

**POSTCOLONIAL MIMICRY OF THE MAIN CHARACTER IN  
RICHARD C. MORAIS' *THE HUNDRED FOOT JOURNEY***

**THESIS**

By:

**Rifda Farnida**

**NIM 16320191**



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

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RICHARD C. MORAIS' *THE HUNDRED FOOT JOURNEY***

**THESIS**

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

**Rifda Farnida**

16320191

Advisor:

**Dr. Mundi Rahayu, M.Hum**

196802262006042001



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2020**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Postcolonial Mimicry of The Main Character in Richard C. Morais’ *The Hundred Foot Journey***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 19, 2020

The researcher



Rifda Farnida

NIM 16320191

## APPROVAL SHEET

This to certify that Rifda Farnida thesis entitled **Postcolonial Mimicry of The Main Character in Richard C.Morais' *The Hundred Foot Journey*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

Malang, June 19, 2020

Approved by Advisor

Head of Department of English  
Literature



Dr. Mundi Rahayu, M.Hum

NIP 196802262006042001



Rina Sari, M.Pd.

NIP 197506102006042002

Acknowledged by



Dean  
Hasanudin, M.A.  
NIP 196609101991032002



## LEGITIMATION SHEET

This is to certify that Rifda Farnida thesis entitled Postcolonial Mimicry of The Main Character in Richard C.Morais' *The Hundred Foot Journey* has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature .

Malang, June 19 2020

The Board of Examiners

1. Dr. Hj. Istia'dah, MA. (Main Examiner)  
NIP 196703131992032002
2. Muzakki Afifuddin, S.S., M.Pd. (Chair)  
NIP 197610112011011005
3. Dr. Mundi Rahayu, M.Hum. (Advisor)  
NIP 196802262006042001

Approved by



Dr. Istia'dah, M.A.

NIP 196703131992032002

## MOTTO

*Stop dreaming and Start doing.*



## DEDICATION

I dedicate this undergraduate thesis to:

My mother and my father who always prays for me in the quarter of the night

Also my brother and my sister

And myself



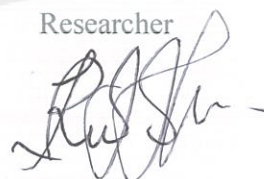
## ACKNOWLEDGMENT

In the name of Allah, the beneficent, the merciful. All praised is to Allah, who was given mercy and blessing until I can complete this thesis entitled *Postcolonial Mimicry of The Main Character in Richard C.Morais' The Hundred Foot Journey* as the requirement for the *Sarjana Sastra* (S.S) in English Literature Department. Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Solawat and Salam are always given for Prophet Muhammad SAW. Who has brought us to the rightness.

I realize that this thesis could not be accomplished without any support from others. Therefore in this opportunity, I would like to express my greatest honors and love to my parents father and mother who given the finance, facility, prayer and support in studying at the UIN Maulana Malik Ibrahim Malang. I also would like to express my gratitude to my advisor Dr. Mundi Rahayu, M.Hum for her great patient and guidance. I could not finish my thesis well without having his advices and critics. Finally, the researcher realizes that this work is far for being perfect. Therefore, I hope for critics and suggestion to this work. I also hope that this thesis can give benefit and inspire to the readers who are going to conduct a study.

Malang, June 19, 2020

Researcher



Rifda Farnida



## ABSTRACT

Farnida, Rifda. 2020. **Postcolonial Mimicry of The Main Character in Richard C. Morais' *The Hundred Foot Journey*** Minor Thesis (Skripsi) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Advisor : Dr. Mundi Rahayu, M.Hum

Keywords : Postcolonial, Mimicry, The Hundred Foot Journey

*The Hundred Foot Journey* tells about the journey of a chef named Hasan who came from India and moved to France. As an immigrant Hasan's impression of French cuisine was tasteless and far different from Indian cuisine which was rich in flavor and color as taught by his father. However, his love of the art of cooking made him determined to master the cuisine that was considered prestigious.

This study aims to describe the representation of mimicry using postcolonial studies. The method of this research is uses literary criticism. The source of the research data is the novel *The Hundred Foot Journey* published by Scribner Publishing, in United in 2010. The data used in this study is to identify characters through text in the form of words or sentences that represent mimicry representations in the novel *The Hundred Foot Journey*. Data collection techniques in this study are repeated reading of the novel, reading some theories related references, taking note of important data, classifying the data and concluding took the data.

The results of this study indicate that 1) mimicry representation carried out by Hasan by imitating France style in the form of imitating his taste, lifestyle, use of language, and thinking. 2) As an immigrant, Hasan still often gets ridicule that his cooking will not be able to rival French cuisine. So the reason why Hasan does mimicry is to show them that Hasan's cooking skills are also very good.

## ABSTRAK

Farnida, Rifda. 2020. **Postcolonial Mimicry of The Main Character in Richard C. Morais' *The Hundred Foot Journey***. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing : Dr. Mundi Rahayu, M.Hum

Kata kunci : Postcolonial, Mimicry, The Hundred Foot Journey

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*The Hundred Foot Journey* menceritakan tentang perjalanan seorang chef bernama Hasan yang berasal dari India dan pindah ke Prancis. Sebagai imigran kesan Hasan terhadap masakan Perancis sangatlah hambar dan jauh berbeda dengan masakan India yang kaya akan rasa seperti yang diajarkan ayahnya. Namun kecintaannya pada seni memasak membuatnya bertekad untuk menguasai masakan yang dinilai bergengsi tersebut.

Penelitian ini bertujuan untuk mendeskripsikan representasi mimikri menggunakan studi postkolonial. Metode penelitian yang digunakan adalah kritik sastra. Sumber data penelitian adalah novel *The Hundred Foot Journey* terbitan Scribner Publishing, di United State tahun 2010. Data yang digunakan dalam penelitian ini adalah mengidentifikasi karakter melalui teks berupa kata atau kalimat yang merepresentasikan mimikri dalam novel *The Hundred Foot Journey*. Teknik pengumpulan data dalam penelitian ini adalah membaca novel secara berulang, membaca beberapa teori yang berhubungan dengan referensi, mencatat data-data penting, mengelompokkan data dan menyimpulkan pengambilan data.

Hasil penelitian ini menunjukkan bahwa 1) representasi mimikri yang dilakukan Hasan dengan meniru gaya Perancis berupa peniruan selera, gaya hidup, penggunaan bahasa, dan pemikirannya. 2) Sebagai seorang imigran, Hasan masih sering diejek bahwa masakannya tidak akan bisa menandingi masakan Perancis. Sehingga, alasan Hasan melakukan mimikri adalah untuk menunjukkan kepada mereka bahwa keterampilan memasak Hasan juga sangat bagus.

### نبذة مختصرة

فرنيدا، وفدا ٢٠٢٠. تقليد ما بعد الاستعمار للشخصية الرئيسية في داحندرة فوة جورني لريتشارد سي موريس. قسم الأدب الإنجليزي، كلية العلوم الثقافية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج.

المشرف: د. موندي راهايو، هوم

الكلمات الرئيسية: ما بعد الاستعمار، التقليد، داحندرة فوة جورني

تحكي رواية داحندرة فوة جورني طبّاخ يدعى حسن يأتي من الهند وينتقل إلى فرنسا. كمهاجر انطباع حسن عن المأكولات الفرنسية غير مشوّقة وبعيدة عن المأكولات الهندية الغنية التي علمه والده. لكن حبه لفن الطبخ يجعله مصمّمًا على إتقان هذه المأكولات المشهورة.

يهدف هذا البحث العلمي إلى وصف تمثيل التقليد باستخدام دراسة ما بعد الكولونيالية. أسلوب البحث العلمي المستخدم هو النقد الأدبي. مصدر بيانات البحث هو رواية داحندرة فوة جورني التي نشرها سكريبر في يونيتد عام ٢٠١٠. البيانات المستخدمة في هذا البحث العلمي هو التعرف على الحروف من خلال النص في شكل كلمات أو جمل تمثل تقليد في رواية داحندرة فوة جورني. كانت تقنيات جمع البيانات في هذا البحث العلمي هو قراءة الروايات بشكل متكرر، وقراءة عديد من النظريات المتعلقة بالمراجع، وتسجيل البيانات المهمة، وتصنيف البيانات، واستخلص جمع البيانات.

تستنتج هذا البحث العلمي إلى: (١) أن تمثيل التقليد التي يقوم به حسن بتقليد الأسلوب الفرنسي هو تقليد أذواقه وأسلوب حياته واستخدام اللغوي وأفكاره. (٢) كمهاجر، لا يزال حسن يشعر بالاستياء أو الاحتقار من أن مأكولاته لن تضاهي المأكولات الفرنسية أبدًا. فبسبب قيام حسن بالتقليد هو إظهار أن مهارات حسن في الطبخ جيدا وحرفيا.

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## CHAPTER I

### INTRODUCTION

#### A. Background of The Study

Literature comes out of human idea and talks about human life. Literature likes a human expression. In society, literature introduced to communicate the benefits of ideas, life, thought, emotion and all that is going on in society. Literary works emerged as a result of human inspiration from extraordinary imagination. The imagination is poured and realized in the evident form of a work. Literary works is not only comes from imagination but also a reflection and influence of the real life of the creator's environment. It means that literature is written and produced by the writer as a member of the community in his environment. (Wellek and Warren, 1965: 22).

Human beings cannot be separated from society as a social creature. According to Spencer in Foundation of Modern Sociology (1982:57) "Culture is a way of life shared by a group, a system of ideas, values, beliefs, knowledge and customs transmitted from generation to generation. The culture is produced by society in turn a society depends on culture." It is also possible to say that society creates culture. The reality that both society and culture are intertwined and establish social values cannot be separated.

Lo and Gilbert (1998: 1-2) formulate postcolonial as a field of cultural production and analysis. In practice, postcolonial can be understood in three terms, namely historically, contradictive, and economically. Historically postcolonial studies related to the cultures of nations experiencing European

imperialism. This study recognizes that political freedom cannot be easily translated as economic, social and economic autonomy. In this model the text is considered to be postcolonial mainly due to its historical placement. Controversially, postcolonial related to cultural analysis which is subject to European imperialism by seeing colonialism as the beginning of postcolonial conditions. This method emphasizes more on postcolonial studies of aspects of colonized culture in rejecting the hegemony or domination of imperialism even though the rejection is not in the form of creating resistance or maintaining its own culture as colonized (Lo and Gilbert, 1998: 2).

Post colonialism is an important field of literary studies that refers to the study of the colonial and imperial powers, social and cultural heritage and reflects on the effects of hegemonic dominance and oppression of the people who were colonized. This was primarily introduced during the course of the Literary Studies 1970s. The concept refers to the recognition of racial, economic, national, social or human identity in modern history, when the liberation of a variety of territorial entities from colonial rule was achieved (Mushtaq, ahmad, rafi, 2017).

The term "postcolonial" refers to the time of independence of colonies of former European empires. However, this interpretation would merely mean that the colonial rule ceased with all its means. Considering that for these ex-colonies political freedom is only an illusion, the achievement of political freedom for these countries did not fix the problems that were supposed to be solved by expelling colonial masters but rather new forms of dominance emerged. New

elites emerged and sustained the rule of exploitation of some classes in these independent countries, with colonialism reproduced. For other words, the new international structure is not officially decolonized. While literature demonstrates consensus when the definition of post-colonialism is used to encompass all activities used in the process from the beginning of colonialism to the present day (Tepeciklioglu, 2012).

Post-colonialism is an ongoing process of resistance and restoration, thus requiring consideration of previously described interactions of various kinds such as slavery, displacement, emigration, oppression, opposition, equality, inequality, ethnic and cultural discrimination and gender. The term 'postcolonial' has come to stand for “both the material effects of colonization and the huge diversity of everyday and sometimes hidden responses to it.” Therefore, this word reflects the ongoing cycle of imperial suppressions and exchanges in their institutions and practices across this diverse range of societies. The word has come to mean a lot like the definition of any other field (Ashcroft et al, 2003, pp. 2-7).

Postcolonial literature focuses largely on the effects of the relationship between European colonial forces and the populations of the countries that they colonized. In the middle of the twentieth century the European colonizers dominated most areas of the world. England emerged as the greatest colonial force in the twentieth century which alone governed around half the world. However, the decolonization process continued until the 1970s after the Second World War and many countries including Australia, Canada, Nigeria and India won their independence. So the postcolonial studies deal with the art and



literature created by the countries after their liberation from the colonizers imperial rule (Gholipour & Sanahmadi, 2013).

Colonial critics claim that their literary texts on the cultures of those peoples (particularly Africa and Asia) have been influenced by colonial powers, while post-colonial books include a criticism of that discourse (Foco, 2017). Colonialism is characterized as the state of control and jurisdiction over an over-the-bound geographic entity. The originally occupied people are either specifically dominated, expelled or annihilated (Fanon 2001). All the resources of the colony are governed by the colonizers hegemony and their social, linguistic, cultural, religious and economic values are usually enforced upon the people they rule. In order to promote and justify their influence, the European Colonists placed a systematic philosophy, a full Eurocentric paradigm over the colonized people (Satre 2001).

The once colonized countries such as Africa, India, Pakistan, Australia, Caribbean countries, Canada, New Zealand, etc. Have now begun to develop themselves with the emergence of this new age of post colonialism. Such nations were socially, politically, and economically sovereign once the colonial masters left the colonies. But the imperial suspension over which the colonized mind had been left was greater than the colonizers physical subjugation. The colonizers used those tactics to conquer the indigenous people (Gupta, 2012).

Postcolonial as an important field of literary studies. In simple words, the study explores the impact of colonization on cultures and societies. It is a critical response of the western powers to multiple forms of control and supremacy that

resulted from colonial and imperial activity (Bailey, 2011). The basic concept of post-colonial based on Said's (1979) is thought which sued the discourse about the East as a knowledge development with colonial political foundations and interests. Supported by traditions, power, institutions, and various modes of knowledge dissemination, the discourse creates myths and stereotypes about the East that are contrasted with the West. It was a negative mirror to magnify the image of Europe as a pioneer of civilization. Furthermore, these myths and stereotypes are used as a European justification to carry out colonialism, dominate, tame, and control the existence of "the other" (Said, 1979: 3).

In connection with the study of literature, postcolonial work in involving various aspects, namely language, history, nationalism, canonist, space and place, body politics and hybridity or a mixture of colonial and colonized culture. Meanwhile, various possibilities are covered in this study, namely hybridity, mimicry, and ambivalence (Lo and Gilbert, 1998: 5-13).

Departing from this, postcolonial theory is a theory that can be used to analyse various cultural phenomena such as history, politics, economics, literature, and so on in "eastern" countries due to colonial practices. Homi K Bhabha developed Said's postcolonial theory. He formulated that one of the consequences of the colonization practice was mimicry by referring to Jaques Lacan (Efriyadi, 2019) The behaviour was carried out by the colonized to the colonizer. Mimicry as camouflage resulted in colonial ambivalence. This is because mimicry emerged as one of the most difficult to understand and effective strategies and forces against colonialism (Bhabha, 1994).

How the servant tried to imitate something called mimicry to offer a resistance. In postcolonial mimicry becomes a means of imitating and of being as superior for the inferior. The man who imitates (the imitator) is not the same as the original according to Bhabha views. Mimicry is the reshaping process, but not "almost the same, but not quite" (Bhaba 1994: 86). To imitate means to know what is imitated, and to find the imitated individual. The imitator tries to copy what the person imitated both mentally and physically in one time.

Mimicry is one of the most important notions of Bhabha in post-colonialism. The depiction of the after colonial condition is part of a broader definition. It is just a simple resistance from authority to exploitation. Mimicry is the moment someone attempts to imitate someone by some means and the results can be literally nonsensical. Mimicry refers generally to the replication by another species (Kumar 2011:1). Under colonialism and in terms of immigration and displacement, mimicry is seen as an unacceptable pattern of behavior. Everyone imitates the person in power because they want to have access to the same power. We must consciously master their own cultural identities, though at times still confounding themselves with their own traditions, which no longer are pure. In copying the master. Falakdin and Zarrinjooee (2014:525) claim that mimicry is most often seen in colonial and postcolonial literature when the colonized citizens imitate their colonizers language, style, politics, or cultural pose.

Bhabha discusses the mimicry, which is native white imitation behavior. Mimicry, therefore, is an ambivalent strategy by which subordinate individuals at

the same time, show the disposition of obedience to a stronger party and emulate it. The idea of mimicry describes how colonial governors advocated colonization by adopting custom culture, beliefs, colonizing structures and their ideals, to imitate the invaders. The effect is instead a fuzzy duplicate of the invaders, as mimicry is another type of mockery. Mimicry reveals the colonized and colonizer are both ambivalent. In the colonized subject, the colonizer imitates the cultural patterns, language, attractions and values of the colonizer. The colonized mocks the colonizer. While Mimicry sees a crack in the consistency of colonial rule, an inconsistency in its regulation of the colonized behavior (Bhabha: 1994).

Mimicry is characterized in postcolonial discourse as when the colonized country's people begin to mimic the colonizers actions, attitudes, language, and culture. The colonial master's sense of superiority over the natives causes the colonized nation's citizens to look upon themselves as the inferior human beings. It therefore immediately establishes the assumption that the West is always educated, reformed, civilized, knowledgeable and disciplined, while the East is uneducated, primitive, barbaric, and ignorant. Mimicry appears as an opportunistic way of imitating the person in power. This suppresses one's own cultural identity and returns the individual to an ambivalent and confused. (Bhabha, 1994).

There are many literary works discuss this postcolonial theory. One of them is the novel *The Hundred Foot Journey* by Richard C. Morais. This novel tells about a competition between French restaurants and Indian restaurants. The locations of these two restaurants are close by. The beginning of the Indian



restaurant opening in France was not successful. No visitors as expected. However Mr. Kadam, the restaurant owner did not just give up, he did many ways to make the business runs. Then the restaurant began to be crowded. This situation disturbs the competitor, the French restaurant. Hasan, Mr. Kadam's son continues to innovate his Indian cuisine. He continued to make experiment combining Indian and French cuisine. Hasan's cooking skills received attention from Mrs. Madam Mallory, the owner of the French restaurant. Finally the two restaurant owners made an agreement that Hasan would be recruited to become one of the chefs in French restaurant and join a prestigious cooking contest in France and Mallory promised a brilliant career if Hasan would accept the agreement. Finally, Hasan accepted the agreement. Not long after working at the French restaurant, Hasan followed the cooking assessment by the chefs and finally Hasan was praised for his cooking prowess and was invited to work in Paris, then Hasan moved to Paris. After a few years in Paris, Hasan opened his own restaurant with the name Le Chien Mechant. From this phenomenon, the theory of postcolonial mimicry was reflected, when main characters began to mimics in several conditions.

Mimicry is the process by which the colonized subject is produced as 'almost the same but not quite' (Bhabha 1994:86) copying the colonizing culture, behavior, way and values by colonization includes both mockery and a certain. Mimicry is seen as a challenging behavioral pattern: people imitate the dominant, because they hope they have access to the same force. There are numerous

researchers that analysed Richard C. Morais *The Hundred Foot Journey* and used another theories;

The first researcher is *Sri Wahyuni (2017)* from *Universitas Brawijaya*. The title is *The Role of Food in Constructing Hasan's Identity in Steven Spielberg's The Hundred Foot Journey Movie*. This study is aimed at exploring the role food plays in building Hasan's identity as the main character in that film. Gastro criticism, a little bit of knowledge about Indian cuisine and studies of films are also used to gain a better understanding of this film. Through applying the principle, this study finds food plays a significant role in maintaining and resolving the cultural identity of Hasan. It becomes a link between his local cultural identity and the culture he inhabits which contributes to his new cultural identity being open to the public.

The second is *Ita Mutia Syarifuddin (2017)* from *UIN Alauddin Makassar* the topic is *Ethnocentrism Shown in The Hundred Foot Journey Movie*. This study aimed to know about ethnocentrism characteristics and consequences in this movie which focuses on Sumner's and Gudykunts.

The third is *Sulthan (2016)* from *UIN Syarif Hidayatullah Jakarta* the topic is *Self-Esteem and Self-Actualization Needs Analysis of The Main Character in The Hundred Foot Journey Film*. The purpose of this research is to learn what the main character wants for his life and how he meets his needs on the basis of Abraham H. Maslow's hierarchy of needs theory. The result of this research shows that the main character can fulfill his needs. He fulfills his self-esteem needs by convincing Madame Mallory to recognize his skill in cooking. Then he

fulfills the self-actualization needs by returning to his village where he uses his potential as an actualized person.

The fourth is *Merina Cindy Pramiswari (2019)* from *Universitas Muhammadiyah Malang* the title is *Cultural Conflict Experienced by Hassan on Richard Morais' Novel The Hundred-Foot Journey*. This study is discussed about the cultural conflicts experienced by Hassan on the novel *The Hundred-Foot Journey*, the resolution of the cultural conflict, and the effect of cultural conflict on Hassan's life. The result of this study is There are eight cultural conflict experienced by Hassan. They are about the chef's freedom to create a dish, difference of the food preparation, restaurant management, restaurant interior, and differences of the ingredients' freshness, the time spent in the kitchen to be a chef, the standard of fine dining restaurant, and the various kind of dish. The resolution of the conflict was that Hassan cope with the cultural conflict by being open-minded. He opened to the new culture and learn new knowledge about the fine dining. Therefore, Hassan's life changed. He could achieve three-star Michelin as the highest accomplishment in the culinary world

The fifth is *Satrio Noor Rois (2017)* from *Universitas Airlangga* the title is *The Analysis Of Extralinguistic Culture-Bound References in the Indonesian Subtitles of The Hundred Foot Journey Movie*. This study investigates the categories of the Extralinguistic Culture-bound References (ECRs), the strategies applied in translating ECRs, and how Audiovisual translation (AVT) theory presents ECRs in the aspects of subtitle, synchronization, and duration in *The Hundred Foot Journey* movie. The result of this study is shows 73 ECRs words

which are categorized as ecology, material culture (artifacts), social culture, organization, custom and ideas, gesture and habits. Moreover, in ECRs strategies, the strategy functioned are retention direct translation, generalization, specification, substitution and omission. In addition, despite limited space and time of subtitle on screen, the chosen movie presents French foods longer time on subtitle compared to Indian food. Moreover, this movie has tendency to introduce foreign culture and promote more French food than Indian ones.

### **B. Problems of The Study**

According to the background of the study before, the researcher focuses on:

1. What kind of mimicry behavior that are behaved by Hasan in Richard C.Morais *The Hundred Foot Journey*?
2. Why does Hasan behave to mimic the behavior of the French in Richard C.Morais *The Hundred Foot Journey*?

### **C. Objectives of The Study**

From the statements of problems before, the main object of this research are:

1. To know what kind of mimicry behavior that are behaved by Hasan in Richard C.Morais *The Hundred Foot Journey*
2. To know why does Hasan behave to mimic the behavior of the French in Richard C.Morais *The Hundred Foot Journey*



#### **D. Significance of The Study**

For the development of theory, this study aims at enhancing development of literary criticism especially in postcolonial theory. The researcher used this theory to find out the mimicry in the novel *The Hundred Foot Journey*. The researcher hope this research can be used to helpful who studies or interested in this novel in order to understand the content and how the theory postcolonial of mimicry applies in this novel.

#### **E. Scope and Limitation**

*The Hundred Foot Journey* is a novel written by Richard C. Morais and published in July 2010. The researcher focuses on the postcolonial theory especially in mimicry to understand how main characters portray mimicry in *The Hundred Foot Journey* novel. If undertaking an evaluation, the researcher should have scope and limitation to avoid a clear focus from being out of the subject in order to analyze. In addition, scope and limitation are intended to give a clear direction to where the study is to be carried out. Ultimately, there are many things that could be explored by Richard C. Morais *The Hundred Foot Journey*. However, the researcher should concentrate only in context of mimicry. On the other hand, there are many researchers have already discussed by another theories. The element of the novel in the case of other research such as ethnocentrism theory, identity, self-actualization and so on.

#### **F. Definition of Key Terms**

It is important to provide descriptions of key terms to be used in this study in order to prevent different perceptions between the reader and the researcher to interpreting this study;

- Postcolonial

Academic study of cultural approach for studying power relations between various groups, cultures or individuals with language, literature and translation that field of thought mainly focused on the political, esthetic, cultural, historical, and social effects in the 18th to the 20th centuries of European colonial rule worldwide, relating to the study of the colonial and concentrating on the consequences of hegemonic dominance and oppression of colonization people (Gupta, 2012).

- Mimicry

Mimicry is the process by which the colonized subject is produced as 'almost the same but not quite' (Bhabha 1994:86) copying the colonizing culture, behavior, way and values by colonization includes both mockery and a certain. Mimicry is seen as a challenging behavioral pattern: people imitate the dominant, because they hope they have access to the same force.

### G. Previous Studies

*The Hundred Foot Journey* represents the social condition, so we can use postcolonial mimicry to analyze this novel. There are many researchers that also use theory of postcolonial mimicry.

First is Claudia Sabrina (2012) the title is *The Portrayal of Balram's Mimicry in Aravind Adiga's The White Tiger*. The objective of this study is to discuss the

questions raised in Aravind Adiga's novel. The research attempts to explore the issues of how the imitate depicts the character of Balram Halwai and the causes and motivation that have affected his imitative. Using Homi K. Bhabha's post-colonial theory, this study found that the imitated character was perceived by his model.

The second researcher is Yeni Istari (2018) the title is *The Impact of Hybridity and Mimicry on The Indian Immigrant's Identity: A Postcolonial Analysis in Jhumpa Lahiri's The Lowland*. The objectives of the study are two: 1) recognition and imitation of the hybridity of indigenous characters in the United States, 2) an analysis of the hybridity and imitation of their identities. The theory of post-colonialism on hybridity and simulations is therefore applied specifically. The results of this research show that the character's hybridity is linguistic hybridity, and the character's types of imitation are imitative of way, meaning and lifestyle. The analysis of data shows that hybridity and emulation contribute to two-way understanding of the characters.

The third is Ruly Indra Darmawan (2018) the title is *Correlation between The Implementation of Mimicry and Internal Colonization in George Orwell's Animal Farm: A Poscolonial Reading*. This study is used two theories. Mimicry is used to discover the habit or the behaviour of Napoleon and his family of swine as the principal data depicting the human person. Bhabha's ambivalence and terminology. Those concepts are used for revealing the habit of the pig and acting on the discourse of symbolism. Then, the concept of internal colonization is also used to display the novel's response of imitation. This thesis shows that imitation

not only represents the colonization reaction but also shows that imitation can be an internal colonization process as a response.

The fourth is Afandi (2014) the title is *Mimicry and Ambivalence as Manifested in Bend It like Beckham Movie*. This study is about the manifestation of imitation and ambivalence that appears as a movie that tells about the diaspora in the film Bend It Like Beckham. The results show that there are manifestations of imitation and ambivalence in Bend It Like Beckham's movie. Mimicry takes place in cultural aspects of society, which are reflected by language, sports, fashion, cuisine and lifestyle.

The next researcher is Brill Shouma Amrullah (2014) the title is *Cultural Identities on Hybridity and Mimicry in Zadie Smith's White Teeth*. This study is about identify the cultural identities on hybridity and mimicry by the dialogues, monologues, expression on the novel. In White Teeth many characters used hybridity and mimicry as camouflage in daily life like hobby, attitude and clothes.

Based on the previous studies above, the researcher conclude that almost all researchers above used two theories except the first researcher only used one theories that is theory of mimicry. However, the other researcher used theory mimicry with another theory such as hybridity, ambivalent and so on. Those previous studies above inspired the researcher to conduct the study on novel *The Hundred Foot Journey* by using postcolonial literary criticism and focuses on theory of mimicry. The focuses on this research is to explain how the theory of mimicry applies in the novel.

## **H. Research Method**

In this research, the researcher discussed the methodology used to analyze this novel; there are research design, data source, data collection and data analysis.

### **1. Research Design**

This research used postcolonial theory and applies literary criticism. Literary criticism is seen as the study, interpretation and assessment of literary works. This research also use of certain books as a guide. Such as post-colonialism related information, literature, and any information on this study. To get more explanations about mimicry in this research.

### **2. Data Source**

The data source of this research is from *The Hundred Foot Journey*. This is the first novel created by Richard C.Morais published at July 2010 in United State. Richard C.Morais is a novelist and journalist. He is the author of three books, including *The Hundred Foot Journey*, which is an international bestseller and has been adapted as a film (2014).

### **3. Data Collection**

The researcher used data from the novel. Repeated reading of the novel, reading some theories related references, taking note of important data, classifying the data and concluding took the data. This method has been chosen because the analysis data are in the form of novel words and phrases.

### **4. Data Analysis**



The research begins to analyze data after collecting the data in several subsequent steps. First, classifying the problems of the research what and why the main character mimic in some situations. Secondly, the researcher interpreting data from the novel. Thirdly, as the final result of the interpretations, the researcher arranges all information and draws conclusions as the end result of the research.



## CHAPTER II

### REVIEW ON RELATED LITERATURE

In this chapter the researcher presents about theoretical framework and related studies to support this research. This chapter is divided in to three parts. The first is postcolonial literary criticism, the second is postcolonial theory, and the third is postcolonial process. From the postcolonial process also divided into four part, there are ambivalent, hybridity, mimicry and othering.

#### A. Postcolonial Literary Criticism

Creative work, which portrays human experience in a society that the community can also appreciate, understand and use, can be called literature. Literature is a term used to describe content that is written or spoken. As a reader, we can discover the portrayal of characters in novels through what the characters state, and through the characters thinking (Rahayu, 2016).

Broadly speaking "literature" is used to describe anything from creative writing to more technical and science works, but the term is most often used to refer to creative imagination works, including poetry, drama, fiction, and nonfiction works. A language or a community is defined by literature: culture and tradition. Nevertheless, literature is more significant than simply an object of history or culture (Pradopo, 1994).

Postcolonial as a study developed and spread widely into various disciplines so that it has a broad understanding as well. (Lo and Gilbert, 1998) they both formulate postcolonial as a field of cultural production and analysis. In

practice, postcolonial can be understood in three terms, namely historically, contradictory, and economically. Historically postcolonial studies related to the cultures including literature of nations experiencing European imperialism. This study recognizes that political freedom cannot be easily translated as economic, social and economic autonomy. In this model the text is considered to be postcolonial mainly due to its historical placement. Controversially, postcolonial related to cultural analysis which is subject to European imperialism by seeing colonialism as the beginning of postcolonial conditions. This method emphasizes more on postcolonial studies of aspects of colonized culture in rejecting the hegemony or domination of imperialism even though the rejection is not in the form of creating resistance or maintaining its own culture as colonized (Lo and Gilbert, 1998).

Postcolonial studies are interdisciplinary fields that investigate European colonialism's global effects. This is accomplished through the questioning, through theorizing the dynamics of colonial, and post-colonial identity; national participation and globalization that rendered colonization's so powerful, regenerating excluded or oppressed voices. Postcolonial literary criticism focuses particularly on the literature of colonial conquest subjects, especially those in Africa, Asia and the Caribbean. Focuses on the omnipresent power relations of societies with intersections of societies that give rise to socio- racial and intellectual diversity, post-colonialism analyzes cultural identity, gender, nationality, race, ethnicity, language and power sociologically, ethically and politically. In particular, postcolonial studies is investigates the ways in which

Western third-world images reflect their maker political interests. Education is one form of this questioning. Postcolonial theorist seek to demonstrate how Western education, by inculcating Western euro-centric ideals, works in the spread of imperialism. Colonial literary education thus encourages a cultural imperialism that allows Western colonizers to govern with their consent long after the chains of slavery have been cut (Shansa, 2013).

Post colonialism is a significant and a relatively newer field of literary studies that refer to the writings produced by the authors after the decolonization of the colonized countries. In simple words, the study explores the effects of colonization on cultures and societies though it was initially denoted by the post-World War II authors to refer to whatever happened after the independence of the formerly colonized countries (Ashcroft *et al.* 1998).

Colonial critics claim that their literary texts on the cultures of those people (particularly Africa and Asia) have been influenced by colonial powers, while post-colonial books include a criticism of that discourse (Foco, 2017). Colonialism is characterized as the state of control and jurisdiction over an over-the-bound geographic entity. The originally occupied people are either specifically dominated, expelled or annihilated. All the resources of the colony are governed by the colonizers hegemony and their social, linguistic, cultural, religious and economic values are usually enforced upon the people they rule. In order to promote and justify their influence, the European Colonists placed a systematic philosophy, a full Eurocentric paradigm over the colonized people (Ashcroft, Griffiths and Tiffin 1998).

In relation to literary criticism, post colonialism is understood as a study of how literature reveals traces of colonial encounters, namely confrontations between races, nations, and cultures in conditions of unequal power relations, which have formed a significant part of human experience since its inception. The era of European imperialism (Day and Foulcher, 2008). Thus, according to Day and Foulcher, postcolonial criticism is a literary reading strategy that considers colonialism and its impact in literary texts, as well as the position or voice of the observer with regard to these issues.

### **B. Postcolonial Theory**

Post colonialism is a theoretical phenomenon built around since the middle of the 20th century. This originated from and mostly refers to the era following colonialism. The postcolonial route was established with independence of colonial countries (Appiah: 1991). Most post-colonial works were produced to describe the interactions, through description, narration, and dramatization, of European nations, and the peoples they colonized. It has been highly defined on historical, identical, ethnic, gender, and language issues. It focuses mainly on racial and racist relations (Amina, 2019)

Post-colonial literary works also tend to vary from colonialism to the genocidal past, including slavery, segregation, and the mass extinction of species such as Australian Aborigines. The United States of America is considered a postcolonial country in this line of thought since it was formerly a British territory, but its colonization rather than its colonized attributes are studied. On the other hand, although Canada and Australia have been formally colonized by



the United Kingdom, they are often classified as 'settler' countries by a different category (Amina, 2019).

Like different ways of dealing with textual analysis, post-colonialism is certainly not a homogeneous school of literary criticism, but an incorrectly characterized set of speculations and strategies that try to reveal and find out when they are conquered by the colonizers. Post-colonialism primarily controls the texts of colonized nations. The aim of this paper was to look at what the literary criticism missed and to restrict the enthusiasm of the colonized and negative forces of the colonizers. (Kalidasrao: 2018)

Post-colonialism approach to textual research since colonialism indicates that literature, culture and history have an important influence on each other. Postcolonial critics often believe in the inevitability of literary studies with subjective and political interpretations, arguing that criticism and analysis must be as important to society as it really is. As such, some critics claim that colonialism, an inherently unjust cause, and is a source of misery and oppression. Nevertheless, colonialism is not a non-issue, but it exists today as a form of exploitation, though in subtler and less open ways, and must be opposed as such.

*“Post-colonialism as a praxis is grounded in an appeal to an ethical universal entailing a simple respect for human suffering and a fundamental revolt against it.” Durrant (2003).*

According to Sam Durrant in *Postcolonial Narrative and the Work of Mourning* (2003). Post-colonialism is becoming more complex as other ideas and methodologies grouped under the heading of cultural studies, involving

geographical regions of the Caribbean, Latin America, and the Pacific, though some traditional post-colonial sites such as India remain important. For several decades post colonialism has held its position in literary theory and practice, by adopting a range of hypotheses and approaches to textual analysis.

According to Nicholas Harrison, when thinking about post-colonialism, the word "decolonization" seems to be of particular importance. In this case it means an intellectual process which continually transfers the independence of former colonial countries into the minds of the people. The fundamental idea of this cycle is the deconstruction of the old-fashioned views and attitudes of power and exploitation embraced during the colonial period. First efforts to bring this long-term policy of "decolonizing the minds" into effect in the Indian population could be called after India became independent from the British Empire in 1947. Post-colonialism has become increasingly a topic of scientific analysis. This curiosity contributed to the introduction of post-colonialism debates in numerous American Universities study courses in the 1970's. (Harrison, 2003)

Post-colonialism also deals with identity issues (Diyazi: 2015). Colonial powers came to foreign states and demolished major parts of native tradition and culture. In addition, they were increasingly replaced by their own. This often contributes to disputes as nations become independent and suddenly faced the challenge of developing a new identity and self-confidence across the country. Because centuries had lived under the influence of colonial rulers, their Western tradition and culture had more or less been adopted. The challenge for these countries was to find a way to proceed individually to call themselves. From one

day to the next they could not get rid of the Western way of life; nor could they manage to create a completely new way of life.

Tyson (2006:418) argues that post-colonialism is examining, from the one point of view, the "ideological influence that has compelled the settled to accept the ideals of colonizers and that on the other hand, it has supported colonial resistance to its oppressors." Formerly colonized persons are defined as any population subjected to the political domination of another population as postcolonial critique. The colonial mentality compelled the settlers to embrace the notion of the superiority and inferiority of the settler. This ideology has resulted in people known as the colonial subject, who have not resisted colonial subjugation (Tyson, 2006:421).

### **C. Postcolonial Process**

One of the most significant scholars in the postcolonial analysis is Homi Bhabha. He has contributed a lot of testing ideas, for example, Hybridity, Mimicry, Ambivalence, Otherness, and so forth to postcolonial theory. Every one of these ideas reflects the colonized individuals' approaches to oppose the unbound intensity of the colonizer. According to Ashcroft there are four concepts of postcolonial process such as: ambivalence, hybridity, mimicry and othering in his book *The Postcolonial Studies Reader* (2003).

#### **1. Ambivalence**

The concept of ambivalence considers culture to be composed of opposing perceptions and dimensions. Bhabha argues that this ambivalence presents a split

in the character of the colonized other takes into consideration creatures who are their very own mixture social personality and the colonizer's social character (Bhabha, 1994). As a postcolonial writer Bhabha claims that at the site of colonial dominance there's still ambivalence, Bhabha attempts to discuss the inter-cultural gaps categories through race, class, gender, and cultural practices. The ambivalence distinguishes the emotions between positive and negative attitudes towards the colonizers.

*In reality any simple binary opposition between 'colonisers' and 'colonised' or between races is undercut by the fact that there are enormous cultural and racial differences within each of these categories as well as cross-overs (Loomba, 1998:105).*

Ambivalence still occurs at the site of colonial supremacy. Cultural development where it is most ambivalent, is also the most efficient. (Bhabha, 1994) primarily includes identity as well as identity crisis, a fluid, ambivalent and sometimes conflicting mode of representation, in the dynamic construction of distinction and sameness in colonial connection. Ambivalence indicates that there are complicity and resistance of the colonial subject in a fluctuating relationship, Instead of claiming all colonized subjects are "complicit" and some "resistance". Ambivalence also characterizes colonial discourse, which can both manipulate and nurture or at the same time portray itself as nurturing the colonized subject (Ashcroft, Griffiths and Tiffin 1998).

Bhabha has been able to use ambivalence to denote a complex fluctuation of repulsion which characterize the colonizer's relationship with the colonized individual, he adapting this theory from psychoanalysis to postcolonial theory.

Robert Young says one of Bhabha's key field contributions is to supplement Said's Foucauldian study of the Orient's discursive development by exploring the implications of Said's concept that there is a distinction between a 'manifest' and a 'latent' Oriental, 'a conscious body of empirical awareness of the East' and the 'unconscious positivity of fantastic' (Young, 1995).

Ashcroft (2006:10) argue that ambivalence means that in a fluctuating relationship between the colonial subject complicity and resistance exist. It depicts the way colonized people are at odds with the acceptance or rejection of a culture, when the same effect is on both cultures. Shojaan (2013:16) argues that the theory of ambivalence is adapted from Bhabha's psychoanalysis to colonial speech theory. The present love and hatred of a stereotype trigger ambivalence. Bhabha also reveal that the colonial influence is often ambivalent, distorted between its articulation that shows repetition and discrepancies as an initial and authoritative one. In other words, colonial identity is not secure, uncertain and still divided. Ambivalence, one of his theories that defines a persistent fluctuation to indicate a continual fluctuation between wanting something and wanting something apposite to it. It refers to an appeal to an object, person or action and to repulsion simultaneously (Bhabha, 1994: 80). The effects of imitation and hybridity are this notion. As the masters imitate, the colonized people feel guilty of disregarding their own culture.

The conceptual opposition between the colonizer and the people who colonized, ambivalence at the center of the colonial debate, upsets the expectations of colonial dominance. The colonial relationship is thus a paradox,



and a contentious assumption in Bhabha's theory is that colonialism must eventually be disturbed, even though it does not have the colonized resistance or revolt, because it "generates the seed of its self-destruction (Ashcroft, Griffiths and Tiffin 1998, 13).

Ambivalence comes from mimicry (Bhabha, 1992: 91) which is an unconscious feeling of contradicting one another between wanting something and rejecting it at the same time (Ashcroft et al, 2000: 10) and is present in one body. When the colonized experienced oppression and injustice committed by the colonizers, the colonized did mimicry or imitation which was intended to get recognition from the colonizers, so that they were considered to be equal or equal to them. The mimicry that is done is not perfect, because they still have a great love for the culture which is their identity. They love and try to be colonial, without leaving their pride and love for their own culture. Thus, the two feelings grew together in the colonized body, leading them to complex feelings of love and hate. Ambivalence traps them in hanging feelings, so that their identity becomes difficult to determine. They may live in a colonial way, but with a sense of being colonized.

The problem with colonial discourse is the blurring of the boundaries of relational cultural identity. The mixture of the two cultures then gave rise to a heterogeneous culture attached to society. Therefore, the community tried to build similarities with the colonizers, but also emphasized differences (Sungkowati: 2010).

## 2. Hybridity

The idea of 'Hybridity' means the fusion or combination of colonizing and colonized cultures with traditional signs and customs. Homi Bhabha states that cultural practices can be assimilated and adapted, and cultures cross-fertilized, as positive, wealthy, dynamic and oppressive (Bhabha, 1994). He also points out that it is also important to break down the false image of the monolithic, or unchanging, characteristic colonizing societies in this theory.

The word "hybridity" has its roots in biology and zoology where a cross-pollination that gives birth to a third "hybrid" species describes a crossover between two species (Guignery, Pessio-Miquel, Specq 2011). While Darwin praised the efficiency of the cross-pollination process, others pointed to the possibility of degeneration when the term was applied to the genetics and interbreeding of races. Technically speaking, the zoological hybridization product is often a sterile species, but the term is often metaphorically used to convey imagination, creating new models.

Homi Bhabha's concept 'Hybridity' is very relevant, and is now in development postcolonial criticism. It refers to the sort of colonizer and colonized political and cultural negotiation. Postcolonial studies deal with issues of hybridity, Diasporas, creolization, and the in-betweenness, and cross-over of ideas and identities. Robert Young in his book, *Colonial Desire: Hybridity in Theory, Culture and Race* states:

*"A hybrid is technically a cross between two different species and that therefore the term hybridization evokes both the botanical notion of inter-species grafting and the*

*vocabulary of the Victorian extreme right which regarded different races as different species. (1995:10)''.*

Young refers to the term Hybrid as an irritated between two distinct species. He added notes that the botanical notion and a grafting between organisms. The concept was generated by Homi Bhabha: culture hybridity refers to mixed cultures or impurities, recognizing that no culture is completely pure. According to Bhabha (1994), every culture within every type of identity is an original mixture. He notes that cultures are not distinct phenomena but that we find mixedness in cultures, often in touch with each other. Bhabha focuses on the current phase-hybridisation of hybridity. He also argues that no societies that come together and contribute to hybrid social structures are the result of efforts to maintain cultural hybridity. He draws our attention to what is happening in civilizations on the border. He used the term, liminal at the border or threshold, which underlines the idea that what is at the heart of creating a new cultural significance between existing cultural forms or identities. He also points out that The Location of Culture is both spatial and temporal: therefore, the concepts hybridity and liminal apply not only to space, but also to time. (Huddart: 2006)

Bhabha rejects the notion of Fanon, by inviting black subjects to imitate white society, colonial authority works, and states this invitation contradicts colonial supremacy itself. He also emphasizes the independence of both the colonized and the colonized. He also notes that not only are they present together, but they also act on each other, and there are several reversible reactions between them. The word hybridity is an integral part of the post-colonial debate, as Ella

Shohat rightly suggests, we should attempt to: Discriminate between various forms of hybridity, forced assimilation, self-rejection internalized, political collaboration, social conformism, cultural imitation and imaginative transcendence. (Shohat, 1992)

The position of culture, particularly the colonization of migrants in today's Western metropolis, is a mode of resistance to modern neo-colonialism. For Bhabha, the human subject is not based on a definite identity, but is an act of diction that produces a discursive effect (Bhabha, 1994). Once immigrants, refugees and decolonized people take a place in the Western voice, they break it up, repeating it, and giving new, hybrid subjectivities a clear space. The hybrid post-colonial theme is the crossroads of western discursive systems and colonizers work between themselves and others. Moreover, if the Western mode of speech is modified by repetition, its westerners is lost and the differences are revealed. Repeat is a way to interact with the community. It opens up the possibility of creating a new hybrid community through discursive action.

Homi Bhabha studies the general public and found the sudden types of the opposition of colonized and surprising tensions that tormented the colonizer despite his evident authority. Simultaneously, He achieves this target by picking up a pattern that includes colonizers as well as colonized. Bhabha is also trying to challenge and adjust our view of the implications of modernity. He argues that the relation between modernity and post-colonialism is inevitable. He suggests the post-colonial point of view of modernity. He also notices that modernity has ignored colonial history. Bhabha's project places the complex hybridity of

modernity at the forefront. Modernity can be seen as something that needs to be hybridized. For a full understanding of the modern world, we will consider and discuss all avenues and contributions. (Viswanathan: 1989).

In the 20th century the word hybridity expanded to include linguistic and cultural areas beyond the biological and ethnic context. In particular, Mikhail Bakhtin created a linguistic version of hybridity relating to the ideas of polyphony, dialogism, and heteroglossia. At the instigation of Homi Bhabha (1994), post-colonial theory adopted the idea of hybridity in order to identify transcultural types arising from linguistic, political or ethnic intermingling and question current hierarchies, polarities, distinctions and symmetries (East/West, Black/White, Self/Other, Majority/Minority etc).

“Hybridity is [...] itself a hybrid concept” (Bhabha, H., *Location*, p.21). The problematic notion of hybridity has been the focal point of a number of debates over the past two decades and has given rise to many publications. The concept, sometimes discussed in connection with notions such as *metis*, *sage*, *realization*, *syncretism*, *diaspora*, *transculturation*, has become a buzzword in cultural and literary studies, and is sometimes used carelessly to describe a diverse collection of subjects in widely varying fields. The definition is prevalent in the English-speaking world (Great Britain, North America and the postcolonial world), but is also important in French, Spanish and Portuguese literature that accounts for its broad development.



Bhabha argues that no culture is really pure, as a mixture of the process of cultural interaction between invaders and colonized that blends and becomes a new language, worldview or object, cultures are not discrete phenomena, but being always in relation with one another. Meanwhile, intentional hybridity consciously brings together two opposing voices in a dialogic relationship where one voice unmasks the other (Young 1995).

### 3. Mimicry

Mimicry is the process by which the colonized subject is produced as 'almost the same but not quite' (Bhabha 1994) copying the colonizing behavior, culture, and values by colonization includes both mockery and a certain. Mimicry is seen as a challenging behavioral pattern: people imitate the dominant, because they hope they have access to the same force.

The word 'mimicry' of Bhabha is Part of a broader post-colonial representation of the situation as a fundamental struggle between authority and oppression (Bhabha, 1994). He states already that mimicry contributes to all types of manipulation like a colonizer demand. He claims the way the colonized mediated imitation claims authority. He also affirms that mimicry can be used to confound control by manipulating the authority, hegemony and post-colonial analysis of the colonial ruler.

Homi Bhabha's idea of mimicry has acquired broad significance. Mimicry as Bhabha describes it is a complex phenomenon. It is not just the emulation of human behaviour, it is the mentality and personality that comes into play. In the

mind of the ignorant native it does not nurture a positive and innovative approach, instead it hampers his development. The native wants everything he lacks, and tries to learn the new imitation techniques to achieve the desired aim. Bhabha says, "Repeats mimicry rather than re-presents" Bhabha says this imitation cycle is never complete and there's always something he's missing. Cultural, historical and ethnic disparities still obstruct one's total transformation into something new.

In mimicry, Bhabha insists on the visual as the key element, making the connections with the stereotype absolutely clear. He notes that the visibility of the mimicry at the interdiction site is always made. Mimicry is a highly ambivalent concept in itself. It is necessary to think of Bhabha's idea of mimicry as a process that imitates no fixed, final, foundational identity. The colonizer has no absolute identity of pre-existence that can be mimicked, and the colonized likewise has no true identity that he or she is betraying by mimicry. Bhabha suggests that the mimicry structure stems from the colonial authority's essential yet unstable impulse. Intermediaries or collaborators must be able to work for colonial power in exercising its authority, which appears to be too similar to that of the colonizer, undermining ideology of superiority. Another consequence of mimicry is the damage to the relatively stable original identity of the colonizer. The colonizer's identity is slipped away constantly and is undermined by writing, jokes, bizarre civility, and repetition. In the end, Mimicry is when someone tries to copy someone else in some way (Setyowati, 2017).

*But mimicry is also the sly weapon of anti-colonial civility, an ambivalent mixture of deference and disobedience. The native subject often appears to observe the political and semantic imperatives of colonial discourse. But at the same time, she systematically misrepresents the foundational assumptions of this discourse by articulating it. In effect, mimicry inheres in the necessary and multiple acts of translation which oversee the passage from colonial vocabulary to its anti-colonial usage. In other words 'mimicry' inaugurates the process of anti-colonial self-differentiation through the logic of inappropriate appropriation (Kumar, 2005).*

Mimicry is when colonial discourse invites a colonized subject to 'imitate' by adopting the colonizer's culture behaviours, theories, frameworks and values. However, the word 'encourages' seems mild compared to fact, which I would say is more about the colonial discourse being 'enforced' to imitate some form of interpretation and behaviour on the part of the colonists. Surely this is a matter of the colonizer's self-propagation and survival.

Bhaba's concept of mimicry as ambivalent discourse, which on the one hand builds identity or equality, but on the other hand, also maintains differences. This is characterized by the presence of superiority with inferiority. Such cultural background is what makes people quickly imitate all ways of life and ways of thinking of new, superior social groups. Easier and faster to do by the local people especially is the imitation of the European lifestyle which according to Heather Sutherland and Ahmad Adam is a manifestation of the desire of the colonized people to adjust to the will of the times, achieve progress, and place themselves together with the colonizing nation (Faruk, 2001).

Mimicry is also used to describe the process of imitating or borrowing various elements. The phenomenon of mimicry can be said to be a form of strategy to deal with colonial domination, although in general, it is the result of colonialism. People who practice mimicry will be difficult to distinguish from

the characters that are the object of mimicry. Their original element has melted with the imitated element, as a result, those who do mimicry will lose their authenticity. Departing from this, mimicry as a derivative of postcolonial studies is a form of behaviour imitating various aspects by the colonized over the colonizers. Mimicry is a marker of the process of blurring the original identity of the colonized as a result of the strong colonization in the various lives of its target people. As a result of the existence of mimicry, it gave rise to ambivalence, along with the success of the colonized people in making use of mimicry itself. So on the one hand, mimicry is an effect of colonialism, a mimicry is also a form of resistance against the colonialists. This is because the mimicry that is carried out is not complete, or in other words, it still maintains its authenticity as a native (Efriyadi, 2019).

The colonized people's cultural superiority led them to consider themselves as weaker. The Westerners, in particular the British, succeeded in being the group of culture, schooling, reformation and discipline. They actually forced the colonized individual to recognize their minority by using their faith and education as resources for colonization. The colonized people often acknowledge their intellectual failure to determine their own society. When the colonizer's indigenous culture is lost, they can only obey western values and norms (Sreejith, 2018).

When the colonial discourse promotes the colonized subject to "imitate" the colonizer, it never results in a clear replication of those characteristics by adopting the colonizer's cultural patterns, beliefs, structures and values.

Alternatively, the effect is a colonizer's "blurred copy," which can be very threatening. This is because imitation is not too far removed from mockery, because it can appear to mimic what it imitates. Through an imitation phase the real identity of the native is lost and leaves him in an ambivalent state of utter uncertainty. So "the mimicry discourse is built around an ambivalence" (Sreejith, 2018).

Mimicry is a colonizers tactic, as part of civilizing the natives. The Self encourages the other to remain calm by repeating his acts and behaviour. At the same time, the difference between these two must be held separately, so as to remain distinct. Bhabha's popular dictum is the testimony of the colonial mimicry 'almost the same, but not quite.' It discomfits both. The revolutionary proposition made by Bhabha is about the latent, secret contradictions and anxieties present in the colonial discourse (Bhabha, 1994).

#### **4. Othering**

The post-colonization process deals with persons, whether from the point of view of the colonizer or the colonized person. Othering is essentially a theory focused on the idea of post-colonialism. The concept of Othering sees the universe as separate in opposites that rule each other out: if the Self is appointed, rational, masculine, good, then the Other is chaotic. The development of the Other is a supernatural scheme that represents the ambivalence at the very core of authority in itself. (Ashcroft, Griffiths and Tiffin. 2002).

Post-colonialism is often characterized as a term not representing a 'we' or a 'them' but a 'them' that speaks to an 'us.' It means post-colonial literature, which



means that the centre and margin are categorized in some way. Othering is due less because of the Other's discrepancy than by the perspective and the voice of the person perceiving the Other as such. In comparison to Us, the Self and Them, the Other, the criterion must be chosen which enables mankind to be divided into two groups: one that represents and respect the norm's identity and a criterion that is decided by its flaws, devalued and discriminatory (Staszak, 2008).

Postcolonial theory or post-colonialism as a dedicated theoretical project dismantles the discursive creation of "the other" and attempts to reclaim subjugated and occluded forms of knowing by concentrating on the role of oppressed communities, racial minorities and subaltern topics. Postcolonial studies are in dialog with woman, queer and gay / lesbian studies. in this regard. The term "postcolonial" has become a quintessentially political concept along with "class," "race" and "gender," most effectively theorized in literary studies, history and political science (Braunlein, 2014)

Only the dominant groups are able to impose their categories on the issue (such as Westerners during the colonizing era). They relegate the peoples to the margins of humankind by stigmatizing them as other peoples, barbarians, savages, or people of colour. Furthermore, some forms of space organization like the division of or territories allow for retaining or intensifying the opposite between the self and the other. Although the others tend to be respected at times, just like exoticism, it is done in a conventional, reassuring the mode helps to reassure the Self in a higher sense of superiority (Staszak, 2008).

Bhabha claims that the colonizer/colonized relationship's paradoxical existence and ambivalent existence is a topic for post-colonial theory. Postcolonial theory is primarily based around the 'othering' idea. The word 'othering' involves duplicity, identification as well as distinction, such that each other, dialectically developed and removed, both differently from and contain the values and meaning of colonizing culture while refusing its defining power (Bhabha, 1994).



## CHAPTER III

### FINDING AND DISCUSSION

This chapter the researcher will explain how mimicry applies in the novel *The Hundred Foot Journey*. The discussion in this chapter is divided into two parts. The first is the mimicry done by the main character in *The Hundred Foot Journey* and the second is the reason why the main character does mimicry in the novel *The Hundred Foot Journey*.

#### A. Hasan behaves to mimic the behavior of the French in Richard C. Morais' *The Hundred Foot Journey*

In this part the researcher analyzes the theory of mimicry when the main character start to mimic in some situations of the novel. Hasan as the main character shows how to improve his skill with combining the Indian cuisine and France cuisine. The researcher discovers four situations when Hasan did mimicry, the first is when Hasan moved to France and opened a new restaurant, the second is when Hasan worked at Mrs. Mallory restaurant, the third is when Hasan move to Paris and the fourth is when he build his own restaurant and became friends with Chef Paul. According to Bhabha, Mimicry is the process by which the colonized subject is produced as 'almost the same but not quite' (bhabha, 1994).

*Over the center of the dining room, Papa hung a disco glitter-ball, made of mirrors, revolving over a tiny dance floor. He had the walls painted gold before covering them, just like he had seen in pictures of a Hollywood restaurant, with the signed photographs of Bollywood stars. (p.30)*

The first situation is when Hasan moved to France and opened a new restaurant. Hasan comes from a poor family, his house has two floors, and one of

the floors is made as a restaurant. As a family that has a cooking business, Hasan often helps his mother when in the kitchen. Until one day their family wanted to move to a more convenient location and its place adjacent to one of its rival restaurants, the Hyderabad restaurant owned by Uday Joshi. From the data above mimicry begins when they try to design a new restaurant similar to a restaurant in Hollywood. In the explanation above is clear that the Hasan family here is a colonized people because the way of thinking of them has slowly imitated like a colonizer with the designed photograph the Hollywood stars. Bhabha says that mimicry does not refer only to imitation nor to assimilation in the predominant culture but also an over imitation that "repetition with difference" imitates the ideas, language, manner or culture of the dominant culture (Bhabha, 1994).

*"All week I have been learning about the Languedoc-Roussillon, the wine region around Marseille. Makes a huge quantity of wine but, you know, it produces only ten percent of the nation's Appellation Contrôlée." (p.201)*

The second situation is when Hasan worked at Mrs. Mallory restaurant. In the early part, he was not placed directly into the kitchen to cook but still learned a few things about taste, smell, texture and so on. Until Hasan's family knew that Hasan had not been told to learn to cook, Hasan's father was disappointed to know all that but Hasan reassured his father that Hasan would definitely get through it. Though Hasan did not reveal how difficult it was to study at the restaurant in the first few months. The mimicry showed when Hasan learn basic part about cooking and he try to make wine. Furthermore, Hasan knew which grapes were good for making wine. From the explanation above, it can be seen that the colonized people is illustrated by Hasan's family. His family complains to Mrs. Mallory about Hasan who is not the least bit powerless to fulfill his desire to immediately

cook in the restaurant's kitchen. This happened because Hasan was an employee at Mrs. Mallory restaurant, it means that Hasan must obey what Mrs. Mallory said. It can be called the colonizers set the colonized.

*“The Ostrea edulis is the oyster that grows off Brittany. Hassan, honestly, you should know this. We learnt about the Ostrea lurida two weeks ago. Here is the book on shellfish again. Study it. Properly this time.” (p.203)*

In this part, Hasan learns about oysters. At that time Mrs. Mallory told Hasan to identify various kinds of oysters. Finally, Hasan correctly identified the specific type by only sipping a teaspoon of various oysters and it made Mrs. Mallory pat Hasan's cheek as a gesture or show that Mrs. Mallory was proud of Hasan. Hasan start to identify oysters because before identifying, Hasan had learned about it so he develop his knowledge when he was in the kitchen. From the data above, Hasan began to learn to adapt their identity with the identity of foreign nations who were positioned as their masters (the colonizers). This view received a critical orientation from Bhabha which stated that imitation can bring out the ambivalence and irony of national identity (Foulcher, 2006).

*“The thing you need to understand, Hassan, is that kohlrabi is the bridge between the cabbage and the turnip, and it melds the flavors of both vegetables. Remember that. It's a subtle but important distinction that will help you decide when one vegetable is an ideal side dish, but not the other.” (p.206)*

Mrs. Mallory was very persistent in terms of cooking, she was very thorough when one of the chefs made a mistake, Mrs. Mallory is a very perfectionist so even in the early stages. According to Bhabha (1994) to imitate means to know what is imitate, and to find the imitated individual. The imitator tries to copy what the person imitated has and both have to meet mentally and physically in one place. Hasan must be able to distinguish the taste, smell and



texture in each dish or ingredients to be cooked. Mrs. Mallory told Hasan to smell and taste a variety of cabbage. Mrs. Mallory really emphasized this study on Hasan, so that he knows which cabbages were good and delicious when he start to cook. Form the data above, Hasan starts to mimic the way of Mrs. Mallory cooks the kohlrabi. Bhabha states already that mimicry contributes to all types of manipulation like a colonizer demand. He claims the way the colonized mediated imitation claims authority. He also affirms that mimicry can be used to confound control by manipulating the authority, hegemony and post-colonial analysis of the colonial ruler (Bhabha,1994).

*Inside, the steamy kitchen was in full roar, pot lids rattling, flames flaring, and in this culinary fervor I was tasked with making the day's soufflés, a lunchtime favorite made from goat cheese and pistachios. (p.210)*

In this part, Mrs. Mallory told Hasan to make a souffle dish this time. Form the data above, Hasan tries to mimic with making a souffle. Souffle is a French cuisine made from goat cheese and pistachios. But in this part Hasan failed to make a souffle, the souffle he had made all shriveled up like a wrong biological experiment. Mrs. Mallory shook her head as she stared at Hasan with anger and disappointment. This time, Hasan's experiment failed, as there was no hope for him. As a colonized person. When Mrs. Mallory is angry, Hasan can't do anything, he just has to obey what is said by Mrs. Mallory and keep on learning about his cooking skills. This kind of thing also involves not only ethics and eating habits, but also what is eaten. As usual, Indians cook dishes like Biryani for example, and now Hasan has to cook French dishes. In this case Hasan performs mimicry like a colonizer telling the colonized to do what the colonizers want.

*“A bit heavy-handed with the juniper berries, I would say. You only need three or four to feel their presence. Otherwise, the taste, it’s too German. But, really, other than that, very well done, particularly the untraditional side dishes. Simple but effective. I must say, Hassan, you have the right feel for game.” (p.221)*

This time Hasan was reassigned to cook. Hasan cook a few meat dishes such as rabbit meat, pigeons, lamb legs, and a piece of pork. On this occasion, Hasan worked very hard to do not make mistakes again. Until he was praised by Mrs. Mallory for his meal this time about the meat dishes he made. Mrs. Mallory said that the dishes made by Hasan were very good and it made other chefs jealous of him. From the data above, Hasan's mimicry process has been successful and received praise from Mrs. Mallory. In this case Hasan began to understand the situation around him in terms of mimicry, like the habits he had to do in terms of cooking, the taste of the French in cooking, and the dishes of the French in an event. Hasan's mimicry has yielded good results for him by increasing Mrs. Mallory's confidence in him.

*We frequently placed a plate of smoke-blackened sausages, or delicate and flaky pastries of the day stacked under a smooth glass dome, all to create a mouth-watering contrast of hues and textures. (p.268)*

Not only that, Hasan also served French dishes like pastry with a smooth and crisp texture. Hasan has been very thorough in improving the quality of his restaurant. There is also a curved bird preserved as decoration in his restaurant, with two shimmering eyes and a long tail that is so stunning. In this data, Hasan also develop his knowledge when he learn with Mrs. Mallory and he applied it into his own restaurant. In this case, Hasan then began to learn to adapt their identity with the identity of foreign nations who were positioned as their masters (the colonizers).

*Le Chien Méchant's china was made to my design at Christian Le Page the heavy silver flatware, it, too, was stamped under my instructions at a family-run factory in Sheffield, England. The stemware, Moser crystal, was handblown in northern Bohemia. (p.270)*

Start from eating utensils such as flatware, stemware, tablecloths, and so on.

Hasan designed it according to his wishes to look like an elite restaurant in Paris.

The tools used for the restaurant are often made from selected materials such as handmade crystal glass in northern Bohemia, tablecloths used are made from Madagascar, and others. Hasan is very thorough about items like this because Mrs. Mallory has told him that items like this decide the standard of Hasan's restaurant. According to Bhabha (1994) "people begin to mimic the colonizers actions, attitudes, language, and culture". So, in this part Hasan was mimic the attitudes and culture in Paris.

*There we laced on good walking boots and shrugged on our kit, and slammed the car trunk shut, finally setting off at a brisk pace, hands intertwined, across the seventeenth century stone bridge that spanned the river. (p.226)*

It was sunny autumn, Hasan and Margaret walked leisurely over a 17th-century stone bridge. From the sentence above explain that Hasan starts to mimic with wearing boots when autumn time. It looks that he starts to follow the style in the neighborhood when the autumn comes. In terms of dress, his imitation is not completely combined with the clothes they are accustomed to wearing according to tradition. So, cultural imitation is not done in full, but only partially. If you look at the background of the story, especially the time setting, at that time Hasan was just taking a leisurely walk with Margaret. So, Hasan imitated the French culture in terms of the culture of living equipment. imitation is easier and faster to do by the local community, especially the imitation of the European lifestyle (Faruk,

2001: 76) is a manifestation of the desire of the colonized society to adapt to the "will of the times", achieve progress, and put themselves together with the colonial nation.

*Chef Rossier made us dress completely in black, rather than the traditional whites, right down to the clogs, and he used to shuffle around us with his own billowing black pants tucked inside his socks, like a seventeenth-century Dutch pirate, all day singing raucous tunes from his youthful days in the French navy. (p.237)*

The third situation is when Hasan move to Paris. Since working in the restaurant Mrs. Mallory for three years, Hasan eventually accepted an offer to work in the restaurant in Paris. This offer is very heavy for Hasan because he had to leave his family to go to Paris, but this offer has made Hasan extremely eager to go to Paris and continue his journey as a chef and explore new experiences. Hasan eventually arrived in Paris during the winter, working in La Belle Cluny restaurant with an old chef called Mr. Marc Rossier. As a new participant, Hasan started to mimic the custom of the chef, not wearing a white chef's shirt again, but a black shirt. Basically, imitation carried out by natives is done because they see that foreign cultures feel more attractive than their culture, but that does not mean eliminating their culture either. As stated by Said (in Sholaf, Gareth, Helen Tiffin, 2003) mimicry or imitation that is carried out has a purpose that is not only to be accepted, but the imitation that is carried out also wants to be absorbed and adopted.

*As his right hand, a great deal of room to try out my own new creations, such as a roast kid with lemons sewn into its stomach cavity. This creative freedom paid off, I think, and within two years of my arrival, La Belle Cluny was elevated from one to two Michelin stars.*

As a new member, Hasan won the confidence of Mr. Marc Rossier after two years working at his restaurant. Finally Hasan was called his right hand because



he was able to try a variety of cooking creations. That's what makes the restaurant La Belle Cluny such a rising star, that previously this restaurant was just one star, and now it becomes two stars. Colonialism occurred because of the colonialists exercising control or oppression of the colonized, so that cooperation emerged between the colonizers and the colonized and could benefit each individual (Syahlani, 2019). Just like in the novel when Hasan work in Mr. Mac restaurant, where both of them get a profit, it can be seen that the form of colonialism was carried out by the colonizing nation where they controlled or oppressed the colonized because only the colonized were always subject to what the colonial nation did to them.

*The count ignored the dog's mess, despite the fact that a sign ordering Parisians to clean up after their animals was directly before us, and added, rather thoughtfully, as we continued to stroll down the street. (p.283)*

At that time Hasan's restaurant was visited by a nobleman and brought his dog to the restaurant. In front of Hasan's restaurant door there is a symbol shows that when buyers bring pets, they must clean the dirt by themselves. From the data above, as an immigrant, Hasan was not comfortable with those situations. Hasan mimics the style of restaurants in Paris by putting a warning symbol for pets on the front door of his restaurant. The data above shows that Hasan's way of thinking has shifted. He is not like other colonized people. Hasan became aware of the role of symbols in some way as he had done. Hasan's concept of knowledge imitates the French or colonialists who were very careful about the use of these symbols.

*It was shortly thereafter, sitting in the bathtub, drinking a tea spiked with garam masala and dripping with sweat, all the while thinking of my father, that the name of the new restaurant suddenly came to me.*



*Le Chien Méchant.  
Perfect. No?  
(p.240)*

The fourth situation is when Hasan build his own restaurant and became friends with Chef Paul. Hasan has worked at La Belle Cluny Restaurant just a few years. Not only that, Hasan also wants to realize his vision of being a chef by getting a restaurant of his own. After Hasan had agreed to quit Mr. Marc Rossier's restaurant, Hasan eventually returned to his home to ask his father's permission to create his own restaurant in Paris. After a few months of looking for a strategic location in Paris, Hasan finally started to rent a place to build his restaurant, and he called his restaurant in French, Le Chien Méchant. From the data above, Hasan starts to mimic the name of his restaurant using French language. Language is the key to opening science and knowledge is the way to civilization. Hasan uses French language to name his restaurant. It also aims to attract customers to visit the restaurant. As stated by Faruk (2001: 76) that imitation of language use is not as fast and as much as imitation in lifestyle. This happened because of the pressure of language politics from the Dutch colonial rulers themselves. According to him, the imitation that immediately spread was not in Dutch. What is easier and faster for the local community to do is in particular the imitation of the European (Dutch) lifestyle.

*It was logical, with my heritage that I would be drawn to Chef Mafitte's "world cuisine," which seemed to revel in combining the most bizarre ingredients from the most exotic corners of the earth, but if I leaned in any direction, it was toward Paul's French classicism. Charles Mafitte's "laboratory" creations were highly original, creative, and even at times breathtaking, but I could not help coming to the conclusion his culinary contrivances were, in the end, a triumph of style over substance. (p.261)*

After making his own restaurant, Hasan continues to develop his cooking skills until his restaurant finally has two stars. Hasan became friends with a master chef from the French cuisine school named Paul Verdun. They both became close friends. Chef Paul's reputation started to fall because his reputation had been defeated by chef Maffitte, who was on the rise. Yet his relationship with Chef Paul lasted just a few years, and Chef Paul eventually died of a car accident. The departure of Chef Paul made Hasan very sad because Chef Paul helped a lot in the development of Hasan's restaurant during his friendship. That's why Hasan cuisine or dishes imitates Chef Paul's style of cooking, even though Chef Paul's name has been replaced by Chef Maffite, who is very imaginative and wonderful.

*"I still can't believe it. He seemed so full of life."*

*"What do you think, Hassan? He was your friend."*

*I shrugged, the French way. "He was as much a mystery to me as he was to you."*  
(p.265)

The conversation above reveals that Hasan was talking to Andre Piquot about the Chef Paul incident. They didn't believe it wasn't an accident, but a suicide, because the witness said the car was driving really fast and didn't hesitate as it was heading straight to the cliff. Hasan's answer also did not believe, he did not know, he shrugged his shoulders in a French style, which is common to Indians by shaking their heads when talking to someone. In this situation, it was obvious that the movements of Hasan's body had already imitated the French style. In the novel *The Hundred Foot* by Richard C. Morais, there is a mimicry pattern of activity that reflects the effect of colonization into a syndrome and is deeply rooted. The mimicry pattern of activities that Richard presented a lot was a form of colonial effort to get out of the colonialists pressure. If in the some

previous paragraph an attempt to get out of the colonialists pressure by means of language imitation, in this description the imitation carried out activities that the French usually did as in the data above. The mimicry pattern of activity in this novel is pure or honest, so it forms a complete imitation.

*The spotlight table was the first thing guests saw when entering the restaurant's darkened hall, and every day we seductively set it anew with fresh figs, pineapples, and mangoes, colorful pots filled with berries. (p.268)*

The departure of his close friend made Hasan feel such profound sorrow. Hasan returned to his restaurant, looking at each side of the room helped by Mr. Paul. Hasan designed his restaurant as luxurious and comfortable as possible as a prestigious restaurant in Paris. The appearance of spotlights on other tables, various kinds of fruit, berries, figs, and so on. From the data above, Hasan mimics the style of Paris restaurant. The mimicry that occurred in this case began to foster Hasan's self-confidence to create and present his existence in material forms even though by imitating him. Furthermore, his mimicry shows the independence of the colonized in material matters. They imitate the colonizer, but they dare to innovate in the appearance of the results of their imitation. This phenomenon was finally able to lead the colonized to equality in material terms. So the emphasis on the correlation between mimicry and nationalism is a form of struggle for self-confidence, independence and equality in the material realm that was colonized against the colonizer (Efriyadi, 2019).

*The guests floated toward the grand salon, to the sea of white tables and long-stemmed irises in glass, to the Baroque murals and Rococo mirrors, to the tall windows offering a panoramic view of Paris dressed in expensive pearl strings of nighttime lights. (p.294)*

Upon the death of his friend named Chef Paul, Hasan got a will from his friend. Anna Verdun as Chef Paul's wife delivered the will to Hasan that Chef Paul asked Hasan to handle the commemoration of Paul's departure by inviting the elite chefs in the city to have dinner. Hasan was surprised by the will because it meant he had to invite many chefs, including his rivals as well. For Paul's last request Hasan prepared all the necessities for the event very thoroughly, until the night of the warning came. All very modern and stylish, guests come in with a checklist, fur coats, and scarves are removed. Despite this memorial of a mourning event, the guests were very excited about tonight's event. In the quote above for the night event, According to Bhabha (1994) imitation carried out by the colonized to the colonizers is mostly through the lifestyle as the desire of the colonized society to adjust to the demands of the situation to achieve progress and place themselves on an equal footing with the colonial nation. the desire of the colonized to get on par with the colonizers becomes the basic concept of mimicry. This resistance in mimicry or imitation is a strategy to confront the colonizer in order to gain increased dignity. Hasan mimic and designed his room as luxurious and comfortable as possible with the Baroque frescoes and the Rococo mirror, which is an 18th-century art style in France.

*I had to concentrate as they brought out a simple oyster in clear broth, followed shortly by a salad of Belgian endive garnished with chunks of Norwegian smoked lamb and quails' eggs. (p.298)*

Hasan as the organizer of the event had to be in the living room to join in the conversation with the guests, but even so Hasan continued to pay attention to his cooking. Every chef came out of the kitchen Hasan check the food before heading to the shirt of the guests. The dishes served are mixed with Belgian



lettuce and chunks of smoked lamb like in Norway. It shows that Hasan mimics the dishes with another taste by another country.

*Then so blackened the fowl with black truffle slices inserted in their skin they looked like birds dressed for a Victorian funeral—hence the name Paul's Partridge in Mourning. (p.305)*

In the highlight of the night event, Hasan brought out the main dish, Paul's Partridge in Mourning. This dish made Hasan remember Chef Paul with chopped chives and carrots, sliced truffles which when baked truffle and chicken fat melted together. Hasan used this dish that was usually cooked by Chef Paul because it was in honor of his departure, and because it was said he was Paul's favorite bird meat. In this data, Hasan mimics the dish that usually cook in Paul restaurant to commemorate the departure of his friend.

*That magic night in late March when I won my third star, there was, as the evening's sitting drew to a close, an about-face on the tongue, toward the light and sweet and meltingly good, toward the pistachio madeleines and the star anise clafoutis and my famous bitter-cherry sorbet. (p.327)*

After the Night of Chef Paul's departure, Hasan got the good news that his restaurant had risen to three stars. This is an extraordinary achievement for him, Hasan received an award that he was the first immigrant who gets three-star in France. To celebrate this, Hasan held a dinner with his employees. Hasan imitates the cuisine that is usually served when there is a celebration by cooking Madeleine cake which is a traditional cake from France.

From the data above, it can be concluded that Hasan does mimicry in four situations. The first is when Hasan moved to France and opened a new restaurant, the second is when Hasan worked at Mrs. Mallory restaurant, the third is when



Hasan move to Paris and the fourth is when he build his own restaurant and became friends with Chef Paul.

**B. The reason why Hasan behaves mimic the behavior of the French in Richard C. Morais' *The Hundred Foot Journey***

This part the researcher will explain about the reason why the main character in the novel *The Hundred Foot Journey* does the mimicry. The researcher found some reasons why the main character does the mimicry, in this part, the researcher discovers the reason why Hasan does mimicry which can be classified into three reasons. The first because of his father Mr. Kadam wants to make his son a great and famous chef. The second because Mrs. Mallory who has taught Hasan many things about cooking while working in her restaurant and the third is because his friend, Chef Paul, has helped Hasan to become a famous chef.

*But you had to admire Papa, the charisma and determination behind his immense drive. By the time I came along in 1975, he was firmly in control of the family restaurant. (p.25)*

The first reason is because Mr. Kadam wants to make Hasan a great and famous chef. It shows when Hasan explained that his father had a very strong spirit and determination. Hasan as his son also has a great sense of enthusiasm in terms of cooking. As a child who's just in his teens, he's meant to play with friends, but unlike Hasan, he has a great passion and really loves about cooking. So, from the data above it can be seen that Hasan has received encouragement from his father to learn about cooking. According to Bhabha "copying the colonizing culture, behavior, way and values by colonization includes both mockery and a certain. Mimicry is seen as a challenging behavioral pattern:

people imitate the dominant, because they hope they have access to the same force” (1994).

*Papa grabbed my shoulders in his big hands and turned me around so I would look into his eyes, eyes brimming with emotion. “Make us proud, Hassan,” he said with a quivering voice. “Remember, you are a Haji.” (p.129)*

One time in Mumbai Hasan's house, he suffered a major accident, a fire that killed his mother. The incident really affected the family of Hasan. Hasan's father decided to move out of those country, move on with new life and new experience as soon as possible, and remove old wounds. They moved to his aunt's house in London, but only lasted two years, and then moved back to France. That is where their journey started, they met Mrs. Mallory, and his restaurant was competing with her. The conversation above reveals that they just opened their new restaurant in front of Mrs. Mallory's restaurant. Hasan cooked with enthusiasm and his innovation to prove that his restaurant was also worthy of being restaurant in France. Hasan worked hard to make his family proud of him especially to his mother who had died.

*“What you say? I don’t tink I heard you right.”*

*“Papa, if Hassan becomes a French chef that means we stay here and make this home. Well, good. I am tired of moving, Papa. I don’t want to go back to drizzly old England. I like it here.” (p.192)*

After the accident in Mumbai that killed his mother, Hasan's family has moved to start a new life. After moving to France, he got an offer to work at Mrs. Mallory's restaurant. It is clear that Hasan's father Mr. Kadam does not approve of it, but from the conversation above shows that if Hasan agrees to the offer, Hasan will help their family's economy. They are tired enough to keep running away from problems, so they want Hasan to be a great and famous chef and make his

family proud of him. Colonialism occurred because of the colonialists exercising control or oppression of the colonized, so that cooperation emerged between the colonizers and the colonized and could benefit each individual (Syahlani, 2019). Just like in the novel when Mrs. Mallory invites Hasan to work in her restaurant, where both of them get a profit, it can be seen that the form of colonialism was carried out by the colonizing nation where they controlled or oppressed the colonized because only the colonized were always subject to what the colonial nation did to them.

*"I was suddenly ashamed of myself. Papa, who shouldered so much for so many, he, of all people, deserved this carefree and joyous moment without my brow furrowed in distaste."* (p.230)

At that time Hasan saw his father while searching for mushrooms with his friend Madame Picard. Seeing his father having so much fun with his friend and made Hasan realize how heavy the burden that had been borne by his father so far. These situation made Hasan increasingly want to go to Paris immediately to make his father proud of him and by doing mimicry, it makes Hasan become a famous chef. The term mimicry can be illustrated that the colonized desire to equal the colonizer is unconsciously built by the colonized. Colonized build a new mindset, lifestyle, behavior, and spirit which itself becomes a new identity that is detrimental to the colonizer itself (Hardiningtyas, 2017).

*She urged me to work hard and absorb as much as possible in the coming years; she was there for me and would help me any way she could. To start our adventure, she said, I should study this Lyon butcher's treatise with utmost care.* (p.197)

The second reason is because Mrs. Mallory who has taught Hasan many things about cooking while working in her restaurant On the other hand, Mrs.

Mallory was also supporting Hasan to become a successful chef while working at her restaurant. Every day Hasan has learned a lot of things. Hasan did not want to disappoint her because all this time Mrs. Mallory supported Hasan a lot.

*Normally an outsider fighting for a seat at the table occupied only by French insiders. (p.283)*

Hasan here looks like just an immigrant who wants a French chef's chair. From the data above, Hasan wants to make his parents proud of him, and make Mrs. Mallory proud of him because she has taught a lot about cooking and wants to make Mr. Paul, who has helped Hasan a lot in doing business, proud of him. The mimicry that exists in these data is a sense of desire from one different subject to become the same subject, but in fact it is not completely the same, but they also do not want to leave their culture as a form of pride and also a sense of love for their original culture (Bhabha, 1994)

*"We came right as soon as we heard the news. It was just so fantastic. We just had to see you and congratulate you. Immédiatement. What an incredible achievement. . . Madame Mallory, she was right!"*  
*"I am sure, up in heaven, she is telling Papa that right now." We laughed. (p.337)*

Before Hasan goes home, Margaret had met his family first to tell the happy news. The two of them talked and Margaret said that Mrs. Mallory must be proud of Hasan. But unfortunately, Mrs. Mallory had died several weeks after his father's death. Mrs. Mallory died because of pneumonia she suffered. Margaret said that Mrs. Mallory said it was true that you would become a very great chef. In this section the mimicry that Hasan has done so far has paid off with an increase in the star rating of his restaurant. So the mimicry or imitation that is done has a goal that is not only to be accepted, but also to be absorbed and adopted. Colonized deny their authenticity in their quest to be much better than



what they imitate. This theory shows how informants try to make themselves different from their original groups, and try to immerse themselves in foreign cultures (Gareth, Helen Tiffin, 2003).

*“Oh, so proud. Oh, I wish Mummy and Papa were here. I think I might cry.”  
But she looked nowhere near to crying.  
In fact, she gave me a very hard pinch. (p.335)*

The third reason is because his friend, Chef Paul, has helped Hasan to become a famous chef. In the conversation above, Mehtab's sister Hasan expressed her happiness when Hasan got a three star for his restaurant. She imagined that if their parents were here they would have been very proud of Hasan. Unfortunately Hasan's parents have died. Mr.Kadam's died because of his old age and his mother who died because of a fire incident. His family wanted Hasan to become a great chef, finally Hasan became a great chef because Chef Paul has helped him.

From the data above, it can be concluded the reason why Hasan did mimicry is first because of his father's encouragement. The second because Mrs. Mallory is his teacher who has taught him many things about cooking while working in her restaurant and the third one is because his friend Chef Paul has helped him become a famous chef.

Based on the results of the author's study of the novel *The Hundred Foot Journey* by Richard C. Morais. It can be concluded that colonialism will result in cultural intersections. The contact with oppression would give birth to colonial effects, one of which was mimicry. Mimicry is not only limited to imitating but also demeaning and fighting against the mimicry. It is not surprising that there are various mimicry of a colonized person in terms of building a house, dress code,



customs, and behavior habits. The procedures for various things, for example, the way to eat, dress, arrange the house, socialize, and build the house or restaurant. Means that mimicry can be used as an important element in understanding the paradigm of the former colony.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

In this part, after analyzing the data using the post-colonial theory of mimicry in the novel *The Hundred Foot Journey*, the researcher will draw conclusions from the data analyzed in the previous chapter and provide suggestions for further researchers who will analyze this novel from other theory.

#### A. Conclusion

Based on the explanation above, one of the theories that are often discussed in postcolonial is mimicry. This is because the mimicry discourse gives rise to forms of imitation in terms of language and behavior in the process of adjusting East and West ideal ethics. Thus, imitation does not only occur in lifestyle but also the way of think, act, language, and other parts. For example in the use of language, Hasan uses the local language to facilitate communication with the surrounding community as happened in the novel *The Hundred-Foot Journey*. Copying the colonizing behavior, culture, and values by colonization includes both mockery and a certain it calls mimicry. Mimicry is seen as a challenging behavioral pattern: people imitate the dominant, because they hope they have access to the same force. However, the researcher found four situations for the first question about what mimicry done by the main character in *The Hundred Foot Journey* novel. The first is when Hasan moved to France and opened a new restaurant, it looks when he try to design a new restaurant similar to a restaurant in Hollywood. The second is when Hasan worked at Mrs. Mallory restaurant, it

looks when he starts to mimic the way of Mrs. Mallory cooks. The third is when Hasan move to Paris, it looks like when Hasan mimics the style of restaurants in Paris by putting a warning symbol for pets on the front door of his restaurant and the fourth is when he build his own restaurant and became friends with Chef Paul like when Hasan mimics the dish that usually cook in Paul restaurant to commemorate the departure of his friend.

For the second question the researcher found three reasons why the main character does mimicry in *The Hundred Foot Journey* novel. The first because of his father Mr. Kadam wants to make his son a great and famous chef. The second is because Mrs. Mallory who has taught Hasan many things about cooking while working in her restaurant and the third is because his friend, Chef Paul, has helped Hasan to become a famous chef.

Based on the results of the author's study of the novel *The Hundred Foot Journey* by Richard C. Morais. It can be concluded that colonialism will result in cultural intersections. The contact with oppression would give birth to colonial effects, one of which was mimicry. Mimicry is not only limited to imitating but also demeaning and fighting against the mimicry. Means that mimicry can be used as an important element in understanding the paradigm of the former colony.

### **B. Suggestion**

The researcher used postcolonial theory of mimicry to analyze *The Hundred Foot Journey* novel. There are still other theories that can be used to analyze this novel such as psychoanalysis, structuralism, racism and others. Suggestions for the next researchers can use the theory of Marxism because in this novel the

French people still think that Indian cuisine is not interesting or prestigious as in France or it can also be analyzed using the theory of psychoanalysis, it can be seen from the personality of Hasan who initially considered French cuisine is tasteless, but his love of the art of cooking made him determined to master the dishes that were considered very prestigious.



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## CURRICULUM VITAE



Rifda Farnida was born in Malang on January 04, 1999. She graduated from MA Al-ma'arif Singosari Malang in 2016. During her study in Senior High School, She actively joined extracurricular traditional dance of Tari Saman. She started her higher education in 2016 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and Finished in 2020. During her study at the university, she joined English Letters Student Association (ELSA).

## APPENDIX

### A. Mimicry in The hundred Foot Journey

Corpus	Page
Over the center of the dining room, Papa hung a disco glitter-ball, made of mirrors, revolving over a tiny dance floor. He had the walls painted gold before covering them, just like he had seen in pictures of a Hollywood restaurant, with the signed photographs of Bollywood stars.	30
“All week I have been learning about the Languedoc-Roussillon, the wine region around Marseille. Makes a huge quantity of wine but, you know, it produces only ten percent of the nation’s Appellation Contrôlée.”	201
“The <i>Ostrea edulis</i> is the oyster that grows off Brittany. Hassan, honestly, you should know this. We learnt about the <i>Ostrea lurida</i> two weeks ago. Here is the book on shellfish again. Study it. Properly this time.”	203
“The thing you need to understand, Hassan, is that kohlrabi is the bridge between the cabbage and the turnip, and it melds the flavors of both vegetables. Remember that. It’s a subtle but important distinction that will help you decide when one vegetable is an ideal side dish, but not the other.”	206
Inside, the steamy kitchen was in full roar, pot lids rattling, flames flaring, and in this culinary fervor I was tasked with making the day’s soufflés, a lunchtime favorite made from goat cheese and pistachios.	210

<p>“A bit heavy-handed with the juniper berries, I would say. You only need three or four to feel their presence. Otherwise, the taste, it’s too German. But, really, other than that, very well done, particularly the untraditional side dishes. Simple but effective. I must say, Hassan, you have the right feel for game.”</p>	221
<p>We frequently placed a plate of smoke-blackened sausages, or delicate and flaky pastries of the day stacked under a smooth glass dome, all to create a mouth-watering contrast of hues and textures.</p>	268
<p>Le Chien Méchant’s china was made to my design at Christian Le Page the heavy silver flatware, it, too, was stamped under my instructions at a family-run factory in Sheffield, England. The stemware, Moser crystal, was handblown in northern Bohemia.</p>	270
<p>There we laced on good walking boots and shrugged on our kit, and slammed the car trunk shut, finally setting off at a brisk pace, hands intertwined, across the seventeenth century stone bridge that spanned the river.</p>	226
<p>Chef Rossier made us dress completely in black, rather than the traditional whites, right down to the clogs, and he used to shuffle around us with his own billowing black pants tucked inside his socks, like a seventeenth-century Dutch pirate, all day singing raucous tunes from his youthful days in the French navy.</p>	237
<p>As his right hand, a great deal of room to try out my own new creations, such as a roast kid with lemons sewn into its stomach cavity. This creative freedom paid off, I think, and within two years of my arrival, La Belle Cluny was elevated from one to two Michelin stars.</p>	238



<p>The count ignored the dog's mess, despite the fact that a sign ordering Parisians to clean up after their animals was directly before us, and added, rather thoughtfully, as we continued to stroll down the street.</p>	283
<p>It was shortly thereafter, sitting in the bathtub, drinking a tea spiked with garam masala and dripping with sweat, all the while thinking of my father, that the name of the new restaurant suddenly came to me.</p> <p>Le Chien Méchant.</p> <p>Perfect. No?</p>	240
<p>It was logical, with my heritage that I would be drawn to Chef Mafitte's "world cuisine," which seemed to revel in combining the most bizarre ingredients from the most exotic corners of the earth, but if I leaned in any direction, it was toward Paul's French classicism. Charles Mafitte's "laboratory" creations were highly original, creative, and even at times breathtaking, but I could not help coming to the conclusion his culinary contrivances were, in the end, a triumph of style over substance.</p>	261
<p>"I still can't believe it. He seemed so full of life."</p> <p>"What do you think, Hassan? He was your friend."</p> <p>I shrugged, the French way. "He was as much a mystery to me as he was to you."</p>	265
<p>The spotlight table was the first thing guests saw when entering the restaurant's darkened hall, and every day we seductively set it anew with fresh figs, pineapples, and mangoes, colorful pots filled with berries.</p>	268

The guests floated toward the grand salon, to the sea of white tables and long-stemmed irises in glass, to the Baroque murals and Rococo mirrors, to the tall windows offering a panoramic view of Paris dressed in expensive pearl strings of nighttime lights.	294
I had to concentrate as they brought out a simple oyster in clear broth, followed shortly by a salad of Belgian endive garnished with chunks of Norwegian smoked lamb and quails' eggs.	298
Then so blackened the fowl with black truffle slices inserted in their skin they looked like birds dressed for a Victorian funeral—hence the name Paul's Partridge in Mourning.	305
That magic night in late March when I won my third star, there was, as the evening's sitting drew to a close, an about-face on the tongue, toward the light and sweet and meltingly good, toward the pistachio madeleines and the star anise clafoutis and my famous bitter-cherry sorbet.	327

**B. The reason why the main character does mimicry**

Corpus	Page
But you had to admire Papa, the charisma and determination behind his immense drive. By the time I came along in 1975, he was firmly in control of the family restaurant.	25

Papa grabbed my shoulders in his big hands and turned me around so I would look into his eyes, eyes brimming with emotion. “Make us proud, Hassan,” he said with a quivering voice. “Remember, you are a Haji.”	129
<p>“What you say? I don’t tink I heard you right.”</p> <p>“Papa, if Hassan becomes a French chef that means we stay here and make this home. Well, good. I am tired of moving, Papa. I don’t want to go back to drizzly old England. I like it here.”</p>	192
“I was suddenly ashamed of myself. Papa, who shouldered so much for so many, he, of all people, deserved this carefree and joyous moment without my brow furrowed in distaste.”	230
She urged me to work hard and absorb as much as possible in the coming years; she was there for me and would help me any way she could. To start our adventure, she said, I should study this Lyon butcher’s treatise with utmost care.	197
Normally an outsider fighting for a seat at the table occupied only by French insiders.	283
<p>“We came right as soon as we heard the news. It was just so fantastic. We just had to see you and congratulate you. Immédiatement. What an incredible achievement. . . .</p> <p>Madame Mallory, she was right!”</p> <p>“I am sure, up in heaven, she is telling Papa that right now.” We laughed.</p>	337

<p>“Oh, so proud. Oh, I wish Mummy and Papa were here. I think I might cry.”</p> <p>But she looked nowhere near to crying.</p> <p>In fact, she gave me a very hard pinch.</p>	335
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