

**WESTERN STEREOTYPE THROUGH EASTERN
REPRESENTATION AS SEEN IN THE FILM *EAT PRAY
LOVE*: POST-COLONIAL STUDY**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
Degree in English Literature



By:

ALFI RAMADHANI
14150036

**ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA
2018**

A FINAL PROJECT STATEMENT

I declare that this graduating paper is my own and I completely responsible for the content of this graduating paper. All sources that I have used or quoted have been indicated and acknowledge by means of complete references.

Yogyakarta, 30 April 2018



Alfi Ramadhani

14150036



PENGESAHAN TUGAS AKHIR

Nomor : UIN.02/____/PP.00.9/1725/2018

Tugas Akhir dengan judul : WESTERN STEREOTYPE THROUGH EASTERN AS SEEN IN FILM EAT PRAY LOVE: POST-COLONIAL STUDY

yang dipersiapkan dan disusun oleh:

Nama : ALFI RAMADHANI
Nomor Induk Mahasiswa : 14150036
Telah ditijikan pada : Senin, 07 Mei 2018
Nilai ujian Tugas Akhir : A

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Dania Hidayatullah, S.S., M.Hum.
NIP. 19760405 200501 1 016

Penguji I

Ulyati Retno Sari, S.S., M.Hum.
NIP. 19771115 200501 2 002

Penguji II

Dr. Witrini, S.S., M.Hum.
NIP. 19720801 200604 2 002

Yogyakarta, 07 Mei 2018
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
D E K A N

Prof. Dr. H. Awan Khorri, M.A.
NIP. 19500224 198803 1 001



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adi Sucipto Yogyakarta 55281 Telp./Fax. (0274) 513949

Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi

a.n. Alfi Ramadhani

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamu'alaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Alfi Ramadhani

NIM : 14150036

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : *Western Stereotype through Eastern Representation as seen in Film Eat Pray Love: Post-Colonial Study.*

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Yogyakarta, 30 April 2018

Pembimbing

Danial Hidayatullah, M.Hum

NIP: 19760405200911016

**WESTERN STEREOTYPE THROUGH EASTERN REPRESENTATION AS
SEEN IN FILM *EAT PRAY LOVE*: POST-COLONIAL STUDY**

By: Alfi Ramadhani

ABSTRACT

This research aims at analysing *Eat Pray Love* movie which researcher believes contains an issue related to West and East. This research focuses on domination and authority of West over East. This research employs Orientalism theory by Edward Said which says that Orientalism leads to domination of Western over Orient. "Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making statements about it, authorizing views of it, describing it.....: in short, Orientalism as Western style for dominating, restructuring, and having authority over the Orient (Said, 2003:32). Film theory is applied to help the researcher to examine shots and anything related to filming, especially the setting technique. After examining film thoroughly; starting with Liz who tries to find what she wants in life, Liz's conflicts, and the methods she takes to recover herself which is by traveling to Italy, India, and Bali, the researcher concludes that *Eat Pray Love* still contains Western stereotype about Eastern people like what Edward Said says about Orientalism. Eastern countries and their people are depicted in this film as simple-minded people who do not have the power against the Western authority, or on the other hand, the Western people are depicted as well educated people with big authority in both of their own countries and in Eastern countries.

Keywords: *Eat Pray Love*, orientalism, domination, restructuring, authority, film.

WESTERN STEREOTYPE THROUGH EASTERN REPRESENTATION AS SEEN IN FILM *EAT PRAY LOVE*: POST-COLONIAL STUDY

By: Alfi Ramadhani

ABSTRAK

Penelitian ini bertujuan untuk menganalisa film *Eat Pray Love* yang penulis duga mengandung isu yang berkaitan dengan Barat dan Timur. Penelitian ini fokus kepada dominasi, dan otoritas Barat terhadap Timur. Penelitian ini memakai teori Orientalisme Edward Said dimana Orientalisme mengarah kepada pendominasi kaum Barat atas bangsa Timur. "Orientalisme dapat disebut dan dianalisa sebagai lembaga perusahaan yang berhubungan dengan orang Timur, dengan cara menciptakan statemen tentang Timur, mengarang sekaligus menjelaskan gambaran seperti apakah Timur tersebut. Singkatnya, Orientalisme ialah cara Barat dalam mendominasi, merestrukturisasi, dan menguasai Timur (Said, 2003:32). Selain itu, peneliti juga menggunakan teori film untuk membantu dalam hal pendalaman setiap shot film dan segala hal yang berkaitan dengan film khususnya tentang pemilihan tempat (*setting*). Setelah memeriksa film secara menyeluruh; dimulai dari Liz yang mencoba menemukan hidupnya, permasalahan yang harus dihadapi, kemudian cara penyembuhan luka dalam dirinya yang tidak lain dengan berkeliling Itali, India, dan Bali, peneliti menyimpulkan bahwa film *Eat Pray Love* ini memuat stereotip Barat tentang orang Timur seperti yang telah dikatakan Edward Said tentang Orientalisme. Didalam film ini, negara Timur beserta orang-orang yang hidup disana digambarkan sebagai orang yang memiliki pemikiran sederhana dan tidak memiliki kekuatan dalam menghadapi otoritas Barat, sedangkan Barat digambarkan sebagai tempat dimana semua orang didalamnya merupakan orang berpendidikan tinggi dan memiliki kekuasaan yang besar baik dinegaranya sendiri maupun di negara-negara timur.

Keyword: *Eat Pray Love*, orientalisme, dominasi, restrukturisasi, otoritas, film.

MOTTO

Allah knows WHAT is the best for you and WHEN it's best for you to have it.

Take everyday as a chance to become a better Moslem

When you seek dunya, you lose the hereafter, when you seek the hereafter, you gain both dunya and the hereafter. Which is the wiser transaction?

You are strong, you are wise, you are worth beyond the thousand reasons why.

-Tatiana Manaois-

DEDICATION

Sincerely, I dedicate my graduating paper to

The Greatest Man in the world, my father, Mr. Pardoyo

The Greatest Woman on Earth, my mother, Mrs. Sukatmi

My precious sister, Kunthi Ayu Ningtyas

My lovely partner, Asyhar Ali Ramadani

My Big Family in BIMTES Gontor Yogyakarta and English Cafe who always give me extra job while I do my graduating paper.

Mbok Jajan Corporation and Visi Maha Karya Foundation that always give me chances to take part in your agenda.



ACKNOWLEDGMENT

Bismillahirrahmanirrahim Alhamdulillahirabbil'alamin. First of all, the researcher would like to thank to Allah SWT who has been giving the mercy and guidance so that the researcher can finish this research well. Secondly praise and salutation are always given to Prophet Muhammad SAW who has brought us to the bright path to follow. This graduating paper is submitted to fulfill one of requirements to gain the Degree of Bachelor in State Islamic University Sunan Kalijaga Yogyakarta. Here the researcher would like to thank to the people who helped and supported the researcher to finish this graduating paper. They are:

1. Prof. Dr. Alwan Khoiri, M. A., as the head of Faculty of Letter and Cultural Science, UIN Sunan Kalijaga.
2. Dr. Ubaidillah, S.S., M. Hum, as the head of English Department UIN Sunan Kalijaga.
3. Arif Budiman S.S, M.A as researcher's academic advisor for the support and the guidance so that the researcher can finish this research.
4. Danial Hidayatullah M. Hum, as researcher's advisor for the support and the guidance. Thank you for sharing your knowledge and experience so that the researcher can finish this research.
5. All of lecturers in English Department, Dr. Witriani S.S., M.Hum, Arif Budiman S.S., M.A, Fuad Arif Fudiyartanto S.Pd., M.Hum, Dwi Margo Yuwono S.Pd., M.Hum, Ulyati Retno Sari, M.Hum, Bambang Hariyanto S.S., M.A, Aninda Aji Siwi S.Pd, M.Pd, Harsiwi Fajar Sari S.S., M.A, Jiah

Fauziah M.Hum (RIP), Miftahus Sa'adah S.Pd.I.,M.Ed, and Rosiana Rizqy Wijayanti M.Hum.

6. Beloved mother and beloved father who always loving, encouraging, and supporting the researcher.
7. Beloved young sister (Kunthi Ayu Ningtyas Lc.) who always loving, supporting and cherishing researcher.
8. Beloved fiancé (Asyhar Ali Ramadani) who always support and accompany researcher to finish the graduating paper.
9. Fiance's sister (Novia Rakhma Ramdan M.Hum) who has helped researcher in solving the problem.
10. English literature 2014 friends and *Bunga Pasir* drama theater.
11. All friends in KKN 93 Segajih (Asmui, Annisa, Sandi, Aini, Dede, Indra, Azmi, Amal and Amir)
12. Beloved and best friends (Nabila Ilmalina, Hajidah Fildzahun and Fitria Purnamasari) who have left Yogyakarta after their graduation.
13. *Receh Squad* (Fara Ardiyanti, Rizqy Aulia Putri, Ummul Ummatul Fatimah) who always support researcher to finish this research.
14. Big Family of *Forum Mahasiswa Gontor Yogyakarta (FORMAGONTA)* and *BIMTES Gontor 2018 chapter*Yogyakarta.
15. English Communication Club (ECC) UIN Sunan Kalijaga and English Cafe Indonesia.
16. *Mbok Jajan Corporation* and *Yayasan Visi Maha Karya* Yogyakarta.
17. All people who have read and appreciated this paper.

The researcher realizes that this paper is very far from perfection because of the lacking knowledge of the researcher. Therefore, any criticism and suggestions are always needed for the researcher for improving this paper.

Finally, the researcher hopes this graduating paper can be useful for education and can inspire everyone.

Wassalamu'alaikum Wr. Wb.

Yogyakarta, 30 April 2018



Alfi Ramadhani

14150036

TABLE OF CONTENTS

TITLE.....	i
FINAL PROJECT STATEMENT	ii
APPROVAL	iii
NOTA DINAS	iv
ABSTRACT.....	v
ABSTRAK.....	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGMENT.....	ix
TABLE OF CONTENT	xii
LIST OF FIGURE.....	xv
CHAPTER I: INTRODUCTION	1
1.1. Background of Study	1
1.2. Research Question.....	7
1.3. Objectives of Study	7
1.4. Significances of Study.....	7
1.5. Literature Review.....	8
1.6. Theoretical Approach.....	9
1.6.1. Post-Colonial Theory	9
1.6.2. Film Theory.....	12
1.7. Method of Research	14
1.7.1. Type of Research.....	15
1.7.2. Data Sources.....	15
1.7.3. Data Collection Technique.....	15

1.7.4. Data Analysis Technique	16
1.8. Paper Organization.....	17
CHAPTER II: THE INTRINSICT ELEMENTS	18
2.1.Theme.....	18
2.2.Plot	19
2.3.Character and Characterization.....	23
2.3.1. Elizabeth Gilbert	24
2.3.2. Stephen.....	26
2.3.3. Delia	27
2.3.4. David Picollo.....	28
2.3.5. Sovie.....	29
2.3.6. Giovanni	30
2.3.7. Richard	31
2.3.8. Tulsi.....	32
2.3.9. Ketut Liyer	33
2.3.10. Wayan Kurniasih.....	34
2.3.11. Felipe.....	35
2.3.12. Tutti	36
2.4.Setting	37
2.4.1 Setting of Place.....	37
2.4.1.1. New York	37
2.4.1.2. Rome, Italy	38
2.4.1.3. India.....	39
2.4.1.4. Bali, Indonesia.....	40
2.4.2.Setting of Time.....	41

CHAPTER III: DISCUSSION	42
3.1. Western Domination	43
3.1.1. Western Knowledge	43
3.1.2. Western Supremacy (power) in Eastern Coountry.....	49
3.2. Western Authority.....	56
3.2.1. Eastern Primitiveness and Western Modernism.....	57
3.2.1.1 Eastern Primitiveness	57
3.2.1.2. Western Modernism	59
3.2.2. Eastern Cruelty and Western Kindness	63
3.2.2.1. Eastern Cruelty	63
3.2.2.2. Western Kindness.....	66
3.2.3. The Disorder of Eastern and The Tidiness of Western.....	69
3.2.3.1. The Disorder of Eastern	70
3.2.3.2. The Tidines of Western	74
CHAPTER IV: CONCLUSION	76
4.1. Conclusion	76
4.2. Critics and Suggestion	78
REFERENCES.....	79
CURRICULUM VITAE	81

LIST OF FIGURE

Fig 1. Elizabeth Gilbert.....	24
Fig 2. Stephen	26
Fig 3. Delia.....	27
Fig 4. David Picollo	28
Fig 5. Sovie	29
Fig 6. Giovanni	30
Fig 7. Richard	31
Fig 8. Tulsi	32
Fig 9. Ketut Liyer.....	33
Fig 10. Wayan.....	34
Fig 11. Felipe	35
Fig 12. Tutti.....	36
Fig 13. Brooklyn Bridge, New York.....	37
Fig 14. Colosseum, Rome, Italy.....	38
Fig 15. India	39
Fig 16. Bali.....	40
Fig 17. Liz is talking to Delia in Delia’s office.....	44
Fig 18. Liz is buying divorce book and a dictionary.....	46
Fig 19. Liz is getting a call from David in Ashram’s office	47
Fig 20. Ketut is meeting Liz for the very first time	49
Fig 21. Felipe meets local in the street.....	51
Fig 22. Liz is giving money to Wayan and Tutti	53
Fig 23. Liz’s letter about her birthday.....	54
Fig 24. India people are taking bath together.....	57

Fig 25. Balinese people are doing such activities in river	58
Fig 26. Liz is in the bath tub	59
Fig 27. Liz and David are washing in public laundry	60
Fig 28. Liz meets a new guy in beeach party	62
Fig 29. The situation of night road in India	63
Fig 30. The situation of night road in India	64
Fig 31. Delia and Liz walk to the theater	65
Fig 32. Liz's letter to her friends	67
Fig 33. The cow grassing in the road	69
Fig 34. Road situation at dawn, India	70
Fig 35. Liz copies all the mantras by hand writing	71
Fig 36. The road situation at David's place, New York	73



CHAPTER I

INTRODUCTION

1.1. Background of Study

Human has many ways to express themselves; one of them is by literature. Furthermore, literature is the result of human expression in imitating life. According to Abrams (2009: 348), “literature is primarily imitating the reality.” As the life imitation literary studies have human expressions as their object of study, which are delivered by the authors into their works “literature primarily expresses the feeling or temperament or creative imagination of its author” (Abrams: 348).

Literary works basically have a role to help people understand human life naturally and all aspects related to their life. Abrams said in his book:

Literary works contribute to the adaptive fitness for survival of the human organism, by developing useful patterns of response, mapping out social relations, depicting intimate kin relationship, clarifying our understanding of our fundamental nature, and in general, helping us to make sense of the environing world (2009:68).

In the recent decades, literature has a significant progress with advent of film as new object of study. Film which is categorized as a new study in literature has high attractiveness that is supported by visual and audiovisual details. The support of both details and director interfering in films does not give an imagination room and tends to build the audience stereotype. Ellis (1982:81) “The

film is offered to the spectator, but the spectator does not have anything to offer the film apart from the desire to see and hear. Hence the spectator's position is one of powers, specifically the powers to understand events rather than to change them".

Film also has many media to deliver its idea such as television, DVD, and cinema. Furthermore, by the development of technology, people can easily access various films from the Internet. The entire media build film to be mass culture and to be widely consumed by many people. Turner (1988:113) said, "There is now one age group which dominate the potential mass audience for films, together with a series of smaller (but growing) segment of the market which is required specific targeting to be called into the cinemas." Film is also the best medium to affirm people's stereotype, or in other words, as long as there are still films which contain some stereotypes, thus that stereotype will live forever in people's memory. It is in line with what Ariel Heryanto said,:

For me film is more serious than another data. People who make film are from big companies, it means the investment of finances capacity is massive. These films are made not for political reason but for money, or films entertain the people who pay to watch them. Films are interesting to look at, or in another word, it is the prevailing norms in society. They are only interesting in affirming what is already there in society. Films might be doing reflect the reality, but it is clear that films reflect the dominant norms (<https://www.youtube.com/watch?v=ejEjVA29lls>).

In this research, the researcher chooses the Hollywood films because Hollywood is one of the biggest film industries in the world, and automatically

there are many of its films are consumed by a lot of people around the world. Sigismondi stated in his book (2011:19), according to data from the US Department of Commerce's Bureau of Economic Analysis, receipts for American film and television rentals abroad have increased steadily over the last 2 decades and in particular from US \$2.5B in 1992 to more than US \$13B in 2009.

Films come in many different genres: one of them is romance. *Eat Pray Love* is one of the romance films directed by Ryan Murphy. This film is adapted from the novel with the same title *Eat Pray Love*. "This bestselling novel has been awarded by The New York Times for it has been widely read by American citizens for over 200 weeks" (Qomariyah:2014). Similar with the novel, the film of *Eat Pray Love* tells the story of Gilbert's journey to Italy, India, and Indonesia to find her self-identity.

Another specialty of this film is the fact that it is based on Gilbert's experiences in life. Gilbert, the American independent woman who lives in New York, has everything that women want, like good career, friends, a lovely husband and house. Having everything is not a guarantee to be happy, and this is what Gilbert feels. She feels unhappy with her marriage because her husband, Felipe, always imposes his wishes to her. For this reason she chooses to get divorced. This condition depresses her and leads her to feel lost in life. This condition also brings her to get initiative to visit several places in three different countries like Italy, India, and Indonesia.

This film draws people's attention to the places like what is seen in this film. They are also depicted in *Eat Pray Love*. The word "Eat" in the film title is the representation of Italy, "Pray" of India, and "Love" of Bali. The three places give the good atmosphere to the main character, Liz. In Italy she tries to look for the taste of Pizza as typical food, and gets amused by the way people talk. In India, she tries to find the calmness and peace; therefore, she takes yoga course with Guru in Ashram. In Bali, as one of the most exotic places in the world, she meets Ketut twice, the one who later becomes her close friend and suggests she should be wiser in facing the life. Also, because of Ketut's suggestion, Liz can find her true love in Bali.

As what is mentioned above, this film gives the focus of attention to the several places, not only Italy, India, and Bali, but also the city where Gilbert lives in, New York. The presence of the four places with different cultures in this film is not shown with non-accidental purpose because each place is a power. Boogaart stated in his journal that place is relatively abstract term (2001:41). It can refer to a chair, a room, a house, a neighborhood, city, or region. The presence of power in place can vary depending on the author's purpose. Moreover, he said, "We must stay conscious that power will vary according to one's scale of analysis and that scales overlap to define the power of places" (41). Thus, the place's power can be adduced and shown after the thorough analysis.

In the film, places or locations that are taken into the film are categorized as setting. Setting may contain much information like history, social environment, and geographical locations. Setting can be both true or depends on the reality and

imaginary (<https://literarydevices.net/setting>). Setting, especially place, is not the blank element and meaningless in film making, but vital element because it brings many perspectives from its representation. Tewdwr (2013: 86) said, “The city and its representations in film and photography create the unique perspectives from which we can interpret urban places in ways that the approaches of the traditional social sciences often do not permit.” Moreover, it also brings the message about the social construction and environment’s point of view. He also said “the social construction of cities and places is a vital element in how people see the environments that surround them (2013:86).”

The distinction between the real place and imaginary place in the film cannot be avoided because the presence of places comes from the director. Nevertheless, the proximity between the real place and the place in film must be included in film to catch the audience’s attention and to represent the audience’s point of view. For example, in presenting Jerusalem, the director has to keep the essential aspect of its city like the city of God, King David and martyred. Foster (2005: x) stated in his book, “Even in the age of computer screen, proximity is essential for literary fellowship”. Moreover, the presence of city and places is a necessity for literature; thus, the original and essential contents must be shown. “To the literary imagination, all the great cities are sacred, Paris, London, Dublin, Petersburg, Rome, and New York are also sanctified, whatever suffering and inequity transpire in them” (xi).

This film brings the issues about the four different places: New York, Italy, India, and Bali. These places depict four different situations; one is New

York, the industry city in America that is captured as metropolitan city with its elites and glamorousness. It can be seen from the standing party Liza is attending: skyscrapers, modern facilities are everywhere. Besides, clean and neat roads with neat parking cars can be seen in the film. It is different from Italy that is depicted as a humble and friendly place with the beautiful and eccentric buildings. It can be seen from the historical building, Colosseum, and the artistic statue where Liza sits and eats an ice cream. The bad situation of Italy that is shown in this film is the busy stand line in the coffee shop. The third place Liz visits shown in this film is India. India is captured as a dirty and dusty place but it has good spirituality instead. It can be seen from the first time when Liza comes to India: the busy street with the chaos situation between pedestrian, cars, and motorcycle's rider. India is shown as a dirty place as well because there is an abundant of trash along the street. Another picture of India people is that they do not have the latest facilities because they still use home telephone instead of a cell phone, and hearth instead of oven to bake bread. Nevertheless, India has a beautiful and pleasant garden in the prayer place or Ashram. Finally, the last place visited by the main character is Bali. In this film Bali is framed as a beautiful place with rice fields and many exotic beaches inside, but the roads in Bali are small, some are not paved and only bikes and cars can pass.

From the explanation above, it can be seen that this film differently represents the East and the West places. On the one hand, The United States of America and Italy, as the West Countries are more civilized and neater than the East countries that are more uncivilized and exotic. On the other hand, the three

places, Italy, India, and Bali, are the places Gilbert visits to find her balance in life. In this case, the researcher infers that this film contains an issue that is related to the West and to the East even though India and Bali are the places she visits to find balance of herself. Hamadi (2014:39) stated, “The West and the East have domination relationship since European colonialism and it has affected many regions all over the world.

1.2. Research Question

From the statements above, the researcher has a question related to the framing or depicting the four places; New York, Italy, India, and Bali that is: How does the Western that is represented by Liz Gilbert sees the East through certain places (India and Bali) through its representation and stereotype in film *Eat, Pray, Love*?

1.3. Objective of Study

Based on the problem statement, this research aims to explain the Western stereotype toward the East especially India and Bali, as part of Indonesia, as seen in film *Eat Pray Love*.

1.4. Significance of Study

The significance of this research is to present to people that the stereotype of Western is still exist until now on and it can be seen implicitly from how Western present their several films, as *Eat Pray Love* for an example.

1.5. Literature Review

The researcher finds two researches that analyze *Eat Pray Love* film, and one research that uses the novel with the same title as the film. The similarity of this research with the previous research is this research uses *Eat Pray Love* film as object of research. The difference among this research and the previous researches lays on the theory and the focus of research.

The first literature is written by Mohammad Nawir Ismet (2014), an English Literature student of Sam Ratulangi University, Manado. The title of his research is “*Aspek sopan Santun Ujaran dalam Film Eat Pray Love karya Ryan Murphy*”. In his graduating paper, he analyzed film *Eat Pray Love* with pragmatic theory of Geoffrey Leech in conveying the politeness aspect in film *Eat Pray Love*. Leech as written in this graduating paper divided the politeness aspect into six: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxima and sympathy maxim (Ismet: 2014). As the result of the research, the researcher found fourteen sentences of tact maxim, six sentences of generosity maxim, seven sentences of approbation maxim, four sentences of agreement maxim, and for sentences of sympathy maxim. The majority maxim that can be found in this film is tact maxim, thus, the researcher concludes that the politeness is really needed in conversation (Ismet: 2014).

The second literature is a paper that is written by Amida Yusriani, Diponegoro student in Magister of Communication science, Semarang. The title of this paper is “*Representasi India dan Bali (Indonesia) Sebagai Dependent*”.

Dalam Film Eat Pray Love". In her paper, Yusriana uses Orientalism theory by Edward Said, Post-colonialism theory, and hegemony. She explains how Liz, as main character and her relation between the three figures, Tulsi from India, Ketut and Wayan from Bali, Indonesia. Yusriana explains the concept of "us" or the west people and "Liyen" as the "others". Liz, as the representation of "us", is depicted as the modern character that help the three figures whom are depicted as dependent or "liyan". The three figures are the representation of East people or Liyan that need Western people that is represented by Liz to be the helper or saver for them. She stated that this film is proofed to have Orientalism indication that represented by the characters.

The third literature is written by Farihatul Qamariyah (2015), a student in UIN Sunan Kalijaga Yogyakarta. The title of her thesis is "*Religious Readers' Perspectives in the Spiritual Instruction Issue in Elizabeth Gilberts Eat Pray Love*". In her paper, Farihatul focuses in spiritual Instruction issues within the story by using Wolfgang Iser's reader response theory. In terms of the background, the researcher focuses on religious background which is considered have tight relation with spirituality.

1.6.Theoretical Approach

In this research, the researcher applies post-colonial theory and film theory to analyze film *Eat Pray Love*.

1.6.1. Post-Colonial Theory

In this research, the researcher applies post-colonial theory since the concern of this paper is about the power and domination of one culture upon another. For the approach, the researcher applies Orientalism approach because there are intrinsic elements in this film that contain the Western point of view about the Eastern. Moreover, this approach is related to what is mentioned in the problem statement of this research.

Post-colonialism is the theory that is built after the end of colonialism in several countries. The term 'colonial' is derived from word 'colonia' (Latin/Roman) that means the group, village, and seacoast community. Therefore, etymologically the term colonial doesn't refer to the occupation. Yusriana stated in her research that "The term 'colonial' is just the same with the term 'colonial in such ant colony, colony of artist, and colony of sportsmen" (2014:20).

The object of post-colonialism is cultural aspects of colonized countries that feel the imperialism from its beginning until now following its impact (Ashcroft. 2003: xxii). The prolonged occupation, more over if the colonialism is lasted in centuries, left an impact for both colonizer and colonized place. It affect them not only in economic or political system, but also in their thought and social culture. This theory is built to attack the stereotype that is already rooted in the colonizer mind.

The long-term of colonialism brings the great impact to both colonized and colonizer countries. This is the pioneer of the Eurocentric, the principal

thought that all the ideal things comes from Europe and see the “other” of European is not as ideal as them. There is also the psychological impact for the colonized countries like they try to be similar like the colonizer to get the ideal identity and this concept is called mimicry or hybridity. Europe also gives the place adjacent between Western such as American, Russian, Italians, Swiss and Germans; and the term Eastern like Chinese, Japanese, Indonesian, and India. The Places classification from European tends to build the binary between Western people and Eastern people.

As the Western experiences as colonizer in Eastern countries, they see how the specific distinction between East and West. This specific distinction leads the Western initiative who feel having superiority to study the Orient deeply and make it as their concerns. “Orientalism derives from a particular closeness experienced between Britain and France; and the orient, which until the early nineteenth century had really meant only India and the Bible lands” (Edward. 1978. 4). Same as Post-Colonialism, Orientalism also concern the domination of Western over the Orient.

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient- dealing with it by making statements about it, authorizing views of it, describing it.....: in short, Orientalism as Western style for dominating, restructuring, and having authority over the Orient (3).

The West imperialism power and domination build the authority to describe and reconstruct the East images and stereotype. To get knowledge and

able to bring the description about East, Western people learn about Eastern's culture, language, and history. These knowledgs tend to give Western an appropriate authority to describe the East. Balfour saiys (as cited in Said, 2003:32) "to have such knowledge of such thing is to dominate it, to have authority over it."

1.6.2. Film Theory

The researcher applies film theory as a secondary theory because the main data in this research is film. It aims to see the film representation in a clearly way. Villarejo (2006: 26) states that there are two aspect that became the basic of film analysis; cinematography and *mise-en-scene*.

As this research analyses the East representation that are found in this film, thus the researcher use *mis-en scene* to identify them. "*Mis-en-scene* is French word that means "put into the scene" and designated all that encompassed by the frame" (Villarejo, 2006:28). Turner (1999: 58) states "the representation is coming from both viewer interpretations and director construction that put into film". In this resasearh the researcher only use viewer interpretation to analyze this film. Besides, the researcher uses *mis-en-scene* that has six elements to make film like a reality, such as setting, lighting, costume, hair, make-up, and characteristic of figure. Especially for this research, the researcher use setting because it can creates the sense of place; moreover it also can depict the character's emotional state of mind (<https://collegefilmandmediastudies.com/mise-en-scene-2/>). Another aspect in

mis-en-scen is lighting. It also can inform the audience about the atmosphere of the scene like scary, dreamy and sunny. The two aspects both lighting and setting work together to help the researcher in analyzing the main character's point of view, as Villarejo says (2007:33) "Lighting helps viewers to understand setting as well as the characters and actors within that setting."

Beside *mise-en-scene*, there is another important aspect in analyzing scene, it is cinematography. According to Villarejo (2007:28)," there are two important aspects in analyzing a scene in movie: *mise-en-scene* and Cinematography." Cinematography is the technique that is used to analyze everything related to camera and it's moving. "Cinematography refers to what to do with camera when it shots object. It is camera distance, camera angle, and camera's movements..." (Villarejo, 2007:36). According to Villarejo, there are seven framing techniques in cinematography, they are:

- a. The extreme long shot (ELS), in which can distinguish the human figure.
- b. The long shot (LS), in which human are distinguishable but remain small by the background.
- c. The medium long shot (MLS), in which the human is framed from the knees up.
- d. The medium shot (MS), in which the audience moves slightly to frame the human from waist up.
- e. The medium close-up (MCU), which the audience is slightly closer and see human from the chest up.
- f. The close-up (CU), which isolates a portion of a human.

- g. The extreme close-up (ECU), in which the audience sees a mere portion of the face (Villarejo, 2007:38).

In this research the researcher also uses the camera height to examine the shot of the film. Mascelli writes in his book (2005:32) that by adjusting the camera height the artistic, dramatic, and psychological overtones may be contributed. Thus this technic can help the researcher to read the film deeper. There are three types of Camera height:

- a. A level angle or level camera films the object from the eye of an observer of average height.
- b. High angle shot is any shot in which the camera is tilted downward to view the subject.
- c. Low angle shot is any shot in which the camera is tilted upward to view the subject.

In this research the researcher also examines the shot by its types of camera angle. There are three types that are mentioned bellow:

- a. Objective camera is when it films from a sideline viewpoint.
- b. Subjective camera is when it films from a personal viewpoint.
- c. Point of View or simply POV camera angle which records the scene from particular player's viewpoint.

1.7. Method of Research

This part explains the type of research, data source, data collection technique, and data analysis technique.

1.7.1. Type of Research

In this research the researcher applies the qualitative method for this research relates to the group's perspectives which are depicted in the film. According to Hatch (2002:7) "qualitative studies try to capture the perspectives that actors use as a basic for their actions in specific social settings. Some questions appear through this method such as 'What is happening here, specifically? What do these happening means to people engage in them?'" The answer for these questions can be analyzed by collecting the data from the sources (it uses novel, prose, or film in literature) and experts assumption as secondary source to support the data.

1.7.2. Data Sources

The data sources in this research have two categories: primary data and secondary data. The primary data for this research is taken from film *Eat Pray Love*. The unit data of it comes from researcher's description which represents the orientalism issues by examining the four places: New York, Italy, India and Bali, and everything related to these places based on the two *mis-en-scene elements* (setting and lighting). The secondary data of this research are taken from representative books, journals, articles, and internet related to the film analysis, post-colonialism, orientalism, and representation to support the primary data.

1.7.3 Data Collection Technique

There are some steps the researcher has to do to collect the data. The first step is watching the film thoroughly to get theme, character, characterization, plot,

and setting as the intrinsic element. Then, collecting scenes of film into table and describing them. Third, the researcher categorizes data from the table by extending the most representative picture according to the three aspects (Domination, Restructuring, and Authority) depend on the two components in *mis-en-scene*: lighting, and setting.

As for the secondary data, the researcher takes the experts arguments to support and enrich the researcher's argument about Orientalism and its variables.

1.7.4 Data Analysis Technique

In this research, the data are analyzed with qualitative descriptive technique because of this research relies on linguistic description rather than numerical data. "Qualitative research methods today are a diverse set, encompassing approaches such as empirical phenomenology, grounded theory, ethnography, protocol analysis and discourse analysis". By one common definition (Polkinghorne,1983) all these methods rely on linguistic rather than numerical data, and employ meaning-based rather than statistical form data analysis (Elliot, 1999:147).

In the data analysis technique, the researcher must rely on several steps. The first step is data preparation. The researcher has to read the film to collect the data. For this research, the researcher has to classify the main data into several variables based on Orientalism theory: Dominating, Restructuring and Authority of West over the Orient. The second step is delineating and processing meaning units. "Meaning units are usually parts of the data that even if standing out of the

context, would communicate sufficient information to provide a piece of meaning to the reader” (Elliot:153). The next step is interpreting them based on Orientalism and Film theory to find the structure organization for the data. The last step, the researcher writes the conclusion of this research.

1.8. Paper Organization

This research is composed by four chapters. The first chapter consists of background of choosing this study, problem statements, objective of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter consists of *Eat Pray Love* film elements. This chapter explains the intrinsic elements of the film. The third is the analysis, the data found to be examined and analyzed using both Orientalism and film theory. The fourth is the research conclusion.

CHAPTER IV

CONCLUSION

4.1. Conclusion

The aim of this research is to show that the film *Eat Pray Love* contains Western stereotype about Eastern. Especially by the presence of the four different places, which are two Western countries and two Eastern countries? The stereotype of Western is implicitly still arisen in this film even though the Eastern countries are places where the main character, Liz, tries to heal herself and find a balance in her life. The arise of Western stereotype can be identified by comparing the way Liz sees the Eastern while she travels and how the director direct the film, or in another word is by identifying the camera as it is the representation of director's eyes.

There are many things that can be discovered by analyzing this film by using the theory of Orientalism. The East countries and Eastern people in this film are depicted as simple-minded people and people with having no power against the Western authority while the Western are well educated and they have a big authority in both their own countries and the countries of Eastern people. It can be proven by the existence of inequality between Eastern and Western as the stereotype of Western that they have domination over them.

The second prove is the authority that Western has the result of their domination. In this film, Western has authority to draw and depict the Eastern as

what they assume. This assumption brings the very different depiction between the reality and the Eastern as their assumption. The assumption that has been built in their mindset is the result of the stereotype which has existed since long time.

From the explanation above, it can be concluded that the stereotype of Western people about the Eastern is still exist up to now even though it appears implicitly and do not appear in the plot, as in the plot, Eastern countries are Liz destination to heal herself. This positive perspective does not close the possibility of the old stereotype of Western about the Eastern people and countries.

The concept of the superiority, domination, and authority by one race or a group of people into another race or people is absolutely not in line with what we have known as human equality like what is written in the Al-Qur'an, Surah Al-Hujuraat, verse 13:

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ
أَتْقَىٰكُمْ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

Which means: O mankind, indeed We have created you from male and female and made you people and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted.

In addition there is also verse that not allows the people to feel more in everything, like more dominant, more civilized, and anything related to the arrogant behavior. God says in holy Al-Qur'an, Surah Luqman, and verse 18-19:

وَلَا تُصَعِّرْ خَدَّكَ لِلنَّاسِ وَالْأَتَمَشِي فِي الْأَرْضِ مَرَحًا ۚ إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ
فَخُورٍ ۚ وَأَقْصِدْ فِي مَشْيِكَ وَاعْضُضْ مِنْ صَوْتِكَ ۚ إِنَّ أَنْكَرَ الْأَصْوَاتِ لَصَوْتُ الْحَمِيرِ ۚ

Which means: And do not turn your cheek [in contempt] toward people and do not walk through the earth exultantly. Indeed, Allah does not like everyone self-deluded and boastful. And be moderate in your walking, and lower your voice. Verily, the harshest of all voices is the braying of asses.

4.2. Critics and Suggestion

The writer believes that this research is still far from the perfect graduating paper. This research has not explained the whole Orientalism matter that could be found in this film because the researcher has only written what becomes the focus of it that is the setting of place. Therefore, the writer expects some criticism and suggestion from the readers to improve the quality of this research.

The researcher also suggests to the next researcher who wants to analyze the film *Eat Pray Love* should make the different research among the others. Also the next researcher can explain more about Western's ways in restructuring the Orient.

REFERENCES

- Abrams, M. H, and Geoffrey Galt Harpham. 2009. *A Glossary of Literature Terms*. Ninth Edition. USA: Wadsworth Cengage Learning.
- Ashcroft, B., Griffith., Tiffin, H. 1998. *Post-Colonial Studies. The Key Concept*. Great Britain: Routledge.
- Boogaart. A. Thomas. 2001. "The Power of Place: From Semiotics to Ethnography". *Middle State Geographer* 34 : 38-47.
- Collier, Mary Jane. 2003. *Understanding Cultural Identities in Intercultural Communication: A Ten-Step Inventory*. In L. Samovar, *Intercultural Communication: A Reader*. N.p.: Wadsworth.
- Cuddon, J.A. 2013. *A Dictionary of Literary Terms and Literary Theory*. Fifth Edition. USA: Wiley-Blackwell.
- Ellis, John. 19982. *Visible Fictions: Cinema, Television, Video*. London: Routledge.
- Miles.J. 2005. *A Handbook of Research Methods in Clinical and Healthy Psychology*. Oxford University Press. London
- Foster, Brett. Hal Marcovitz. 2005. *Bloom's Literary Places: Rome*. Philadelphia: Chelsea House Publishers.
- Hamadi, Luthfi. 2014. "Edward Said: The Post-Colonial Theory and The Literature of Decolonialization". *European Scientific Journal* Vol. 2. ISSN 1857-7881: 40.
- Hatch, Amos. 2002. *DOING QUALITATIVE RESEARCH IN EDUCATION SETTINGS*. State University of New York Press, New York.
- Ismet, Nawir Muhammad. 2014. *Aspek sopan Santun Ujaran dalam Film Eat Pray Love karya Ryan Murphy*. Sam Ratulangi University, Manado.
- Mascellin, Joseph. 2005. *The Five C's of Cinematography. Motion Picture Filming Techniques*. Silman-Jame Press. Los Angeles.
- Qomariah, Farihatul. 2014. *Religious Readers Perspective on the Spiritual Instruction Issue in Elizabeth Gilbert's Eat Pray Love*. Islamic State University, Yogyakarta.
- Ratna, Nyoman Kutha. 2007. *Sastra dan Cultural Studies. Representasi Fiksi dan Fakta*. Yogyakarta: Pustaka Pelajar.

- Said, Edward. 1978. *Orientalism*. New York: Vintage Books
- Sigismondi, Paolo. 2011. *The Digital Glocalization of Entertainment: New Paradigms in the 21st Century Global Mediascape*. New York: Springer.
- Tewdwr. Mark. Jones. 2013. "Modern Planning on Film: Re-shaping Space, Image and Representation". *Berkeley Planning Journal* Vol. 26
- Tormey, Jane. 2013. *Cities and Photography*. London: Routledge.
- Turner, Graeme. 1999. *Film as Social Practice*. Third Edition. USA: Routledge Taylor and Francis Group.
- Villarejo, Ami. 2006. *Film Studies: The Basic*. London: Routledge.
- Xiang, Ye. 2010. "Cultural Invasion and Cultural Protection: Should Chinese Celebrate Christmas." *Asian Social Science* Vol. 6, No. 1 : 157.
- Yusriana, Amida. 2014. *Representasi India dan Bali (Indonesia) Sebagai Dependent Dalam Film Eat Pray Love*. Diponegoro University. Semarang.
- Jakartanicus. The Role of the Global Left Movement in the Fight for Indonesia's Independence. 22 Oct. 2017. Accessed 04 April. 2018.
<https://www.youtube.com/watch?v=eJjVA29lls>
- <https://literarydevices.net/setting> Accessed 26 March. 2017. Sunday 14:41.
- <https://collegefilmmediastudies.com/mise-en-scene-2/> Accessed 04 April 2018. Monday 13:07.
- <https://www.rome.net/colosseum> Accessed 29 May 2018. Tuesday 16:26.

CURRICULUM VITAE

Name : Alfi Ramadhani
Place, Date of birth : Ngawi, 27 Februsri 1994
Address : Rt 04/Rw 03, Kapungan, Dawung
Jogorogo, Ngawi, Eat Java.
Gender : Female
Email : alfipandora27@gmail.com
Handphone : 085799751752
Whatsapp : 085878732016



Educational Background

Formal Education	Non-Formal Education
<ol style="list-style-type: none">1. SD Negri Dawung 32. Pondok Pesantren Gontor Putri 1 Mantingan.3. ISID Gontor4. UIN Sunan Kalijaga	<ol style="list-style-type: none">1. BEC Pare2. ELFAST Course Pare3. OXFORD Course Pare4. ELTI Gramedia Yogyakarta

Organizations and Experiences

Organization:
<ol style="list-style-type: none">1. Student Organization of Pondok Modern 20112. Gontor di UIN Sunan Kalijaga (GORDUKA) 2014 – now

3. Member of ECC English Department 2015 – now
4. Forum Mahasiswa Gontor Yogyakarta – now

Experiences:

1. Committee of Jambore Madrasah Nasional Jatinangor, West Java 2014
2. Volunteer of Museum Anak Kolong Tangga Yogyakarta 2014 -2015
3. Fasilitator of English Skill Practice in English Department UIN Suka
4. Internship Program in English Cafe Yogyakarta
5. Teacher in BIMTES Masuk Gontor Yogyakarta 2015-2018
6. English Teacher in LPP Yogyakarta 2015
7. CSR of CV. Mbokjajan Indonesia 2016 – now
8. Manager of English Cafe for Teens program in English Cafe 2017 – now