

THE STEREOTYPICAL IMAGES OF INDIAN SOCIETY AS PORTRAYED IN *THE BEST EXOTIC MARIGOLD HOTEL* MOVIE

Anisatun Khasanah, Surya Sili, Nasrullah

English Literature Department, Faculty of Cultural Sciences

Mulawarman University

e-mail: anisatunkhasanah96@gmail.com

ABSTRACT

Literary works and movie sometimes depict about stereotypes of certain race and ethnic. Author and director embed similar negative features to them; hence it becomes a justification that those races and ethnic truly have such negative features. It is like European people who often represent the Orient (Asian people) by negative features in their works. This study is purposed to examine the stereotypical images of Indian society and how they are represented in *The Best Exotic Marigold Hotel* movie by using Orientalism and Bal's focalization theories. The researcher used qualitative-descriptive method in reference to Mikos' movies analysis method. The result shows that there are 5 stereotypical images of Indian society in *The Best Exotic Marigold Hotel* movie. Those stereotypical images are barbaric, inauthentic, irrational, backward, and weak. All the stereotypical images are represented through British characters (character-bound focalization or internal focalization) which put Indian society as object of focalization.

Keywords: stereotypical images, Indian society, orientalism, focalization

ABSTRAK

*Karya-karya sastra dan film terkadang menggambarkan stereotip dari ras dan etnis tertentu. Penulis dan sutradara memberikan ciri-ciri negatif yang sama kepada mereka, sehingga hal itu menjadi sebuah pembenaran bahwa ras dan etnis tersebut benar-benar memiliki ciri-ciri negatif. Seperti halnya orang Eropa yang sering merepresentasikan orang-orang Timur (Orang Asia) menggunakan ciri-ciri negatif di karya-karya mereka. Penelitian ini bertujuan untuk menganalisis gambaran stereotip dari masyarakat India dan bagaimana gambaran stereotip tersebut direpresentasikan di film *The Best Exotic Marigold Hotel* menggunakan teori Orientalism dan Fokalisasi Bal. Metode yang digunakan adalah kualitatif-deskriptif dengan referensi metode analisis film Mikos. Hasil penelitian menunjukkan ada 5 gambaran stereotip masyarakat India di film *The Best Exotic Marigold Hotel*. Gambaran stereotip tersebut adalah bar-bar, tidak dapat dipercaya, tidak rasional, terbelakang, dan lemah. Semua gambaran stereotip tersebut direpresentasikan melalui karakter-karakter orang Inggris (fokalisasi karakter atau fokalisasi internal) yang menempatkan masyarakat India sebagai objek fokalisasi.*

Kata kunci: gambaran stereotip, masyarakat India, orientalism, fokalisasi

A. INTRODUCTION

Literature is a representation of reality. In literature, the reality will be created into story. In other word, literature is true. According to Griffith, “Even though works of literature are “fictional,” they have capability for being “true” (23). It means that although a story seems portraying imaginative setting and character, but it has capability for being true as part of the reality of human life. Stereotype is part of a reality that still happens in society. This reality is adapted into works of literature. Sometimes a story shows about a character from certain race and ethnic. He or she is depicted as bad-tempered, dumb, and uncivilized. From the depiction, the character will be judged as a representation of those groups, and people will consider the depiction as a fact that people from those groups are quietly bad-tempered, dumb, and uncivilized. This is what people call as stereotype.

Stereotypes denote a fixed set generalization and classification when the distant, or unfamiliar is caricatured (Nilsen 19). Stereotypes can spread and be “taken for granted”. It can create subordination and intensify dominating group’s position. During world war era, stereotypes became a device of colonizer in colonizing shadow land. By spreading stereotypes, they put themselves higher than the colonized. It means that stereotype is a device to strengthen their power since colonized is considered as object or thing (Nilsen 40). It can be seen on European colonization over the world. One of them is British colonization in India which successfully conquered this country for hundreds of years (Riddick 121). After colonization era had ended whether in India and other territories, European people were still eager to show their distinctive power through representing the Orient (Asian) in their works.

The researcher beholds that there is Orientalist practice in which Indian society is represented with stereotypical images in a movie entitled *The Best Exotic Marigold Hotel*. This movie was based on Deborah Moggach’s novel entitled *These Foolish Things* which was published in 2005. *The Best Exotic Marigold Hotel* movie was released in 2011 and directed by John Madden. This movie tells about seven elderly British who travel to an exotic hotel in Jaipur, India. The hotel is run by a young Indian man named Sonny. After arriving at the exotic hotel, they face that the hotel is not as appealing as the advertisement. Even though they are disappointed, they have to stay and enjoy the exotic hotel. During their stay, they have to adapt with Indian culture which seems in contrast with their own British culture.

Therefore, in this study, the researcher analyzes the stereotypical images of Indian society and how they are represented in *The Best Exotic Marigold Hotel* movie by using Said’s orientalism and Bal’s focalization theories. Based on the background above, the objectives of the study are to identify the stereotypical images of Indian society and to inquire how the stereotypical images of Indian society are represented in *The Best Exotic Marigold Hotel* movie.

B. RELATED LITERATURE

In this passage, the researcher presents some theories that are used to conduct this research in the following sections:

1. Literature and Film

Literature and film are interconnected each other. According to Casetti, both literature and film have been regarded as “modes of expression” which means place for authors for expressing themselves. But rather than as modes of expression, Casetti gives more attention to literature and movie as the “sites of production and the circulation of discourses”. At this point, literature and film 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).

2. 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 storyworld 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).

3. 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 European constructs an identity for the Orient and creates 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 based on their view of "the other" world (206).

a. Representation

Representation denotes a politically fraught practice where the marginalized is re-imagined 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).

b. 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).

4. 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 colors 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. From thus focalization, reader or viewer is presented with certain of focalizer interpretation that is far from neutral or innocent (Bal 135-137). Ball distinguish 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).

C. METHOD

In this passage, the researcher presents the method of the research which has been conducted in the following sections:

1. 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 stereotypical images of Indian society and how they are represented in *The Best Exotic Marigold Hotel* movie.

2. Data and Source of Data

This research uses *The Best Exotic Marigold Hotel* movie as the main source of data. The analysis is through narration, dialogue, and action that indicate stereotypical images of Indian society and how they are represented throughout the movie. The researcher also uses secondary data which consists of previous studies, journals, articles, and theories by experts.

3. Data Collection

Mikos argues that there are 6 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 Best Exotic Marigold Hotel* movie, then read references about Orientalism and Focalization theory. After that, the researcher searched history of British-India and developed concrete cognitive purpose about Indian's stereotypical images. Next, the researcher developed two concrete questions about Indian's stereotypical images and how they are represented. The last, the researcher collected some data based on research questions and theories and wrote it into notes.

4. 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.

5. Data Analysis

After doing preparatory work, there are 3 steps of data analysis (Mikos 420-421). The first is the researcher analyzed data of stereotypical images by seeing British' responses about Indian people, British' reaction during interaction with Indian characters and how Indian characters were showed in thus 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. The last step of evaluation I and evaluation II, the researcher did assessment to ensure analyzed data and interpreted data related each other and correctly answer the research questions.

D. RESULTS AND DISCUSSION

In this passage, the researcher presents the analysis which is through the British characters' responses when they interact with Indian characters. The British characters are Evelyn, Graham, Douglas, Jean, Muriel, Norman, and Madge.

1. Barbaric

The first stereotypical image of Indian society that is analyzed is barbaric. It is shown through Muriel's conversation with an ambulance driver. Muriel is one of British characters who ventures to India because she suffers hip pain and need immediate surgery. After having a meeting with her doctor in a hospital, she goes back to her flat. There is an ambulance driver who helps taking Muriel to flat. She suddenly talks about typical images of Indians. Indians for Muriel is barbaric people who tend to hazard tourists with brutality.

Muriel : You know who will be there...Indians. Load of them. Brown faces and black hearts. Reeking of curry. And you never see one of their own, do you? I mean, they always...they move in packs. Makes it easier to rob you blind, cut your throat.

The Guy : You know what? You can take it from here.

In this scene, Muriel generalizes Indians into one typical feature, barbaric. It happens because Indians is distant and unfamiliar for her. It is similar to what Nilsen says about stereotype which is created based on a fixed set generalization and classification when the distant, or unfamiliar is caricatured (19). According Cambridge Dictionary, caricature means "(the art of making) a drawing or written or spoken description of someone that usually makes them look silly by making part of their appearance or character more noticeable than it really is". She caricatures Indian by describing their appearance "brown face", following by descriptions "black heart", "they move in packs", and "makes it easier to rob you, cut your throat". All the descriptions show that Indians are stereotyped by ridiculous ways which make their appearance or character appear more noticeable as barbaric people who can hazard tourist with their brutality. This stereotype also proves binary opposition wherein Muriel as westerners obviously mentioning negative features of Indians. Hence, it also means such negative features are contrast comparing to British people.

The Indian's stereotype as barbaric people is represented through Muriel's focalization. Muriel (focalizer) perceives about Indians (focalized object) when she sees them based on her thought about Indians. Muriel gives the information about Indians' physical features and tendency of barbaric behavior, so it will harm tourists who come there. Indians

constitutes imperceptible object because Muriel sees them through her thought about what Indian should look like. Muriel shapes Indians image by mentioning three physical features like “brown faces”, “black heart”, and “reeking of curry”. The physical features support the barbaric action, so as if it appears frightening.

The other scene which portrays the stereotypical image of Indians as barbaric people is when the seven travellers have just arrived at the Marigold Hotel. After arriving at the hotel, they want to look around their own rooms. Muriel tries to ride wheelchair to her room, but during her way, she is startled seeing an Indian in front of her. He is a physiotherapist that will help Muriel during her stay at Marigold Hotel. The physiotherapist smiles and greets her, but she feels afraid. Muriel turns back and warns to another traveller named Graham about Indian that seems frightening for her.

Muriel : There’s an Indian in there!

In this scene, Muriel feels unsafe when meeting her physiotherapist. It is shown by her warning “There’s an Indian in there” supported by her action, turning around for avoiding him. Even though the Physiotherapist greets her properly, but she considers it as something that threatens her. For her, Indians are something that can harm tourist. Hence, Muriel must avoid him. Muriel sees him not as individual. She believes that the physiotherapist has similar behavior like another Indian which seems barbaric for her. This scene relates to what Andersen said about stereotype which is a false generalization based on presumed characteristics of particular groups and the perceived members (84). Moreover, Nilsen also says that stereotype which based on generalization will prevent seeing people for who they really are (81). The physiotherapist is not seen as an individual who wants to help and taking care Muriel, but he is seen as part of group named Indian that surely has barbaric behavior.

The stereotypical image of Indian’s barbarity is represented through Muriel’s focalization. Muriel as focalizer perceives that the man is something dangerous and has to be avoided. In this scene, the Indian man is imperceptible object. Imperceptible object occurs when Muriel sees his image through what she feels about Indian. Muriel as focalizer sees the barbarity of the Indian man through her feeling. She has frightened feeling to that Indian man, because she just feels all Indians are same, having similar feature. Muriel expresses her fear by turning around and warning to another British traveller, Graham.

2. Inauthentic

The second stereotypical image of Indian society is inauthentic. It is portrayed at a scene when the Physiotherapist tells about a procedure of operation to Muriel. After arriving in India for several days, Muriel needs to do hip operation. The Physiotherapist clearly explains about the procedure that has to be done. After hearing his explanation, she feels doubtful and worried. Suddenly Muriel asks about a marker pen to him. At the first, the physiotherapist is bewildered about Muriel’s question because she asks out of the topic. After that, Muriel conveys about her worry. She is afraid if the Physiotherapist makes a mistake in his explanation.

- Muriel’s Phys. : Your surgeon will remove the top end of the thigh bone, and insert an artificial instead. A most routine procedure.
Muriel : Have you got a marker pen on you?
Muriel’s Phys. : Why?
Muriel : I want to mark it. So you don’t take the wrong hip.

According to Macfie, inauthentic is one of stereotypical images of the Orient (9). It proves when Muriel hesitates to her physiotherapist's explanation. It is like what Andersen states about stereotype which means individually-held believe about groups and individuals within those groups (84). She believes that the Physiotherapist is part of a group named Indian, a group which cannot be trusted. For Muriel, she has to be careful because Indians have more possibility of making a mistake. Muriel believes that British people have more systematic and reputable system than India. In this point, binary opposition appears because it shows contrast image between Indians and British people. Indians are less accurate in diagnosing patient compared to British. Thus comparison proves that there is a hegemony wherein European identity is superior compared to all the non-European people and culture (Said 7). It creates a distinctive line of Indian identity which is compared to British identity.

Through this scene, Muriel as focalizer perceives that the Physiotherapist's capability cannot be trusted to do the operation procedure. The Physiotherapist denotes the focalized object which Muriel perceives he cannot rely on for everything he did. Muriel needs to be careful because the focalized object has a propensity of making a mistake. The Physiotherapist constitutes as imperceptible object because Muriel perceives him through her thought. She has thought about Indian's inauthenticity in doing operation procedure. Hence she asks "marker pen" to the Physiotherapist in order to prevent his mistake.

The other scene which portrays inauthenticity of Indians is when Jean asking about Marigold Hotel advertisement to the owner, Sonny. Jean and her husband, Douglas come to India because they appeal to Marigold Hotel advertisement. They want to enjoy their pension, but in fact, they face different reality. The hotel is not as appealing as the advertisement, so Jean is upset and asking Sonny about the real hotel which is advertised in the brochure. She wants to move to the same hotel that is promoted in the brochure.

Jean : I want to stay at the other hotel, the one in the brochure.
Sonny : Mrs. Ainslie, prepare to be amazed. This is that very building.
Jean : You've photoshopped it!
Sonny : No. I have offered a vision of the future.

In this scene, Sonny is Indian character who shows disingenuous behavior. As a manager and owner of the hotel, he manipulates the advertisement in order to attract many guests to visit Marigold Hotel. He denies it and makes an excuse that he offered a vision of Marigold Hotel's future, even though it is through photoshop. Sonny character shows that Indians should not be trusted. They have possibility to be a liar in order to take advantage from others. The way Sonny manipulates the British guests proves that Indians are inauthentic people.

Jean is a focalizer who focuses on Sonny's action. She accuses Sonny because he has manipulated the advertisement. It means, she perceives that Sonny (focalized object) is not honest in promoting his advertisement. At this point, the focalizer shows Sonny's image as part of Indians that should not be trusted. Indians will do anything to gain as much as profit as possible, even by manipulating other people. In this case, Sonny is perceptible object because he is seen by focalizer through his action. From Sonny's manipulating action, the focalizer shapes Indians' image through inauthentic Sonny.

3. Irrational

The third stereotype of Indian society is irrational. The scene which shows about irrationality of Indians is when the seven travellers seek a bus to take them to the hotel. At

a bus station, Graham tries to get bus tickets for them. The other travellers are waiting for Graham. They feel confused seeing how crowded the bus station. After getting the tickets, Graham asks them to get into a crowded bus. Madge warns that there is not enough space for them, but suddenly Graham replies about India rule which is different with their value.

- Madge : There's not enough room.
Graham : It's time to proof the first and rule of India: "There's always room."

From the data above, the irrationality of Indians can be seen when Madge warns Graham about the crowded bus. There are lots of Indians try to get on the bus. They do not really care about the capacity of the bus. Both driver and Indian passengers are not disturbed by the crowd and over capacity. As far as there is a space, the bus remains to be filled up by more passengers. Indians seem do not care about the safety during the trip. The only matter is they can fit into the bus before another people take the space. Said argues that irrational is one of characteristic of the Orient (40). Not only Said, but also Bertens (205) and Macfie (9) also argue that the Orient often has stereotype as irrational people. The binary opposition is also proved when Graham says about the rule of Indians. It means he contrasts Indian and British image when he says the rule of Indians which seems do not care about safety from thus over capacity. It creates obvious distinction which shows British has rational system, meanwhile Indian is otherwise.

It is by Graham's focalization the image of Indians as irrational is shown. As focalizer, he perceives about Indians who do not care about bus capacity. Hence, the seven travellers have no choice, so they decide to take the crowded bus. Graham (focalizer) focuses on Indian passengers. He focuses on how they do not care about the capacity of the bus, and still get into the bus despite the crowd. In this scene, the Indian passengers are perceptible object because Graham sees them through their action. By Graham's focalization, it makes the irrationality of Indians appears obviously.

Another scene which shows about stereotype of irrational Indians as is when Sonny guides Madge to her bedroom. After arriving at the bedroom, Sonny enthusiastically shows Madge her room. Seeing her room condition, Madge is not sure about what Sonny has shown to her. She still asks the exact location, but Sonny ensures her about that room which will be Madge's room during her stay.

- Madge : My dear man. Rooms have doors. What you're showing is an alcove.
Sonny : The door is coming soon, most definitely.
Madge : How soon?
Sonny : Let us not concern ourselves with details, Mrs Hardcastle. Rather than speaking of doors, we should instead take pleasure in the freedom to roam.

This scene shows that Sonny as Indian character shows an irrational behavior. As an owner and manager of the hotel, he does not provide appropriate room for his guests. Sonny offers a room which is located at a corner with messy stuffs along the way. Apparently, what Sonny shows to Madge is a room that has no door. It makes Madge startled after seeing a room that will be used by her. Even she considers it not as a room, but as an alcove. It proves that Sonny as Indian shows how the irrationality of Indians

through the way he provides his guest a room with no door. Even, he urges Madge to enjoy that situation as if it is a freedom when someone staying in a room with no door.

In this scene, Madge is focalizer who focuses on the focalized object, Sonny. She perceives the irrational Indians behavior when Sonny provides her with a room with no door. It makes Madge surprised knowing what Sonny did. Even Madge calls what Sonny showed is just an alcove. Sonny character constitutes as perceptible object because Madge sees the irrationality through Sonny's action in showing a room without a door. From Madge's focalization, Sonny's image is clearly shaped as part of Indians that have irrational behavior.

4. Backward

India also has a stereotype as backward people. It is portrayed in a scene when Graham argues something about typical of Indian to Muriel. At this scene, the maid is sweeping at hotel's yard besides Muriel. Muriel is on her wheelchair and seeing the way the maid sweeps the yard. She advises her to put more pressure on the brush, so the yard can be cleaned effectively. Suddenly Graham walks through and argues about typical of that maid as Indian who is not capable to speak English, even how her status in society.

- Muriel : You won't get the dirt out like that. I worked in a service for years, looked after a lovely house. I kept it spotless. You need a bit more pressure on that brush.
- Graham : She won't speak English. She's what used to be an Untouchable. An outcast, born below society. To a good Hindu, even her shadow is polluted.

The stereotype of backward Indian is depicted through how Indians are less educated. In this scene, it is shown through what Marigold Hotel's maid does. At first, Muriel tries to teach her how to sweep the yard in the right way. The maid seems sweeping the yard too slowly. She just uses a traditional brush and doing it in squat position. Her capability in doing her work is not professional. Muriel sees the way the maid sweeping the yard is not right. So, the maid has to be taught in order to make her work done well. The Indian maid is also portrayed as less educated because she is not able to speak English. Furthermore, Graham also explains about the maid's status in society. She tends to be included as "below society" and being called as "untouchable".

Graham is the focalizer who focuses on the Marigold Hotel's maid. He perceives about the backwardness of Indians when he sees the maid who is not able to speak English (less educated) and Indians who still have caste system. In this scene, the Indian maid denotes an imperceptible object. It is because Graham sees the maid based on his thought about Indians who mostly less educated and has caste system thereby he perceives about the backwardness of Indians. Through his focalization, the stereotype of Indian as backwardness appears and colors the story.

Another scene which shows about backwardness of India is when Evelyn tries to ask an address to an Indian man. She is looking for an office address, but lost in unknown area. At this area, there are some Indians who come to Evelyn. She feels startled, but still trying to ask the address directly to an Indian man who stand in front of her. After Evelyn shows the address, the Indian man cannot communicate appropriately with her. Apparently, he cannot speak English well. Evelyn is confused hearing his answer.

- Evelyn : I'm sorry. I'm just trying to get this address.
Indian man : Yes.
Evelyn : Do you understand me? Can you help me find this place?
Indian man : Yes.
Evelyn : Is that yes you understand, or yes you can help me?
Indian man : Yes.

The way the Indian man replying Evelyn shows that he is less educated too. He just replies her by "yes" word to whatever she asks. It makes Evelyn confused to catch his meaning. When Indian character appears as less educated, it reflects all Indians as less educated like this Indian man. Their inability in speaking English proves that they are not developed in education. By showing less educated of Indian, the stereotype of backward India appears more obvious. From these evidences, Macfie's idea about one of stereotypical image of the Orient as backward (9) is proven.

Through this scene, the focalizer (Evelyn) focuses on Indian man who bewilders her because he just answering by "yes" to every Evelyn's questions. It means, the Indian man has less educated and do not have capability to communicate well. Less education and his inability to communicate well leads him being shaped as backward. The Indian man denotes as a perceptible object because Evelyn sees the backwardness through his action. From Evelyn's focalization, and Indian man's action, the Indian stereotypical image as backward people appears obviously.

5. Weak

The last stereotype of Indians is weak. It is portrayed when Sonny is seeking the travellers in order to announce about the sudden closing of Marigold Hotel. The first traveller whom he meets is Evelyn. He tells about the sudden closing of the hotel, and his miserable plan to get married with a girl who has been chosen by his mom.

- Evelyn : Good. Women love it when you say that kind of thing. It's a powerful aphrodisiac.
Sonny : Really?
Evelyn : No, of course not. Go and find her right now, before you lose her forever. Her future is hers to choose, and so is yours. You can have anything you want, Sonny. You just need to stop waiting for someone to tell you you deserve it. Or you can just keep failing yourself, and hurting the one you love –
Sonny : Mrs. Greenslade, stop drilling! You have struck oil!

After Sonny's mother forces Sonny to break up with his girlfriend and sells the hotel, Sonny surrenders for both things. He lets the hotel being sold by his mother, and get involved in an arranged marriage. Hence, his future depends to his mother. Sonny does not try to do more to fix the problem. Sonny looks desperate and does not know how to solve the problem. After Sonny meets Evelyn, he tells everything to her. In this scene, Sonny is an Indian character that seems weak and need to be helped. Then, Evelyn appears as a character that can help him by her advice. Once he listens to Evelyn's advice, he suddenly changes his mind. He knows what he will do because of Evelyn. This data proves Singh's argument about the ontological distinction between West and East, which one of characteristic of the Orient is weak (51). This stereotype of weak Indian proves how Sonny

as Indian character is portrayed as weak character that has to be helped by British character, Evelyn.

Evelyn as the focalizer focuses on Sonny (focalized object). She perceives the weak Indians when she sees Sonny's action. He fails in convincing investor, so he has to let Marigold Hotel being sold by his mom. Besides that, he also gives up his girlfriend because he is not permitted to be with her. After meeting Evelyn, he tells his miserable problems to Evelyn. He surrenders and does not know how to solve all problems. In this scene, Sonny is perceptible object because Evelyn as focalizer sees sonny through his inability to solve the problems. Sonny as perceptible object is seen as person who cannot solve the problem by himself. He needs to be helped by British (Evelyn). It is by giving him advice to solve his problem.

The last scene which shows about the weakness of Indians is when Muriel explains about the condition of the hotel. Sonny as the owner and manager of Marigold Hotel fails to convince investor. His mom forces him to sell the hotel and urges Sonny to obey her plan. At the hotel, Sonny tries to convince his mother by introducing his girlfriend, Sunaina. He can give up for the hotel, but he cannot give up for leaving his girlfriend. After doing some effort, his mother allows his girlfriend to be with him. There are some travellers who look Sonny assuring his mother. Then, Norman asks Sonny whether he should stay or not. Suddenly, Muriel says about her hidden plan in saving Marigold Hotel.

- Sonny : Unfortunately my investor, Mr. Maruthi has decided that while he greatly admires my endeavors, he cannot -
Muriel : He's reconsidered.
Sonny : You spoke to him?
Muriel : So long as there is someone to help the manager.
Sonny : The manager needs no help.
Sunaina : Sonny. . .
Sonny : The manager needs a little help.

This scene portrays how through Sonny character again, Indians have a stereotype as weak person that needs a help from others, especially British characters. Marigold Hotel is an old hotel that cannot be developed because of Sonny's lack of capability in managing and convincing new investor. Muriel as a British character that has experience in managing hotel successfully convinces an investor to invest his money for the development of Marigold Hotel. She has good strategy for developing the hotel. Muriel character appears as a British character that can enlighten weak Indian by her strategy. It creates the obvious distinction between Indian and British. The stereotype of weak Indians appears clearly because of this contrast image of enlightened British and weak Indian.

In this scene, Sonny denotes perceptible object because he is the focus of focalizer. In this scene, Sonny and his girlfriend's relationship has been accepted by his mom, but he still loses Marigold Hotel until Muriel appears and explain that she successfully approach investor. As perceptible object, Sonny is seen through his action. It is his incapability in negotiating to new investor and also the failure in managing Marigold's Hotel, so he has to be helped by experienced manager that is Muriel.

E. CONCLUSIONS

After analyzing the stereotypical images of Indian society and how they are represented, it can be concluded that there is a colonial discourse in *The Best Exotic Marigold Hotel* movie. In this movie, Indian society have 5 stereotypical images such as barbaric,

inauthentic, irrational, backward, and weak. The 5 stereotypical images are represented through British character's focalization (character-bound focalization or internal focalization) which put Indian society as object of focalization.

REFERENCES

- "The Best Exotic Marigold Hotel." IMDb online. IMDb, 2012. Web. 23 April 2017.
- "The Best Exotic Marigold Hotel". Dir. John Madden. Blueprint Pictures, 2011. IndoXXI. Web. 22 Apr. 2017
- "These Foolish Things". *Penguin UK*. Penguin Random House, n.d. Web. 16 March 2018
- Abrams, M.H. *A Glossary of Literary Terms*. 7th Ed. USA: Heinle & Heinle. 1999. Pdf
- Aich, Priyanka. *The Construction and (Re)Presentation of Indian Women In Recent Mainstream Western Cinema*. MA thesis. Washington State University. 2009. Pdf
- Andersen. *Race, Gender, and Class Stereotypes: New Perspectives on Ideology and Inequality*. NorteAmerica 1.1 (2006): 69-91. Pdf
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 4th Ed. Canada: University of Toronto Press. 2017. Pdf
- Bertens, Hans. *Literary Theory The Basics*. London: Routledge. 2001. Pdf
- Casetti, Francesco. "Adaptation and Mis-adaptation: Film, Literature, and Social Discourses". *A Companion to Literature and Film*. Eds. Robert Stam and Alessandra Raengo. UK: Blackwell Publishing Ltd. 2004. 81-91. Pdf
- Deleyto, Calestino. *Focalisation in Film Narrative*. 13 (1991): 159-177. *Atlantis*. Print
- Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. 3rd Ed. USA: Wadsworth. 2012. Pdf
- Flick, Uwe. *An Introduction to Qualitative Research Four Edition Sage*. 4th Ed. Great Britain: Ashford Colour Press Ltd. 2009. Pdf
- Griffith, Kelly. *Writing Essays about Literature: A Guide and Style Sheet*. 8th Ed. USA: Cengage Learning, 2011. Pdf
- Kothari, C. R. *Research Methodology: Methods and Techniques*. 3rd Ed. New Delhi: New Age International (P) Ltd. 2004. Pdf
- Macfie, A. L. *Orientalism*. Great Britain: Pearson Education. 2002. Pdf
- Margolin, Uri. "Characters". *Routledge Encyclopedia of Narrative Theory*. David Herman, Manfred Jahn and Mary Laure Ryan, eds. New York: Routledge Ltd. 2005. Pdf
- Mikos, Lothar. "Analysis of Film". *Qualitative Data Analysis*. Ed. Uwe Flick. Great Britain: Sage Publication Ltd. 2014. 409-423. Pdf
- Niederhoff, Burkhard. "Focalization". *Handbook of Narratology*. Huhn, Peter et al, eds. Gottingen: Hubert & Co. GmbH & Co. KG. 2009. Pdf
- Nilsen, Sarah Rhoads. *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India*. MA thesis. Oslo University. 2011. Pdf
- Riddick, John F. *The History of British India: A Chronology*. USA: Greenwood Publishing Group Inc. 2006. Pdf
- Said, Edward. *Orientalism*. New York: Random House, Inc. 1978. Print
- Singh, Jyotsna G. *Colonial Narratives/Cultural Dialogues: "Discoveries" of India in the language of colonialism*. New York: Routledge. 1996. Pdf