

Representasi India dalam film The Best Exotic Marigold Hotel (2012) : hubungan poskolonial Inggris-India = Representation of India in The Best Exotic Marigold Hotel (2012): British-India postcolonial relations

Hanifah Widya Rafi, author

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Abstrak

[ABSTRAK
 Makalah ini meneliti representasi poskolonial India dalam film the Best Exotic Marigold Hotel. Representasi orientalis India dalam makalah ini dilihat melalui latar tempat, kekacauan (situasi) dan iklim India, transportasi umum, dan kemiskinan dari negara tersebut. Perspektif bias dari 7 karakter turis asal Inggris terhadap India dan proses adaptasi antar kebudayaan juga dibahas dalam makalah ini. Teori Orientalisme Edward Said dan teori Ambivalensi Homi K. Bhabha digunakan untuk menganalisis hubungan poskolonial Inggris-India dalam film, sedangkan konsep dinamis dari teori culture confusion digunakan untuk menjelaskan bagaimana masing-masing karakter menghadapi perbedaan kebudayaan. Hasil penelitian menunjukkan bahwa film the Best Exotic Marigold Hotel mengingatkan kembali masa kolonial Inggris di India dan memperlihatkan sebuah representasi orientalis. ABSTRACT
 This paper examines the postcolonial representation of India in the Best Exotic Marigold Hotel film. This paper analyzes the orientalist representation of India through settings, the chaos and climate of India, public transportation, and the poverty of the country. It discusses the biased perspectives of the British characters toward India and the process of intercultural adaptation. Edward Said's orientalism and Homi K. Bhabha's ambivalence theory are used to examine British-India postcolonial relation in the film. The dynamic concept of culture confusion is used to describe how each character deals with this intercultural experience. Based on the obtained data, this film clearly renders a reminder of British-India colonial past and an orientalist representation.;This paper examines the postcolonial representation of India in the Best Exotic Marigold Hotel film. This paper analyzes the orientalist representation of India through settings, the chaos and climate of India, public transportation, and the poverty of the country. It discusses the biased perspectives of the British characters toward India and the process of intercultural adaptation. Edward Said's orientalism and Homi K. Bhabha's ambivalence theory are used to examine British-India postcolonial relation in the film. The dynamic concept of culture confusion is used to describe how each character deals with this intercultural experience. Based on the obtained data, this film clearly renders a reminder of British-India colonial past and an orientalist representation.;This paper examines the postcolonial representation of India in the Best Exotic Marigold Hotel film. This paper analyzes the orientalist representation of India through settings, the chaos and climate of India, public transportation, and the poverty of the country. It discusses the biased perspectives of the British characters toward India and the process of intercultural adaptation. Edward Said's orientalism and Homi K. Bhabha's ambivalence theory are used to examine British-India postcolonial relation in the film. The dynamic concept of culture confusion is used to describe how each character deals with this intercultural experience. Based on the obtained data, this film clearly renders a reminder of British-India colonial past and an orientalist representation.;This paper examines the postcolonial representation of India in the Best Exotic Marigold Hotel film. This paper analyzes the orientalist representation of India through settings, the chaos and climate of India, public transportation, and the poverty of the country. It discusses the biased perspectives of the British characters toward India and the

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