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### RESEARCH ARTICLE

#### THE REPRESENTATION OF GULF BETWEEN DIFFERENT CULTURES AND DESIRES - A CRAZY SPECTACLE, *THE HUNDRED-FOOT JOURNEY*

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#### Abstract

Globalization has made understanding of cultural diversity more important. However, one challenge caused by cultural diversity is the existence of cultural stereotypes since stereotyping can lead to prejudice and discrimination. Literary works and movies sometimes depict the stereotypes of certain race and ethnicity. Authors and directors embed similar negative features to them; hence it becomes a justification that those races and ethnicities truly have such negative features. India being one of the most curious literary sites to the comparatists, due to its linguistic polyphony and cultural syncretism, it is like a dream of the West. Europeans often represent the Orient (Asian people) by negative features in their works. The aim of this paper is to examine the stereotypical portrayals of the Indians and the French in Lasse Hallström's *The Hundred-Foot Journey* (2014) movie, based on an eponymous novel by Morais (2010), by using Said's Orientalism and Bal's focalization theories. The researcher used qualitative-descriptive method in reference to Mikos' (2014) movies analysis method. The finding reveals the director presents Indian and French in a contrast way in which one is regarded as inferior and the other as superior. Furthermore, it is also found that the relation between them is similar to the relations between the Orient and the Occident, which are argued by Said (1978) as a kind of relationship which distinguishes 'self' and 'other', that is filled with power and domination. Moreover, all the stereotypical images are represented through French characters (character-bound focalization or internal focalization) which put Indian society as object of focalization argued by Bal (2014).

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#### Introduction:-

Globalization has made understanding of cultural diversity become more important. Cultural diversity can be interpreted as a condition which consists of people from a different culture in a community. The diversity itself can be seen from race, religion, or any cultural background differences (Knežević, Kulaš, & Duspara, 2009). However, one challenge caused by cultural diversity is the existence of cultural stereotypes. In a diverse society, stereotypes have become a problem because stereotypes are usually based on a set of unexamined judgment about others. In relation to stereotypes about a group of people toward another, Orientalism is a concept which explains a way of seeing Orient from Occident's point of view that is realized through a set of stereotypical images.

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In 1978, a post-colonial critic, Edward Wadie Said introduced a concept called Orientalism to refer to a division of the world into two perspectives, namely the 'the Orient' and 'the Occident'. Said (1978) argues that the 'the Orient' refers to people from the East or thing related to the East, such as Asia and Africa while 'the Occident' refers to Western people or thing related to the West including three great countries at that time; France, England, and America. However, he also argues that these two terms are not only related to a geographical boundary, but it is a construction that is constructed by the Occident. In this case, stereotyping is a way in which the Occident produces and constructs the image of the Orient.

Stereotypes about the Orient and the Occident can also be found in *The Hundred-Foot Journey*. This movie is based on an eponymous novel, written by a Canadian writer, Richard C. Morais, published in 2010. This movie released in 2014 and was directed by Lasse Hallström. The film tells about the life of three generations of an Indian family, the Kadam, with their passion in the culinary world. However, the family has to leave India due to the riot that happens in India. Moving abroad has made the Kadam's life experiences more challenging. As an example, in France, they meet Madame Gertrude Mallory, an owner of a famous restaurant named *Le SaulePleureur*, who later determines Hassan's career as an immigrant chef. However, far from his expectations, the Kadam's dream to open an Indian restaurant in France turns out to face many obstacles because of Mallory. Opening a new restaurant as what he did in his homeland is not as easy as he imagined before.

### Related Literature

In this passage, some theories used to conduct this research are presented:

#### Literature and Cinema

Literature and cinema are interconnected with each other. According to Casetti, both literature and film have been regarded as 'modes of expression' which means place for authors/ directors to express themselves. However, Casetti gives more attention to literature and movie as the 'sites of production and the circulation of discourses' rather than as the 'modes of expression'. At this point, literature and cinema denote a communication. Both of them are more revealing of the ways in which subjects interact with each other as either addressers or addressees than of an author's ability to express him or herself (82).

#### Characters

Abrams conveys that 'characters' are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from the dialogue and the action (32-33). In addition, character in narratological term refers to story-world participant which can be individual or unified group, occurring in a drama or work of narrative. So, in narrower sense, term of character is restricted to participants in the narrated domain and to the exclusion of narrator (Margolin 52).

#### Orientalism

Said argues that "Orientalism is a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience" (1). Orientalism helps Europeans construct an identity for the Orient and create contrasting image, idea, personality, experiences of Europe (40). Furthermore, Dobie defines Orientalism as pejorative stereotypes where the British, other Europeans, and Americans create the people who unlike themselves are based on their view of 'the Other' world (206).

#### Representation

Representation denotes a politically fraught practice where the marginalized is reimagined in ways that seem realistic but are simplistic exaggerations bearing little or no relationships with their real life. It is the objective of colonial discourse and representation then, to recreate an image of the minority populations that is at once familiar and distant, desirable and despicable (Aich 33-34).

In Western literary works, the Orient are often represented by negative features such as irrational, depraved, childlike (Said 40); feminine, sensual, primitive, passive, despotic, undisciplined (Bertens 205); aberrant, backward, crude, inferior, inauthentic, sexually corrupt (Macfie 9); decadent, weak, and barbaric (Singh 51).

#### Stereotype

Andersen says that stereotype is usually understood as individually-held beliefs about groups and individuals within those groups. Furthermore, she argues that stereotype is like prejudice which based on false generalization about

presumed negative characteristics of particular groups and their perceived members (73). Stereotypes are created when the distant or unfamiliar is caricatured based on a fixed set of generalizations. These generalizations are used to classify the distant or unfamiliar (Nilsen 42).

### **Narratology and Focalization**

Film denotes one of mediums of narrative (Griffith 39). The way to understand more about narrative is through narratology. According to Deleyto, "Narratology is the study of narrative text in general, not only novels" (161). In narratology, there is a focalization, which means the relation between who perceives and what is perceived, it colours the story with subjectivity (7). As focalization is the relationship between the vision, the agent that sees, and what is seen; therefore, there are subject and object of focalization.

Subject of focalization is focalizer which means the agent of perception and interpretation in a story. It is the point from which the elements are viewed (Bal 10). Moreover, the focalized object denotes what the focalizer perceives. The focalizer can shape the image of the object. Thus, from focalization, reader or viewer is presented with certain of focalizer's interpretation that is far from neutral or innocent (Bal 135-137). Bal distinguishes focalized object into perceptible and imperceptible. Perceptible object occurs when focalizer sees and interprets based on actions and appearances. Meanwhile, imperceptible object is based on thoughts, feelings, dreams, and fantasy (Bal 140; Niederhoff 119).

### **Characterisation**

Departing from theory of Orientalism proposed by Said (1978), this study aims to reveal the portrayal of the Orient and the Occident which can be found in this film since it presents two contrasting cultures which are Indian and French. The interaction and rivalry between Indian and French contribute to shape the conflict of this story. Besides, literary elements which are character and setting used in this movie also show that these two cultures are portrayed differently. Characterization becomes a way used by the director to portray the differences between Indian and French. For instance, Hasan's family, as the representation of the East, is introduced as a poor family. On the other hand, Mallory's family, as the representation of the West, is described as opposite to Hassan's family. Therefore, Little's (1966) theory of characterization is also used for this study. In addition, the setting used to depict India and France is also illustrated in a contrasting way. As an example, India is depicted as a dirty, polluted, and crowded place. On the other hand, France is described as a place that is associated with cool, fresh, and beautiful atmosphere. Moreover, the story also shows several issues which are discussed by Said in his book, such as binary opposition, cultural stereotype, othering, and Western domination over the East.

### **Methodology:-**

This passage presents the research methodology of this study:

#### **Research Design**

This research is included as descriptive-qualitative research. Flick explains that qualitative research is interested in analyzing the subjective meaning or the social production of issues, events, or practices by collecting non-standardized data and analyzing texts and images rather than numbers and statistics (472). Furthermore, Kothari argues that descriptive research intends to describe the state of affairs as it exists at present and also to portray accurately the characteristics of a particular individual, situation or a group (2). In movie analysis, Mikos states that there two main steps of analysis. The first is preparatory work which consists of developing general cognitive purpose, watching the visual material, theoretical and historical reflection, developing a concrete cognitive purpose, development of questioning, and collection data. Meanwhile, the second step is called main analytic work which consists of analysis of data, interpretation and contextualization of analyzed data, evaluation I, and evaluation II (420-421). Therefore, this research fits into the aforesaid qualities as it focuses to examine the stereotypical portrayals of the Indians and the French in *The Hundred-Foot Journey* movie.

#### **Data and Source of Data**

This research uses *The Hundred-Foot Journey* movie as the main source of data. The analysis is through narration, dialogue, and action that indicate images of the Indians and the French, and how they are portrayed throughout the movie. The researcher also uses secondary data which consists of previous studies, journals, articles, and theories by experts.

### Data Collection

Mikos argues that there are six steps of preparatory work in movie analysis. The first is an interest in examining the portrayal of the Orient in Western movie. Second, the researcher watched *The Hundred-Foot Journey* movie, then read references about Orientalism and Focalization theory. After that, the researcher searched Indo-French and developed concrete cognitive purpose about Indians' stereotypical images. The researcher collected some data based on stereotypical images and how they are represented, and theories and wrote it into notes.

### Triangulation

The researcher used theoretical and data triangulation. The theoretical triangulation in this research denotes Orientalism and Focalization, meanwhile the data triangulation are primary and secondary data.

### Data Analysis

After doing preparatory work, there are three steps of data analysis (Mikos 420-421). The first is the researcher analyzed data of stereotypical images by seeing responses of the French about Indian people, reaction of the French (people) during interaction with Indian characters and how Indian characters were showed in this interaction throughout the movie. Meanwhile, to analyze the representation of Indian society's stereotypical images, the researcher determined the position focalizer, what focalizer perceives about the object, and who focalized object. Second, the researcher enriched the analyzed data with theoretical insight. For the last step of evaluation I and evaluation II, the researcher did assessment to ensure that the analyzed data and the interpreted data related to each other and correctly answered the research questions.

### Results And Discussion:-

This part explains how the movie portrays the Indians and the French through two literary elements; characterization and setting. Little's (1966) method in analyzing characterization was used to analyze the textual evidence which focuses on how the characters in this film are portrayed from their physical appearance, personality, social status, and social relations. Moreover, the setting that is used to describe India and France is also considered significant to reveal the portrayals. Therefore, by analyzing its characterization and setting, it is found that the director has shown these two cultures in a contrasting way.

In the film, Indian characters are stereotyped with many negative portrayals. First, in terms of physical appearances, they are portrayed as unattractive. For example, the film portrays that Hassan's father is unattractive. His physical appearance is ugly, showing that he has blackheads, pimples, and boils all over his face. Then, Hassan, the main character is described as an Indian immigrant person who seeks for a better future in Europe. He only wears a simple outfit such as a shirt, a pant and a jacket. His young look and innocent facial expression give an interpretation that he does not have a lot of experience in cooking. The immigration officer at the airport also supports this description when he asks Hassan about his job.



The Immigration Officer:		Your occupation?
Hassan	:	I am a cook.
The Immigration Officer:		You mean kitchen porter?
Hassan	:	No, cook.

The immigration officer does not believe Hassan's ability as a cook, because it requires specific skill and needs experience. According to the officer, a kitchen porter (i.e. someone whose job is to wash dishes etc. in a hotel or restaurant) is a more suitable job for Hassan.

The portrayal of Indian as unattractive is contrary to the portrayal of French characters in the movie. As an example, in portraying Marguerite Bonnier's character, the director describes her as an attractive woman by illustrating her

appearance. She is shown as a young woman who has a natural beauty. Her beauty is further emphasized by mentioning that Marguerite is like a pearl. This depiction is in line with Malsalez and Senges's opinion (as cited in Rosenthal, 1999) which argues that French women are associated with characteristics like "slender," "very feminine," "sexy," and "classy" (p. 898). Therefore, it is no wonder if Marguerite as a French women are portrayed as in the film.

Second, in terms of personality, the Indians are portrayed as dependent and incompetent. By analyzing Indian characters' personality, it can be seen that they are dependent to French characters and could not solve their problem alone. In addition, throughout the film, it is also shown that every achievement that is achieved by the Indians are mostly influenced by French characters' role and help.

The film portrays Hassan as dependent to Mallory. Although it is only Hassan's assumption, it is later explained that it is not a coincidence because Mallory is often involved in many events during Hassan's career journey. It is in line with Said (1978)'s argument that in all possible relationship which is happened between the Orient and the Occident, it will not eliminate the superiority of the Occident. Thus, although it is told that Hassan can achieve his success, but it cannot be separated from Mallory's invisible help.

First, Hassan will not get a chance to be a part of French culinary industry, if it is not Mallory who offers him to become her student and learns to become a chef in her restaurant, *Le SaulePleureur*. Then, Hassan can also achieve his dream to run his own restaurant because of Mallory. Even though she does not admit it directly, but every person which helps him in running his restaurant is all connected to Mallory. In addition, Hassan's successful career in French culinary industry and become a famous French chef is influenced by Mallory. Moreover, it is also worth noting that what makes Hassan successful in his career is not a curry recipe which he brought from India, but it is the French food that is considered more modern and refined than his own culture. Thus, it is proven that the film mostly portrays that the Indians depends on the French throughout the film. As the Occident, the French hold a very important role in the story.

As mentioned before, the Indians are also portrayed as incompetent. It is shown by explaining that Indian characters who cannot solve their problem alone. Moreover, mostly, they are unable to do the works tasked to them.

Jean-Pierre: "Pff," "Utterdisaster. The boy, he's incompetent."

Madame Mallory (shook her head in disgust): "Margaret, vite, take over for Hassan. Do the soufflés again."

The above dialogues clearly show that Hassan's character is depicted as incompetent. During his apprentice, he works hard for *Le SaulePleureur*. He had to wake up earlier, work, and only get a chance to sleep after midnight. However, his efforts remain unrecognized. Hassan is still depicted as an incompetent man.

On the other hand, French characters are portrayed differently by illustrating that they are independent and competent. As an example, Mallory is depicted as a competent woman who can manage her business for years until she achieves the Michelin star. In addition, she is also portrayed as an enthusiastic and perfectionist woman. It can be seen from her persistence in developing *Le SaulePleureur* after she graduated from her school. Moreover, her competency is also shown by explaining that she achieves her second Michelin star which becomes the symbol of a high-quality restaurant.

In terms of social status, Indian characters are portrayed as backward while French characters are portrayed as civilized. India is depicted as a country with a high level of poverty throughout this movie. Indian characters are mostly described as poor. The characteristic of being poor that is constructed by the director involves the inability to afford basic needs, such as food, shelter, sanitation, education, etc. Education is an important aspect of human life. It is included in one of the basic human needs proposed by Townsend (2006). Thus, failure in fulfilling education needs can lead to another problem like poverty.

Illiteracy is a big problem faced by many countries because it will lead to another serious problem. Illiterate people will face problems like hunger, disorder, humiliation, and even poverty in their life (Thengal, 2013). In addition, illiteracy will also hinder people to have a stable job.

They are also portrayed as backward by showing that they are uncivilized. In the film, it is shown that they are uncivilized through explaining the setting of this story. What we see is that from the shantytown rose the pungent smells of charcoal fires and rotting garbage, and the hazy air itself was thick with the roar of roosters and bleating goats and the slap-thud of washing beaten on cement slabs. Here, children and adults shat in the streets. Thus, the film portrays Indians backwardness by illustrating that India is polluted, dirty, and disgusting place. It is in line with Ramasubramanian (2005)'s finding that in many films about Indians produced by the Occident, India is always portrayed as a polluted place. It is supported by the presence of garbage, spoiled food, dusty street, and unclean water. This condition reflects the uncivilized behavior of Indians who are not aware of cleanliness. Moreover, the film also strengthens the stereotype that they are uncivilized by describing their way of life. It is shown that many people from children to adults defecate in the street in India. Open defecation can be a sign of an uncivilized society and it is not considered as a modern way of life.

On the other hand, French characters are portrayed as civilized through illustrating their way of life. From the film, it is known that Mallory is a well-educated woman because in her early days, she has a chance to afford the best school for hoteliers in Geneva. Thus, it is no wonder if Mallory is later described as a famous chef and a master technician much admired by the other leading chefs of France because of her educational background. It is in line with Macfie's (2002) argument that the Occident is often known as developed and rational. Furthermore, the portrayal that the French are well-educated is also supported by various events shown in the story.

In terms of social relations, the film also portrays the Indians as 'the Other' for French.

Madame Mallory: "*Jean-Pierre, please, you must understand. Hassan, he is not like you and me. He is different. You and I, this place is in our blood, and we will both live and die here, in the kitchen of Le SaulePleureur. Hassan, he has the makings of a great chef, it is true, and he has talent beyond anything you and I possess. But he is like a visitor from another planet, and in some ways, he is to be pitied, for the distance he has yet to travel, the hardships he has yet to endure. Believe me. He is not my favorite. You are.*"

This clearly illustrates a condition where *Le SaulePleureur's* chef de cuisine, Jean Pierre is angry with Mallory after she praises Hassan's work and says that Hassan's work is better than his. Pierre's anger and jealousy makes Mallory feel uncomfortable, so she convinces him by saying that he is still her favorite and explaining the reason why she gives such praises to Hassan. Her praise for Hassan is nothing compared to what Jean Pierre has achieved. Moreover, it is also explained that Mallory considers Hassan as different from them by saying that "he is a visitor from another planet" which implies that she regards him as 'the Other'. Moreover, as Brons (2015) argues that Othering can form "inferiority and radical alienness to some other or out-group", the same is also reflected in this film. Since she considers Hassan as Other, it makes her think that he is inferior compared to her. It is proven when Mallory states that Hassan needs to be pitied. Also, Hassan's presence in the village makes Jean-Pierre upset to the extent that he sets Hassan's house and restaurant (*Maison Mumbai*) on fire, due to which Hassan's hands get the burns and are injured. In addition, there are also other events which show that the French consider the Indians as inferior.

Jean-Pierre: "*Have you seen what he is doing? He's turned that beautiful Dufour mansion into a bistro. An India bistro! Horrible. I can smell that oily cooking all up and down the street. And that placard? Mais non. This is not possible.*"

Madame Mallory: "*I don't like what you are doing.*" "*Wah?*" "*To our street. I don't like the music, the placard. It's ugly. So unrefined.*" "*It's in very bad taste,*" Mallory continued, brushing an imaginary thread off her sleeve. "*You must take it down. That sort of thing is all right in India, but not here.*"

The dialogues above illustrate Mallory's dislike toward the Indians. It is shown in an event when she confronts Hassan's father and says that she does not like what Hassan's family is doing. Moreover, not only showing that she dislikes the cultures, but she also humiliates him directly by saying that the cultures are so unrefined. This illustration is in accordance with a study which was conducted by Moosavinia, Niazi, and Ghaforian (2011). It is stated that creating a binary opposition and making others less inferior than self is one point which Said (1978) highlighted in his work. In the film, we also see that Jean-Pierre from Madame Mallory's restaurant writes "La France aux Français" on the walls of Hassan and his family's restaurant in black ink. The process of *Othering* is

needed by the Occident to strengthen their self-image. Thus, degrading and humiliating the Indians are a way in which the French try to confirm their superiority vis-à-vis the Indians.

In terms of social relations, the French are also portrayed as the powerful one throughout the story. Many events which are presented in this film show that one group has more power to dominate others. Therefore, it is in accordance with Said (1978)'s argument who explains that the relation between the Orient and the Occident are always filled with power wrapped in a complex hegemony. Moreover, this argument is supported by Sardar (as cited in Shabanirad & Marandi, 2015)'s opinion who states that "power is an essential ingredient of Orientalism" (p.28). This shows how Mallory exercises power that she has towards Hassan's father.

Another fascinating thing is that the shopkeeper tells Hassan and his father,

*"It is tradition here in Saint-Antonin-Noble-Val (le village) that Madame Mallory has the first choice of the morning's produce. It's been this way for decades. As a foreigner, I appreciate you would have no way of knowing this, but now you do."*

Madame Mallory offered Papa a wintry smile. She says, *"It's very important for newcomers to start off on the right foot, don't you agree?"*

These dialogues illustrate an event in which Mallory is irritated because she thinks that what Hassan's father did is disrespectful. He overtakes her position to buy the first material in the shop. As the local, she thinks that she has more power than Hassan's father. Thus, she reminds him to know his place because foreigner like him does not deserve the same right as the local. This illustration strengthens the opinion argued by Said (1978) that in every possible relationship between the Orient and the Occident, the Occident will never lose its superiority.



Furthermore, this superiority is even portrayed through the fact that when Hassan appears on the cover of the magazine, *Le Chef*, his story is titled, *"L'enfant du caniveau est en route vers la troisième étoile"* (the boy from the gutter is going towards his third star). Though, it was Hassan, whose hard work and flavours got *Le Saule Pleureur* its second Michelin star, and his complete dedication, devotion and perseverance with which he was working in the two Michelin star restaurant, *Le Balaine Grise* in Paris, still the French media referred to him as a boy from gutter, a rather disrespectful statement, considering him inferior.

Portraying India and Indian characters as presented above can be misleading and further reinforces the stereotypes which have been attached to India for a long time. Since India and its people are being stereotyped as backward, poor, and illiterate, thus, directly and indirectly, people will perceive that what the media has shown is the accurate picture of India. As Lippmann (1922) argues that stereotype "told about the world before we see it" and "imagine things before we experience them" (p. 90). Therefore, even though people do not know about India and its people in reality, through stereotypes which are shown and spread in media, one can assume and perceive how India and its people are like. While in fact, India is a diverse country where its people have cultural, social, and economic differences. Raj (2015) argues that there are three levels of social structure India namely the urban with its cosmopolitan and advancement, middle-class with its industrialism, and rural area with its poverty and backwardness. However, the portrayal of Indians that is often found in much popular literature and media are only the rural India that is associated with poverty. In fact, poverty in India has declined since 1990 because from its 1.3 billion population, only five percent of them who are still live in extreme poverty (Slater, 2018). However, the stereotype that India is a poor country remains unchanged.

On the other hand, the finding presented above also shows that France and its people are always portrayed in a positive way throughout the story. In addition, McQueen (2017) states that the image of Paris as a romantic and

beautiful city which has been known for a long time is not totally true. In fact, just like other countries in the world, France is also a country with problems; poverty, homelessness, crimes, pollutions can also be found. In the past decade, it is found that poverty in France has increased, especially among young people and single-parent (Mounier, 2018). This problem further leads to social issue, such as the increasing number of homeless people in France. Since 2001, the number of homeless people has increased by 44%. In 2012, according to a survey by official INSEE, there were 141,500 homeless people in France. However, this different side of France is rarely seen in media when portraying France.

In addition, it is worth-noting that the portrayals presented above are not only intended to depict races which are the Indians and the French, but it can be addressed to particular religion as well. From the beginning of the story, the director shows that Indian characters in the film are depicted as Muslim. Thus, since Hassan's family is described as Konkani Muslim, so the depiction of the Indians presented in the previous section may be directed for Muslim as well. Therefore, as an Indian Muslim family who lives in France, they experienced double minority; both as the Indian and Muslim. By portraying Indian Muslim with the stereotypical images presented above, it reflects how Western view toward Islam also remains unchanged; they are depicted as a second-class citizen. This supports Hall (1997)'s argument which states that representation is complex since it can involve a multidimensional process and does not only involve one single meaning. In this case, the portrayals presented in this study are addressed to both national and religious identity.

Moreover, it is also worth-noting that the director's identity as a Westerner influences the way he portrays Indians and French characters in this film. Throughout this film, it is found that he tends to present the Occident cultures in a better way than the Orient. In addition, in the movie, he also uses first-person point of view from Hassan as an Indian. Thus, it is possible that there are differences or misleading portrayals when he describes India and Indian characters since he does not belong to the same culture, but only relies on his knowledge about the culture.

### **Conclusion:-**

This study aims to analyze how the Indians and the French are portrayed in *The Hundred-Foot Journey* (2014) from Orientalism perspective. To answer research question for this study, Little's (1966) method of characterization was used to find out how the Indians and the French are portrayed in the movie. Then, the data were interpreted using Orientalism theory by Edward W. Said (1978) to reveal the meaning from the portrayals of the Indians and the French as the Orient and the Occident from Orientalism perspective. Furthermore, all the stereotypical images as represented through French characters (character-bound focalization or internal focalization) which put Indian society as object of focalization argued by Bal (2014), has been studied.

The findings reveal that the film portrays the Indians and the French in a contrasting way throughout the story. The director portrays the Indians with stereotypical images such as unattractive, dependent, incompetent, and backward. By analyzing their physical appearances, the director has more often shown them as unattractive. In terms of their personality, this film also portrays the Indians as dependent and incompetent. Throughout the story, it is shown that the Indians cannot face their problem alone and need to be helped. Then, they are also portrayed as backward since its people live below the poverty line proven by their inability to fulfill basic needs, such as food, shelter, sanitation, and education. Moreover, the backwardness can be seen in terms of social conditions, they are portrayed as uncivilized proven by illustrating that they are barbaric and their way of life that is still traditional.

On the other hand, the film portrays the French in a positive way and contrary to the portrayals of the Indians. They are portrayed as attractive, independent, competent, and civilized. In the film, French characters are described as attractive by showing their physical appearances. Moreover, in terms of personality, they are portrayed as competent and independent because they do not need any help from others to achieve their success. In terms of social status, the director describes that they are superior by showing that they are well-educated. Mallory, as a representation of the French in the film, is described as a wealthy family who can get an opportunity to go to the best school in Switzerland. Last, it is also shown that Indian characters adore the French because they have a better civilization. The setting used to portray France is also very different to India because France is portrayed as a modern country where much development took place, yet the place is still cool, fresh, and beautiful. Illustrating France as a good place to stay indicating that it has a better civilization.



Besides the contrasting portrayals presented above, the present study reveals that the relations between the Indians and the French in this film are similar to relations between the Orient and the Occident that is argued by Said (1978). It is a relationship which distinguishes 'self' and 'other' that is filled with power and domination.

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