopting and adapting the colonizer's culture (87).

When colonial discourse encourages the colonial subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening. (Bill Ashcroft et al 139)

Bhabha added that mimicry is about the ambivalence between similar and dissimilar. The term similar defines its resemblance to the masters, the colonized people to be like masters, while dissimilarity defines "a difference that is almost the same, but not quite" (86). According to Dr. Michelle Reid in her journal, the term similarity is not about adapting or adopting from the colonizers, but it is about displacement as well (12).

Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect is camouflage....It is not a question of harmonizing with the background, of becoming mottled-exactly like the technique of camouflage practiced in human warfare.(Bhabha 85)

The concept of 'camouflage' is inspired from Fanon's theory about "Black Skin White Mask". Bhabha stated that camouflage in his concept is about the

fears of veil, cover, and mask. In this context, the veil is as the mark of cultural and religious background (130).

It is this kind of an interdictory location that is the ideal site for mimicry, a blurred frame of reference from where this mimic man revalues the normative principles of race, writing, history that have been laid down by colonial hegemony. This is what Bhabha calls the 'metonymy of presence' – a camouflage, a form of resemblance, which differs from or defends presence by displaying it in part (Chakrabarti 15).

For Bhabha, mimicry is more than overt the colonized opposition even though that opposition is rejected (cited in Ashcroft et al).

Opposition is not simply reduced to intention, but is implicit in the very production of dominance whose intervention as a 'dislocatory presence' paradoxically confirms the very thing it displaces (9).

2.2 Related Studies

Tokyo Drift is not the only film that represents Postcolonial issues on it. There is a research conducted by Galuh Aqmarina Hapsari about the ambivalence of a main character in a novel entitled "Memang Jodoh" by Marah Rusli. Hapsari's research aims to reveal the identity of Marah Hamli and the colonialism in Indonesia. Furthermore, Hapsari want to reveal the ambivalence of her object of the study using Postcolonial theory by Homi K. Bhabha which shows that Mimicry is a mimic the colonizer to be the same but not quite. Using this theory, Hapsari found that her object of the study depicted the ambivalence caused by his

mimicry. In one side he fights against the colonization in Indonesia, but the other side he applied Westerner thinking. From this study, the writer found that ambivalence in the Tokyo Drift movie depicted by Han with his Westerner thinking.

Furthermore, another research conducted by Eko Darmono about Postcolonial experience in a novel entitled “Rumah Kaca” found that his object of the study experienced mimicry because he found the ambivalence in the characteristic. Pangemanan, the object of his study, experienced mimicry because he studied in the Western area but in other way he did not want to lose his identity because of his Westerner thought. This condition made the character experienced ambivalence, between westerner thought and his native identity. The writer also found this ambivalence in Han’s characterization; Han applied some of Western culture but in other way, he still using some of Japanese culture.

Another research is conducted by Diah Arimbi, Maimunah, and Lina Puryanti entitled *Mimikri: Dialektika Identitas Dalam Tetralogi Pulau Buru Ditinjau Dari Studi Wacana Postkolonial* which found that most of Mimicry is experienced by upper class people who have wider chances to have contact with foreign culture.

Another related study is from Claudia SK. In her thesis, she used The White Tiger as her object of the study. The White Tiger novel portrays the characteristic of Indian people in the modern era. Balram Halwai, the focus of her study, is an Indian who portrays Mimicry in the story. In the novel, Balram change his characteristic, habits and also his way of life. Claudia found that

Mimicry is not only experienced by the upper class who have wider opportunities to touch foreign culture, but it also experienced by lower class people who have networks with the upper class.

From all of the relative studies above, the writer found the gap between the latest studies and the study conducted by the writer. In this study the writer conducted a study to prove that Postcolonial also happens in native who has already adapted Western's culture before the Western come to the native's homeland. In this film, Han has already adapted the Western culture, but Sean comes to accompany him to defeat Han's relatives (Yakuza). Moreover, this film breaks the belief that the boss of the Yakuza has power over all of his/her members, because Han as the member of the Yakuza defeats his own Boss.

