

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2.1. The Definitions of Post-Colonialism

Loomba (1998:7) as cited by Talib (2002: 19) stated that the term of “post” implies an aftermath in two senses, temporal as in coming after and ideological as in supplanting. This means that as an ideological meaning the term of post is used to ruin and then reconstructed something that correlated to native sense like culture, social system, and the way of thinking in the third world countries, which precedes it. The meaning of the term will be understood temporally as the time which coming after the colonized people gained their own liberty so that the post is something, which follows the previous event “colonialism”.

Terry DeHay in <http://www.sou.edu/English/IDTC/Issues/postcol/postdef.htm> stated that colonialism is an event, which can be identified, given an historical definition, through its effects and characteristics as they reveal themselves in a given nation, among different cultural and social groupings. Then what the post-colonialism is? Raka Shome (1998:204) as cited by Talib (2002:19) argues that the prefix “post” that was used in such theoretical vocabulary does not mean a final closure. It remains up to date because it concern about the social condition in the former colonized country which then adopted almost all of the social elements

of its former colonizer, such as political system, law, culture, etc. The term of post-colonialism is frequently used by the western to proclaim that those former colonized countries reached the better civilization after its being conquered by the western for hundreds years.

Mukherjee (1996:8) as quoted by Talib (2002:18) stated that the term of post-colonial tends to confer a central position to one century of European imperialism in the long narratives of human race. Therefore, it is a struggle of the former European imperialist countries to maintain their power over the eastern countries after the colonial ages. Because the world has turn into a global community, it is difficult for the western to use their military power to put their supremacy over the eastern as they did in the beginning of eighteenth century. Hence, they tried to figure out another policy how to dominate the eastern without provoking the international community. Indeed, on the one hand, "post-colonial" may refer to the status of a land that is no longer colonized and has regained its political independence e.g., post-colonial India (<http://www.Semioticon.com/virtuals/postcol.htm>). Thus, the term of post-colonialism has a wide meaning; it concern about the identity, politic, culture, and social classes and it may refer to what happens after colonialism, particularly after a state has gained independence from foreign power (Talib, 2002: 17).

As a result, the term of post-colonialism will always correlate to the term of colonialism because it is an implication of what happen to the culture, social life, and way of life of the people in the colonized country after the colonization era. Colonialism itself can further be defined in an uncomplicated manner—that

is, as a political, economic, and social formation involving the conquest and control of foreign territories by various European powers from the mid-eighteenth through the mid-twentieth century (<http://www.filmreference.com/encyclopedia/Academy-Awards-Crime-Films/Colonialism-and-Postcolonialism-DEFINITION-OF-TERMS.html>). They tend to follow the values of western people and think just like them. Additionally, post-colonialism is the practices of social, political, cultural, and economic that arose in the response and resistance to colonialism and imperialism. This term also refers to the historical period following the colonial era, corresponding roughly to the second half of the twentieth century (<http://www.personal.psu.edu/faculty/a/c/ach13/Asia/Glossary.htm/2007>).

Therefore, the post-colonialism is the theory that formulates how the native people in one country adopt the value of the colonial life. It has influence almost all of the culture of the native people where it's recently known as post-colonial culture. Obviously, the native people do not have any choice because in fact, they are the inferior one and they forced to imitate the colonial rule in order to survive and then use their knowledge to demand the independency. Nevertheless, we can say that the term "Post-colonialism" refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence (<http://www.personal.psu.edu/faculty/a/c/ach13/Asia/Glossary.htm>).

2.2. The Post-colonialism Theories

2.2.1. Orientalism

Orientalism was an idea, which was created by western scholars who are interested to study the orient (east) and they were once called the “Orientalist”. The first 'Orientalists' were 19th century scholars who translated the writings of 'the Orient' into English, based on the assumption that a truly effective colonial conquest required knowledge of the conquered peoples (<http://www.english.emory.edu/Bahri/Orientalism.html>). The study was established in order to dig a deeper understanding of the oriental world and found the weak point of the oriental people, so that they could easily conquer the eastern region not only in physical form, but mentally as well. In the eighteenth century, the western scholars competed to make a journey to the oriental country in order to study their civilization. Afterward these scholars who then known as the Orientalist redefined the meaning of the eastern based on their own perception.

In its journey, Orientalism got many critics from the Oriental scholar and most of them are middle-east scholar. The crucial critics came from Edward Said, a Palestinian Christian renowned intellectual who concerned about the post-colonial studies, especially *Orientalism*. In this work, Said focuses his attention on the interplay between the "Occident" and the "Orient." The Occident is his term for the West (England, France, United States and the other European countries), and the Orient is the term for the romantic and misunderstood Middle East and Far East (<http://www.wmich.edu/dialogues/texts/orientalism.htm>).

The phenomenon, which is commonly known as Orientalism, is but one aspect of Western misrepresentations of the east. In recent years, the academic field of what used to be called Orientalism has been renamed "Area Studies" or "Regional Studies" (<http://www.wmich.edu/dialogues/texts/orientalism.htm>). These politically correct terms have taken the place of the word "Orientalism" in academic circles since the last word is now contaminated with a negative imperialist connotation, in a large measure due to the Orientalists themselves. However, even though the works of scholars who chase these fields do not reach the public at large, they do often fall into the hands of students and those who are personally interested in learning more about the east. In <http://www.wmich.edu/dialogues/texts/orientalism.htm> Edward Said defined "*Orientalism*" as anyone who teaches, writes about, or researches the Orient and this applies whether the person is an anthropologist, sociologist, historian, or philologist either in its specific or in its general aspects, is an Orientalist, and what he or she does is Orientalism. Therefore, anyone whether she/he is English, French, Danish, or any other nation, will be considered as an orientalist when she/he observed or researched the oriental world and the study will be considered as Orientalism.

Said works of Orientalism was created to oppose the western negative stereotype toward the eastern and he was the important figure in the world of contemporary Orientalism. In <http://www.english.emory.edu/Bahri/Orientalism.html>, he stated that Orientalism is a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient. Therefore, Orientalism is

the image of the 'Orient' expressed as an entire system of thought and scholarship. The term of the orient signifies a system of representations framed by political forces that brought the Orient into Western learning, Western consciousness, and Western empire (<http://www.english.emory.edu/Bahri/Orientalism.html>).

Said asserts that according to the western, the Orientals had no history or culture independent of their colonial masters. Therefore, Orientalism is more an indicator of the power where the West holds over the Orient, than about the Orient itself. The west has created the image of the Orient and the body of knowledge of the Orientals, then subjecting it to systematic study in order to take control over the orient. Next, by taking control of the scholarship, the West also took political and economic control (<http://www.wmich.edu/dialogues/texts/orientalism.htm>). Said doubted the fundamental assumption that form the foundation of Orientalist thinking. A rejection of Orientalism demands a rejection of biological generalizations, cultural constructions, and racial and religious prejudices. It is a rejection of greed as a primary motivating factor in intellectual pursuit. It is an erasure of the line between 'the West' and 'the Other.'

In <http://www.english.emory.edu/Bahri/Orientalism.html>, Said (1978) also said that:

“What is considered the Orient is a vast region, one that spreads across a myriad of cultures and countries. It includes most of Asia as well as the Middle East. The depiction of this single ‘Orient’, which can be studied as a cohesive whole, is one of the most powerful accomplishments of Orientalist scholars. It essentializes an image of a prototypical Oriental--a biological inferior that is culturally backward, peculiar, and unchanging--to be depicted in dominating and sexual terms.” (2007)

Based on this quotation, he stressed that the scope of the oriental region is largely situated in Middle East and most of the Asian region. Actually, in the

beginning of the eighteenth century, the orientalism was dedicated to study the characteristic of the Islamic region in Middle East in order to defeat the Moslem and then colonized them both physically and psychologically, but then the representation of the orient was enlarge to the whole of Asian region, include India and China. At that time, the western orientalist defined the oriental as a biological inferior, which was culturally backward, peculiar, and unchanging. The western compared the east to their nation, and then conclude that the eastern was never changed, it same like their uncivilized ancestor who believed in magic and irrational. Then, the western tried to conquer and dominated the eastern region.

Furthermore, in <http://www.wmich.edu/dialogues/texts/orientalism.htm> Said argued that Orientalism was a style of thought based upon an ontological and epistemological distinction made between ‘the orient’ and (most of the time) ‘the occident’ The Orient exists for the West, and constructed in relation to the West. It was a mirror image of what is inferior and alien ("Other") to the West. The west thought that the orient is a group of uncivilized people, which dominated by metaphysical things and tended to portray barbarism, so that the western called the eastern as the “Others” who powerless, exotic, and irrational, far from the civilization. Furthermore, the west said that the oriental people are backward and unaware of their own history and culture and to fill this void, the West has created a culture, history, and future promise for them (<http://www.wmich.edu/dialogues/texts/orientalism.htm>). Said was definitely resisted this kind of thought, the west had intentionally created those stereotyped in order to destroy the oriental confidence to fought against them. Therefore, Said rejects all the western thinking

about the orient. However, the rejection of Orientalist thinking does not entail a refutation of the differences between 'the West' and 'the Orient,' but rather an evaluation of such differences in a more critical and objective manner. In <http://en.wikipedia.org/wiki/Orientalism> Edward Said stated that Orientalism was 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. As a cultural apparatus Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge.

In other word Said stated that Orientalism is a political doctrine which created by the west in order to redefine the east based on their own thinking to dominate and colonize the eastern country. The west has studied the orient to discover it weakness, so that they can put a power over the orient and then reconstruct the meaning of it from the region which contained of highest classic civilization into the region that portray barbarism and backward.

Based on the theories above, the term of orientalism is a kind of thinking wherein, the western put a derogative label to the eastern. The discourse and visual imagery of Orientalism laced with notions of power and superiority. It formulated initially to facilitate a colonizing mission on the part of the West and perpetuated through a wide variety of discourses and policies. The west describes the orient as a place with irrational people who still believed in magic and indiscipline. The west has made a partial description of the orient by saying that the oriental were rude, feel affection for violence, and uneducated. Additionally, Said argued that the West has created a dichotomy, between the reality of the East

and the romantic notion of the "Orient. The Middle East and Asia are viewed with prejudice and racism (<http://www.wmich.edu/dialogues/texts/orientalism.htm>). By doing this, the western attempt to situate themselves as the holders of high-civilization and allege that their race are greater than others.

In <http://www.english.emory.edu/Bahri/Orientalism.html>, Edward Said has divided Orientalism into two major terms, *latent orientalism* and *manifest orientalism*. Latent Orientalism is the unconscious, invulnerable conviction about what the Orient is. Its basic content is static and agreed. The Orient is seen as separate, eccentric, backward, silently different, sensual, and passive. It has a tendency towards dictatorship and away from progress. It displays feminine penetrability and supine malleability. Its progress and value are judged in terms of the West and in comparison to west as well, therefore it is always the other, the conquerable, and the inferior. While Manifest Orientalism is what is spoken and acted upon east. It includes information and changes in knowledge about the Orient as well as policy decisions founded in Orientalist thinking. It is the expression in words and actions of *Latent Orientalism*.

In <http://www.eng.fju.edu.tw/LiteraryCriticism/postcolonism/Orientalism.htm>, Amy Yeh stated that based on Edward Said's book of Orientalism, the west had manipulated the power which produced the binary opposition; west versus east. The binary oppositions are as follows:

WEST	EAST
Powerful	Powerless
Rational	Irrational

Modern	Backward
Virtuous	Depraved
Mature	Childlike
Normal	Different

1. Powerless

In his book, *Orientalism*, Said (1978:32) quoted some speech from Arthur James Balfour, especially about the west perception towards the east. Balfour as quoted by Said said :

"I take up no attitude of superiority. But I ask anyone ... who has even the most superficial knowledge of history, if they will look in the face the facts with which a British statesman has to deal when he is put in a position of supremacy over great races like the inhabitants of Egypt and countries in the East. We know the civilization of Egypt better than we know the civilization of any other country. We know it further back; we know it more intimately; we know more about it. "

Based on the quotation above Said stated that Balfour's word contained of two major themes, knowledge and power. Knowledge could bring a great power to the British people, and within the knowledge the British Empire is able to dominate the former great country like Egypt. Balfour stated that the western knowledge about east was much better than the eastern themselves. As Said (1978:32) stated that knowledge to Balfour mean surveying a civilization from its origin to its prime to its decline-and of course, it mean being able to do that. Therefore, what was Balfour mean here not the military or economic power but the power of knowledge, something that the eastern never had. By earning the power of knowledge the west tried to find the weakness of the east and further reconstructed the meaning of the east from

something that ever had a great civilization into the region which full of uneducated people who couldn't manage their own country. Nevertheless, because of the lack of knowledge the eastern become powerless and easy to be conquered by the western country.

2. Irrational

By describing this prejudice, Said also takes some statements from the British Official in the British colony, Lord Cromer. Cromer as cited by Said (1978:36) stated that logic was something the existence of which the oriental was disposed altogether to ignore. Here Cromer as a western said that the eastern were allergic of logical meaning, which mean they prefer to live in irrational world and ruled by an absolute regime of their local government without having any will to fight for their freedom. Furthermore, Cromer as cited by Said (1978:38) stated that accuracy was abhorrent to the oriental mind. Want of accuracy, which easily degenerates into untruthfulness, was in fact the main characteristic of the oriental mind. Cromer as cited by Said (1978:38) then alleged that the mind of the Oriental, like their picturesque streets, was eminently wanting in symmetry. Their reasoning was of the most careless description. For instance, the Egyptian will get into serious confusion when their statement of fact was tested, their explanation would be very long and hazy. On the other hand, Cromer as cited by Said (1978:38) said that the European was a close rationalist; their statements of fact were devoid of any ambiguity. The European were a natural logician, albeit they might not have

studied logic; they were by nature skeptical and requires proof before they could accept the truth of any proposition; their trained intelligence works like a piece of mechanism.

3. Backward

The west also proclaims that the east was unlike them. The western had considered the east as a backward nation with no value. According to Cromer as cited by Said (1978:38), although the ancient Arabian obtained a higher degree of the science of dialectics, but their descendents were singularly deficient in the logical faculty. Which means that the Arabian as the eastern are backward and uncivilized because they even unable to think reasonably. Furthermore, Cromer as cited by Said (1978:38) argued that the Arabian were often incapable of drawing the most obvious conclusions from any simple premises of which they may admit the truth. In addition, Edward said (1978:35) argued that in the case of Orientalism, Egypt was not just about the colony; it was the vindication of western imperialism; it was, until its annexation by England, an almost academic example of Orientals backwardness; it was to become the triumph of English knowledge and power. Therefore, the western had chosen Egypt as the representation and model of the eastern nation, which caged in the circle of ignorance.

4. Depraved

According to Said (1978:38), the western considered the Orientals or Arabs as a naive people whom easy to fool that devoid of energy and initiative, much given to immoderate obsequiousness, intrigue, cunning, and heartless to animal. Furthermore, the west according to Said (1978:38), stated that the Orientals were inveterate liars, they were lazy and suspicious, and in everything, opposed to the clarity, directness and nobility of the Anglo-Saxon races (or the west).

5. Childlike

In the case of childlike, Said quoted some statements about the eastern from Cromer. Cromer as quoted by Said (1978:37) stated that the eastern who were all nationally speaking, more or less *in statu pupillari*, which meant still grown up or in other words, *childless*. Cromer as cited by Said (1978:37) then said that the subject race (The Egyptian and any other Orientals) did not know what was good for them.

6. Different

Edward Said (1978) has quoted many statements from the writer of the west such as Balfour, Cromer, and Kissinger who considered the orientals as "other" which different from the west. The western was portrayed as rational, peaceful, liberal, logical, and capable of holding values without natural suspicion, whereas the oriental didn't own those things (Said, 1978:40). As

Said (1978:43) said that orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the west, us) and the strange (the Orient, the east, them). Furthermore, Said (1978:44) stated that the western proclaimed that the orientals lived in their own world, and "we" (the western) lived in our. From this statement we know that the western has considered the eastern as a different nation who lived in their own world (irrational, backward, immature and depraved), and very much dissimilar from the western world.

2.2.2. Mimicry

Mimicry is the post-colonial theory, which introduced by Indian author Homi Bhabha. This theory is contrary to Said's Orientalism, mimicry is the trial of the native to be similar with the colonial people. If Orientalism tried to reject the western perception about the east, mimicry was the opposite, in mimicry the eastern people accepted the western perception toward the east. Furthermore, the eastern adopt the western style and combine it to their own, which called hybridity. A hybrid is something that is mixed, and hybridity is simply mixture. Hybridity refers in its most basic sense to mixture (<http://www.english.emory.edu/Bahri/1WEBPAGE.HTML>). The term is originated from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century.

As cited by Homi Bhabha in <http://prelecture.stanford.edu/lectures/bhabha.location1.html>, Jacques Lacan stated that mimicry revealed something as far as it was distinct from what might be called itself that is behind. The mimic

men laid their genuine appearance deep inside, hidden by another form. It just likes someone who wore a mask in order to hide his/her personality. Lacan also stated that the effect of mimicry is camouflage. It is not a question of harmonizing with the background, but against a dappled background, of becoming mottled - exactly like the technique of camouflage practiced in human warfare. Therefore, mimicry is a trial to be a Whiteman culturally, the mimic man usually learns from the western people who colonized their country. They imitate the culture and the way of life of the western people in order to gain an acknowledgment from them. Then, this native declare themselves as high educated, civilize and similar with the western people. Furthermore, Homi Bhabha in **Error! Hyperlink reference not valid.**, said that, the figure of mimicry is locatable within what Anderson describes as 'the inner compatibility of empire and nation'. It makes a problem out of the Signs of racial and cultural priority, so that the 'national' is no longer naturalizable (<http://prelectur.stanford.edu/lecturers/bhabha/location1.html>).

In <http://prelectur.stanford.edu/lecturers/bhabha/location1.html>, Homi Bhabha also stated that the colonial mimicry is a desire for a reformed, recognizable other as a subject of a difference that is almost the same but not quiet. Mimicry is the sign of the double articulation; a complex strategy of reform, regulation and disciplines, which appropriate the other as it visualizes power. The power here is the influences of the colonial people who conquered and then educated the local people in order to form a new culture which suitable with the colonial determination. Mimicry is also the sign of inappropriate, however the difference or recalcitrance, which coheres the dominant strategic function of

colonial power, intensifies surveillance, and poses an immanent threat to both “normalized” knowledge and disciplinary power (<http://prelectur.stanford.edu/lecturers/bhabha/location1.html>). At the end, mimicry is an effort or a way how the native in colonize country try to imitate their colonizer, and according to V.S. Naipul, the people who applied mimicry are called "mimic-men". V.S. Naipul as cited from Macaulay in <http://www.english.emory.edu/Bahri/1WEBPAGE/html> stated that the "mimic-men" are a class of persons Indian in blood and color but English in taste, in opinions, in morals and in intellect.

2. 3. The Movie

2.3.1. The Definition of the Movie

As the writer mentions in the first chapter, movie is one of the media, which is not only capable of entertaining people but also promptly able to give much significant information. Movie has many definitions, in [wordnet.princeton.edu/perl/webwn](#), the movie is defined as a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement; "they went to a movie every Saturday night"; the film was shot on location. While in www.imagematics.com/Glossary.htm, it is said that the movie is the output that contains the animation and any sound you may have added. Therefore, movie is a kind of media, which contained many motion pictures that dedicated not only to entertain people but also to give some information. The movie itself has developed year by year. Ninety years ago, people might only enjoyed the cartoon and silent movie without colored motion picture, but now

people can the spectacular visual effect that cannot be imagine in the past. There are many kinds of movie and each of them was made for a different purpose, such as to give a critic to a government in one country, or to give valuable information to people.

2.3.2. Types of Movie

Before discussing the movie genre, the writer will mention several types of movies. In www.filmsite.org, there are various general movies or major types, classifications, or categories of film (movie), such as:

Contrasting Types of Films	
Non-fiction (documentary)	Fiction
Feature films	Shorts (or short subjects), anthology films (films with two or more discrete stories), or serials
Silent	Talkies
'A' (or first-run) pictures	'B' pictures (and lower)
Regular	3-D
Black and white	Color
Widescreen	'Pan and Scan' formats
Animated films	Live-action films
Domestic films	Foreign-language films (sub-titled or dubbed)
Original version	Prequels, sequels, re-releases and remakes
Mainstream (big-budget Hollywood) studio films, sometimes blockbusters	Independent (aka indie) (or amateur), <i>avant-garde</i> or experimental-underground films (usually low-budget), or art-house films

Rated films - regarding the degree of violence, profanity, or sexual situations within the film	Unrated films
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2.3.3. The Movie Genre

Movie genres are variety of forms or identifiable types, categories, classifications or groups of films that are recurring and have similar, familiar or instantly recognizable patterns, syntax, filmic techniques or conventions. Its include one or more of the following: settings (and props), content and subject matter, themes, mood, period, plot, central narrative events, motifs, styles, structures, situations, recurring icons (e.g., six-guns and ten-gallon hats in Westerns), stock characters (or characterizations), and stars. Many films straddle several film genres. In <http://www.filmsite.org/genres.html>, the movie genre was divided as follow:

1. Main movie genre

These are some of the most common and identifiable film genre categories:

a. Action

Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.). It also contains the non-stop motion, spectacular rhythm and pacing, and adventurous. It often told about two-dimensional 'good-guy' heroes (or recently,

heroines) battling 'bad guys' - all designed for pure audience escapism. The James Bond 'fantasy' spy/espionage series, martial arts films, and so-called 'blaxploitation' films are kinds of action movies.

b. Adventure

Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, and historical spectacles (similar to the epics film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.

c. Comedy

Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including *slapstick*, *screwball*, *spoofs* and *parodies*, *romantic comedies*, *black comedy* (dark satirical comedy), and more.

d. Crimes and Gangster

Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bank robbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are

often categorized as film noir or detective-mystery films - because of underlying similarities between these cinematic forms. This category includes a description of various 'serial killer' films.

e. Drama

Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special effects; comedy, or action, Dramatic films are probably the largest film genre, with many subsets.

f. Epics/ historical

Epics include costume dramas, historical dramas, war films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate adventure films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a biopic film. Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.

g. Horror

Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent classic film, to today's CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when aliens threaten earth. The fantasy and supernatural film genres are not usually synonymous with the horror genre.

h. Musical/Dance

Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.

i. Science fiction

Sci-fi films are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an

offshoot of fantasy films, or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.

j. War or Anti-war

War films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.

k. Western

Westerns are the major defining genre of the American film industry - a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

2. Non-genre film category

There are also many non-genre film categories that crossover many traditional genre film types, such as:

- a. Animated
- b. Children/Kids/family
- c. Classic
- d. Cult (alternative, such as religious group, sect, faction and etc)
- e. Documentary
- f. Serial movies
- g. Silent movies

3. Movie sub genre

These are identifiable sub-classes within the larger film genre, with their own distinctive subject matter, style, formulas, and iconography.

Some of them are major sub-genres, like:

- a. Biographical movies
- b. Girl movies
- c. Detective/mystery
- d. Disaster movies
- e. Fantasy
- f. Romance
- g. sport
- h. supernatural

2.4. The Scene of the movie

Scene is part of the movie which describe something without dialogue.

Scene is the structure on which a spectacle or play is exhibited; the part of a theater in which the acting is done, with its adjuncts and decorations; the stage (<http://www.brainyquote.com/words/sc/scene216088.html>). It is a compilation of decorations and fittings of a stage, representing the place in which the action is supposed to go on; one of the slides, or other devices, used to give an appearance of reality to the action of a play; as, to paint scenes; to shift the scenes; to go behind the scenes. Therefore, scene is the place, time, circumstance, etc., in which anything occurs, or wherein the action of a story, play, or the like, is laid; surroundings amid which anything is set before the imagination, a place of occurrence, exhibition, or action. In addition, it is a collection of objects presented to the view at once; a series of actions and events exhibited in their connection; a vision, show, exhibition, and a view (<http://www.brainyquote.com/words/sc/scene216088.html>).

2.5. Dialogue

Beside the scene, the most important element in the movie is dialogue.

Dialogue is the interaction between people with different viewpoints, intent on learning from one another. Dialogue cannot occur when some people believe they have "the word" and that others do not (<http://www.qm2.org/mbriefs/10.html>). A dialogue (sometimes-spelled dialog) is a mutual conversation between two or more persons (<http://en.wikipedia.org/wiki/Dialogue>). Therefore, dialogue is a

kind of language instrument between two or more entities that used to interact to each other. This instrument also used in the movie to develop the conflict among the characters and convey some good message to the audience. The writer of the script movie commonly put some crucial message to a simple dialogue, which could easily interpreted by the audiences.

2.6. The Character of the movie

The movie is incomplete without a character, because the viewers usually catch the message of the movie through its character. A character is an imaginary person represented in a work of fiction (play or film or story). Character is also means a person who takes part in the action of a story, novel, or a play. Sometimes characters can be animals or imaginary creatures, such as beings from another planet (**Error! Hyperlink reference not valid.**).

2.7. The Characters of Bride and Prejudice

1. Lalita Bakshi

Lalita is the core character of this family saga as it unfolds in the movie. She is the second of Mr. and Mrs. Bakshi's four daughters, and is an intelligent, bold, attractive 20-year-old when the story begins. In addition to being her father's favorite, Lalita is characterized as a sensible, yet stubborn, young woman. She is also witty, as Mr. Kholi pointed out in his proposal to her. Lalita initially holds William Darcy in contempt, misled by his cold outward behavior. Her prejudice rise after he "wounds pride" with his personal insult at the dance wedding party,

and as she believes what Mr. Wickham says about him. However, after the proposal fiasco, she finds that Will Darcy improves on acquaintance, more so than she would expect. Lalita is very like Darcy as they both are contrasted with their friends and close ones (Jaya and Mr. Balraj respectively). Darcy helps save Lakhi from a horrific fate Lalita, for the first time, feels gratitude towards him and this provides the basis for her affection towards him. In the end love happens to both of them.

2. William Dracy

William Darcy is the central male character of the movie. He is a New York young hotel man. He visits India because his old friend from London Balraj is the best man at wedding. He is intelligent, wealthy, handsome and reserved 28-year-old man, who often appears haughty or proud to strangers but possesses an honest and kind nature underneath. Initially, he considers Lalita his social inferior, unworthy of his attention, but he finds that, despite his inclinations, he cannot deny his feelings for Lalita.

3. Mr. Chaman Bakshi

Mr. Bakshi is the father of Lalita Bakshi and head of the Bakshi family. His first name is Chaman. An Indian farmer with an estate in Amritsar, he is married to Mrs. Bakshi and has four daughters. Mr. Bakshi is a good-hearted but withdrawn man, and he has a biting sarcastic humor and can only derive amusement from his "nervous" wife and two "silly" daughters – Maya and Lakhi.

He is closest to his daughter Lalita but is also attached to his eldest daughter, Jaya, both having won this approval by possessing a greater amount of sense than their two sisters possess.

4. Mrs. Manoraman Bakshi

Mrs. Bakshi is the querulous, excitable and ill-bred wife of Mr. Bakshi and mother of Lalita and her sisters. Her first name is Manorama. She is particularly indulgent towards Lakhi. Her main concern in life is seeing her daughters married well to wealthy men from abroad, so that they will be able to go abroad. However, her foolish nature and frequent social attitude often impede her efforts towards this end. Her single-minded pursuit of future husbands for her daughters can also blind her in several ways to their welfare and best interest in the present. Mrs. Bakshi can be very two-faced in her opinion of people.

5. Jaya Bakshi

Jaya Bakshi is the eldest Bakshi sister. She is twenty-two years old at the beginning of the movie and is generally considered to be the most beautiful of her sisters. The depth of her feelings is difficult to discern by those who do not know her well, due to her reserved manner and pleasantness to all. Seeing only the good, she is incapable of suspecting the worst of people. She falls in love with Balraj, and is devastated when he abruptly breaks off their developing relationship without explanation. Eventually however, the misunderstanding on his part is cleared up and she accepts his hand in marriage.

6. Lakhi Bakshi

Lakhi Bakshi is the youngest of the Bakshi's sisters. Fifteen years old when the narrative begins, Lakhi is extremely flirtatious, naive, headstrong and reckless. She is described as the favorite of her mother, who indulges her and encourages her idleness and folly. Lakhi and Maya, who despite being the older of the two is dominated by Lakhi, are wrapped up in frivolous pursuits, especially chasing after the man in the engagement party at Amritsar. Her father often calls Lakhi 'silly'. She is seduced by Johnny Wickham and runs away with him without much thought for the consequences to her family, William Darcy then save her from Wickham.

7. Balraj

Balraj is a 22-year old barrister from London and the closest friend of William Darcy, despite the differences in their personalities. He is an outgoing, extremely good-natured, and wealthy young man who leases property near the Bakshis' estate at the beginning of the movie. Unlike many of those in his circle, he is approachable and mingles easily in company the others consider beneath them. He is attracted to Jaya Bakshi, who reciprocates his feelings but is too shy and reserved to express them fully.

8. Mr. Kholi

Mr. Kholi is the 25-year-old relative of Mr. Bakshi. An accountant in California, he is the closest male relation to the Bakshi family. Mr. Kholi is a

pompous, narrow-minded sycophant who is excessively devoted and flattering to his Boss, Catherine Darcy. Advised by Catherine to find a wife, he initially eyes Jaya, only to instantly transfer his affections to Lalita upon learning of Jaya's impending match with Mr. Balraj. After being rejected by his second choice, he proposes to Chandra Lamba, Lalita's best friend, the following day, who accepts him.

9. Maya Bakshi

Maya Bakshi is the most serious of all the Bakshi's girls, almost to the point of pompousness, partly because she is the least attractive sister. She enjoys performing for people on the Indian traditional snake dance, but otherwise she is not very interested in local society, seeing balls as a duty rather than a pleasure. Much of her time is spent in studying, but she tends to sermonize about many subjects in a fashion not unlike Mr. Kholi. She is rather dull and around the age of 18 in the movie.

10. Chandra Lamba

Chandra Lamba is the best friend of Lalita. She is 27 years old and when Mr. Kholi, having been rejected by Lalita, proposes to her, she instantly accepts him, as this is probably her final opportunity to get married.

11. Catherine Darcy

Catherine Darcy is William Darcy's mother and Mr.Kholi's' boss. Despite her self-conscious sophistication, she is inconsistent and arrogant. She tried to arrange her son's marriage with a young wealthy woman.

12. Kiran

Kiran is Balraj sister. She is conniving and two-faced, arrogant and proud to become a United Kingdom citizen. She does not like the Bakshi family. She wants her brother to have nothing to do with them.

2.8. About the Movie of Bride and Prejudice

The British sensibilities of Jane Austen are introduced to the exotic flavors of the Bollywood musical in this romantic comedy with songs from the director of Bend It like Beckham, Gurinder Chadha. The story of the movie of Bride and Prejudice loosely follows the contours of the Jane Austen novel, though deviating in a variety of ways. Mr. (Anupam Kher) and Mrs. Bakshi (Nadira Babbar) were four times blessed with daughters. The elder two, Lalita (Aishwarya Rai) and Jaya (Namrata Shirodkar), have reached marrying age. Chaman Bakshi lives in Amritsar, India, with his wife, Manorama, and four daughters Jaya, Lalita, Lakhi, and Maya. Manorama would like to get her daughters married to rich families so that they can live comfortably. She is bitter because Chaman refuses to immigrate to New Jersey, United State of America, when her brother wanted to sponsor them.

Lalita is the lovely and eligible daughter of her socially ambitious mother and father. Mother and father want to be sure that Lalita, the most beautiful of their four daughters, settles down with a man worthy of her, but she has proven resistant to matchmaking, announcing that she will choose her own husband, and will choose him for love. Mrs. Bakshi is intent on finding good-wealthy husbands for her four daughters by taking every opportunity to place them in the path of eligible young men. Since both young women are beautiful, nature should take care of the rest. Mrs. Bakshi is an unabashed gold-digger, however, and nothing less than a wealthy young man will do. The two younger daughters include the less beauty-endowed Maya (Meghna Kothari) and the dangerously precocious Lakhi (Peeya Rai Chowdhary), who is perhaps even more determined to have a husband than are her older sisters.

Opportunity comes knocking in the form of the wedding of a family friend. The Bakshis are friends of the bride's family. The groom's best man is a successful and single young Indian-born Londoner, Balraj Bingley (Naveen Andrews). Balraj has a genuine appreciation for his native culture, but he arrives accompanied by his arrogant sister, Kiran Bingley (Indira Varma), and a wealthy and out-of-sorts Caucasian American hotel magnate, William Darcy (Martin Henderson). Balraj has come back to his hometown with the express hope of finding an appropriate native girl for a wife but Kiran and Darcy have arrived with the express intent of getting back to "civilization" as quickly as possible.

Balraj's eyes fall almost immediately on the lovely Jaya Bakshi and soon the pair are discovering that their chemistry is matched by an easy rapport.

Darcy's eyes come to rest less easily on the figure of the lively and independent-minded Lalita. Their chemistry is the combustible variety. Lalita is suspended by Darcy's supercilious dismissal of the Indian traditions and what he calls the general backwardness of this rural Indian city – Amritsar. The proud Lalita is anything but shy in confronting Darcy's prejudices. Astute movie viewers will now realize that the entire point of the remainder of the story will be the manner in which Lalita and Darcy will overcome the antipathy of their viewpoints so that their chemical attraction to one another can have its way. Along the way, various subplots will arise as further obstacles and/or inducements.

The smooth talking but slimy Johnny Wickham (Daniel Gillies), who has previously conflicted with Darcy, while trying to seduce Darcy's beloved sister, Georgie (Alexis Bledel), temporarily enthralls Lalita. They met in the beach and as a matter of time, Lalita get close relationship to Johnny and invites him to their house. Later, Mrs. Bakshi lines up an unwanted suitor for Lalita in the form of distance cousin Mr. Kholi (Nitin Chandra Ganatra), an oily, cackling, eccentric Beverly Hills goofball, who ultimately proves just the ticket for Lalita best friend, Chandra Lamba (Sonali Kulkarni). Then, there is the formidable Catherine Darcy (Marsha Mason), William's mother, who is determined that he should marry (or should one say merge with) Anne (Georgina Chapman), who will someday inherit a rival hotel chain. Both Kiran Bingley and Darcy do their level best to discourage Balraj Bingley from linking up with Jaya, though she is clearly the woman of his desires, and that interference naturally does not sit well with Jaya's loving sister, Lalita. The various obstacles are gradually overcome, culminating in a double

wedding of elephantine proportions (<http://www.epinions.com/content/211650645636>).

2. 9. Conceptual Framework

Along with the history of human race, the post-colonialism has situated itself as one of the most important thinking in literary critics. It is made to define something after the end of the age of colonialism. The former colonial countries raised this kind of thinking in order to colonize the eastern people intellectually. The eastern country may physically free from colonization but not their mind. Their mindset has been changed into western style and most of them do not realize it. Actually, there are two major theories in post-colonialism. First, is the orientalism, it is created by the western to study more about the oriental worlds in the beginning of the eighteenth century. They attempted to learn the Orientals deeply in order to find their weakness and then produced the negative stereotype to the eastern. It is a kind of thought, which represented the arrogance of the western in seeing the eastern country. By studying this discourse, the western in beginning of the eighteenth century had defined the eastern as the group of barbarian people who loved in violence and metaphysical things. The second theory is Mimicry, unlike the orientalism; mimicry is an effort of the people in the former colonized country to imitate the western in thinking, appearances, and the way of life. These people think that there are much better from the other native because they believe that they are modernize, intelligence, and more or less almost alike to the western though not quite.

