

**CULTURAL CONTESTATION AND NEGOTIATION IN
MULTICULTURAL SOCIETY REPRESENTED IN THE
HUNDRED FOOT JOURNEY MOVIE**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2024**

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HUNDRED FOOT JOURNEY MOVIE**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Cultural Contestation And Negotiation in Multicultural Society Represented in The Hundred Foot Journey Movie**” 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.

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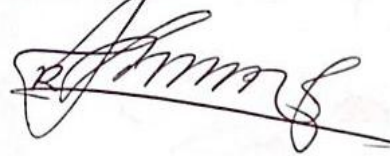
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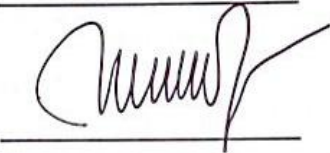
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MOTTO

*“Setiap hari adalah solusi, jangan mudah mengira karena lembar baru belum
terbuka”*

~Farhan~

“Sesungguhnya pertolongan akan datang bersama kesabaran”

~Hadist riwayat Ahmad~

“Perjalanan seribu batu bermula dari satu langkah”

~Lao Tze~

DEDICATION

I dedicated this thesis to :

My parent Ibu Majwah & Bapak Fathul Arifin

My brother and my sister

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First of all, the researcher wants to say *Alhamdulillah Rabbil 'Alamin* for the grace of Allah SWT, the researcher can finish this thesis as well. *Sholawat* and *salam* also devote to the Prophet Muhammad SAW who has brought about the transition from a dark to a brilliant era.

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Finally, I, as human being full of all mistakes and weaknesses in writing this thesis. all kinds of suggestions, critics, and input are welcome. It is hoped that this

research will help students in the English Literature Department and serve as a guide for future cultural studies research on related topics.

Malang, 19 september 2024
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ABSTRACT

Apandi, M Farhan (2024). Cultural Contestation and Negotiation in Multicultural Society Represented in *The Hundred Foot Journey Movie*. Undergraduate Thesis. Departemen of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor : Dr. Hj. Mundi Rahayu, M.Hum.

Keywords: Contestation, Negotiation, Hegemoni, Multicultural Society

Contestation and negotiation are two cultural aspects that frequently arise in social interactions, where differences in interests and perspectives among individuals or groups are negotiated to reach understanding or compromise. Cultural contestation and negotiation are often found in environments where multiple cultures coexist (multicultural society). These cultural dynamics can be observed not only in everyday life but are also represented in films, one of which is *The Hundred Foot Journey*. The data for this research is taken from *The Hundred Foot Journey*, a comedy-drama film centered around the cultural theme of the competing restaurants: *Maison Mumbai*, which represents the Indian culture of the Kadam family, and the French restaurant owned by Madame Mallory, which embodies French culture, both vying to become the top restaurant in the area. This study is a cultural studies research employing Antonio Gramsci's theory of hegemony and Stuart Hall's theory of representation. The research method used in this study is qualitative. There are two research questions: (1) How is cultural contestation represented in *The Hundred Foot Journey* movie? (2) How is cultural negotiation represented in *The Hundred Foot Journey* movie?. From these research questions, it was found that there is cultural contestation and negotiation occurring between the Kadam family, representing the subordinate group, and Madame Mallory, representing the dominant group. The forms of contestation that occur include: (1) the subordinate group challenging the dominant group, where the Kadam family attempts to rival Madame Mallory's French restaurant in their own way; (2) continuous struggles, where ongoing conflicts arise between the two restaurants; and (3) counter-hegemony exercised by the Kadams to prevent the success of the hegemony established by Madame Mallory. Meanwhile, the negotiation that occurs between the Kadam family and Madame Mallory stems from the prolonged conflict, signifying the end of competition between the two restaurants

مستخلص البحث

رحلة المائة قدم أباندي فرحان، م. (2024). التنافس الثقافي والتفاوض في مجتمع متعدد الثقافات متمثلاً في فيلم . أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانجامستشار : د. هج. موندي راهايو.

الكلمات الرئيسية : التنافس، التحكم، الهيمنة، مجتمع متعدد الثقافات

الصراع والتفاوض هما جانبان ثقافيان يظهران غالباً في التفاعلات الاجتماعية، حيث يتم التفاوض على الاختلافات في المصالح ووجهات النظر بين الأفراد أو الجماعات للوصول إلى تفاهم أو تسوية. غالباً ما تُلاحظ الصراعات والتفاوضات الثقافية في البيئات التي تعيش فيها ثقافات متعددة (المجتمعات المتعددة الثقافات). يمكن ملاحظة هذه الديناميكيات الثقافية ليس فقط في الحياة تستند بيانات هذه الدراسة إلى فيلم *The Hundred-Foot Journey* اليومية ولكن أيضاً في الأفلام، ومن الأمثلة على ذلك فيلم ، وهو فيلم درامي كوميدي يتمحور حول موضوع ثقافي يتناول المنافسة بين مطعم ميزون *The Hundred Foot Journey* مومباي، الذي يمثل الثقافة الهندية لعائلة كادام، والمطعم الفرنسي الذي تملكه مدام مالوري، والذي يمثل الثقافة الفرنسية، حيث يتنافسان ليصبحا المطعم رقم واحد في المنطقة. هذه الدراسة هي بحث في دراسات الثقافة تستخدم نظرية الهيمنة لأنطونيو تستخدم هذه الدراسة المنهج الكمي. هناك سؤالان بحثيان: (1) كيف يتم تمثيل الصراع . غرامشي ونظرية التمثيل لستوارت هول من خلال هذين السؤالين، وُجد أن هناك صراعاً وتفاوضاً ثقافياً يحدث بين عائلة كادام، التي تلعب دور الجماعة *The Hundred Foot Journey* (2) كيف يتم تمثيل التفاوض الثقافي في فيلم *The Hundred Foot Journey* الثقافي في فيلم من خلال هذين السؤالين، وُجد أن هناك صراعاً وتفاوضاً ثقافياً يحدث بين عائلة كادام، التي تلعب دور الجماعة *The Hundred Foot Journey* الفرعية، ومدام مالوري، التي تمثل الجماعة المهيمنة. تشمل أشكال الصراع: (1) تحدي الجماعة الفرعية للجماعة المهيمنة، حيث تسعى عائلة كادام للمنافسة مع المطعم الفرنسي لمدام مالوري بطريقتهم الخاصة؛ (2) الصراعات المستمرة، حيث تنشأ نزاعات وفي. متواصلة بين المطعمين؛ و(3) الهيمنة المضادة التي تمارسها عائلة كادام لمنع نجاح الهيمنة التي وضعتها مدام مالوري الوقت نفسه، ينشأ التفاوض بين عائلة كادام ومدام مالوري نتيجة للصراع المطول، ويشير هذا التفاوض إلى نهاية المنافسة بين المطعمين.

ABSTRAK

Apandi, M. Farhan (2024). Kontestasi dan Negosiasi Budaya dalam Masyarakat Multikultural yang Direpresentasikan dalam Film *The Hundred Foot Journey*. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Hj. Mundi Rahayu, M.Hum.

Kata kunci : Kontestasi, Negosiasi, Hegemoni, Lingkungan Multikultural

Kontestasi dan negosiasi merupakan dua aspek budaya yang sering muncul dalam interaksi sosial, di mana perbedaan kepentingan dan pandangan antarindividu atau kelompok dinegosiasikan untuk mencapai kesepakatan atau kompromi. Kontestasi dan negosiasi budaya biasanya sering ditemui dalam lingkungan yang dimana terdapat banyak budaya yang tinggal disana (Multicultural society). Kontestasi dan negosiasi budaya tidak hanya dapat kita temui dalam kehidupan sehari-hari, namun kedua hal tersebut juga dapat direpresentasikan melalui film, salah satunya adalah *The Hundred Foot Journey*. Data penelitian ini diambil dari film *The Hundred Foot Journey* yang merupakan film drama komedi bertemakan budaya antara restoran *Maison Mumbai* yang merepresentasikan budaya India milik keluarga Kadam dan juga restoran Perancis milik *Madam Mallory* yang merepresentasikan budaya Perancis yang saling bersaing untuk menjadi restoran nomor satu di daerah tersebut. Penelitian ini merupakan penelitian *cultural studies* yang menggunakan teori hegemoni Antonio Gramsci dan juga teori representasi dari Stuart Hall. Metode penelitian yang digunakan dalam study ini adalah metode penelitian kualitatif. Dalam penelitian ini terdapat dua pertanyaan penelitian yaitu, (1) bagaimana kontestasi budaya direpresentasikan dalam Film *The Hundred Foot Journey*, (2) bagaimana negosiasi budaya direpresentasikan dalam Film *The Hundred Foot Journey*? Dari kedua pertanyaan penelitian tersebut ditemukan bahwa terdapat kontestasi dan negosiasi budaya yang terjadi antara keluarga Kadam yang berperan sebagai kelompok subordinat dengan *Madam Mallory* sebagai kelompok dominan. Bentuk kontestasi yang terjadi yaitu (1) kelompok subordinat menantang kelompok dominan, dimana keluarga Kadam berusaha untuk menyaingi restaurant perancis milik *Madam Mallory* dengan cara mereka sendiri, (2) pergulatan terus-menerus, dimana konflik yang terjadi terus menerus antara kedua restaurant dan (3) kontra hegemoni yang dilakukan Kadam untuk mencegah agar hegemoni yang dilakukan *Madam Mallory* berhasil. sementara negosiasi yang terjadi antara kedua keluarga Kadam dan juga *Madam Mallory* karena konflik yang berkepanjangan, selain itu negosiasi tersebut menunjukkan berakhirnya persaingan antara kedua restoran tersebut.

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CHAPTER I

INTRODUCTION

This chapter is written to discuss the background of the research, which includes the reasons for choosing this research topic and some previous studies that have similarities both in terms of objects, theories, and analysis. In addition, this chapter also discusses the problems of this research so that some results can be found that help solve the problem. Furthermore, this study also provides important terms with their understanding so that it is easier for reader to understand.

A. Background of the Study

In this era full of modernity, everything can be done very quickly, as well as the movement of a person from one place to another. This is called globalization. According to Bauman (1998), globalization is an increasingly open world. The narrower the world's boundaries, the more often people meet in everyday life in various fields. Communication on globalization delivered a report on the current state of society (Rahayu, 2016). In this age of globalization, people are required to be able to adapt to one another. Globalization can facilitate the exchange of cultures and ideas between countries. This can encourage the emergence of multicultural societies that live together in one place and have diverse ethnicity, languages, and religions.

In a multicultural society, multiculturalism is known as a way of talking and understanding each other to reach an agreement in a diverse society (Tully, 1995). Multiculturalism itself is created because there are associations that inhabit a place, but the inhabitants of the place have different cultures. The purpose of multiculturalism is to prevent cultural conflicts, but in multicultural societies, the concept of multiculturalism does not always work well. Multiculturalism in Europe has created social inequality and disruption (Caldwell, 2009). In a multicultural society where different cultures communicate with each other, it is not uncommon to find competition or rivalry between cultures, which is called contestation.

Cultural contestation is a conflict ostensibly over cultural expressions or actions that becomes intense when the conflict involves issues of core group identity (Rose, 2007). Contestation can lead to conflict that can divide communities from each other because both parties feel that they want to dominate each other. The culmination of the conflict when both parties negotiate is called negotiation. Negotiation is an act of mediation between the two contesting parties to achieve common interests. Of course, with negotiations the existing conflict can be resolved and bring significant changes between the two parties involved in the conflict. Not only can we see contestation and negotiation in real life, but it is also often shown in a movie as an interesting cultural theme.

Movie is a work of art that uses audio-visual media. Movie is not only contains entertainment but also contains several values or messages to be conveyed to the people who watch it because movie are a reflection of real life.

According to Rahayu, M (2023), Movies may always be examined through the lens of representation theory since movies are a vehicle through which filmmakers employ language and audio-visual elements to convey a specific concept. The characters in a movie usually represent something, one of which is social conflict. Many movies represent social conflict itself. However, this research use the film *The Hundred-Foot Journey* as a research object because this movie contains elements of social conflict in a multicultural environment.

The Hundred Foot Journey is a 2014 comedy film directed by Lasse Hallström. The movie follows two restaurants in a French village: a traditional French restaurant run by Madame Mallory (Helen Mirren), and a newly opened Indian restaurant run by the Kadam family, led by Hassan (Manish Dayal). The story begins when the Kadam family led by Papa Kadam (Om Puri) establishes an Indian restaurant called *Maison Mumbai*, the restaurant is only a hundred meters away from Madame Mallory's Michelin-starred restaurant, the movie tells of the conflict that occurs because Madame Mallory is unhappy that there is a more modest Indian restaurant nearby. But over time, Hassan, a member of the Kadam family with exceptional culinary talent, caught Madame Mallory's eye. He is a key pillar in a culinary journey that blends two different food cultures. The culinary conflicts and cooperation between the two families are at the heart of the movie.

Researcher found several previous studies that used *The Hundred-Foot Journey* movie as a research object. First research was conducted by Riyandri (2020) entitled *Valuing Diversity to Foster Tolerance in the Hundred-Foot Journey* film. The results of the study show that the conflict is triggered by the ignorance of each other's culture; the conflict that has finally ended after both sides acknowledge and respect each other. Furthermore, research was conducted by Yustika (2021) entitled *The Analysis of Intercultural Competence in The Hundred-Foot Journey Movie Written by Steven Knight*. The study's conclusions suggested that the movie included three elements that matched Deardorf's idea. They were knowledge, talents, and attitude. The characters also demonstrate the results, both internal and external, through their conduct and communication while dealing with cross-cultural problems in a suitable and successful manner. Next is research conducted by Hakim (2017) entitled *Self-esteem and Self-actualization Needs Analysis of the Main Character in The Hundred-foot Journey* film. The study's findings demonstrate that the main character can get what he needs. Hassan, the primary character, is an immigrant from India who aspires to be a famous chef in Paris. He needs to satisfy his unfulfilled desires self-actualization and self-esteem in order to become a great chef. His need for self-esteem is satisfied when he persuades Madame Mallory to acknowledge his culinary prowess. Then, he returns to his community and uses his potential as an actualized person there to satisfy his urge for self-actualization.

The researcher found previous research that used the novel *The Hundred-Foot Journey* for the object of research. The first research was conducted by Pramiswari (2019) entitled *Cultural Conflict Experience by Hassan on Richard Morais's novel The Hundred-Foot Journey*. The study's findings indicate that Hassan faces eight different types of cultural tensions. They discuss the independence of the chef to develop a meal, variations in food preparation, restaurant management, restaurant design, variations in the freshness of the ingredients, the amount of time a chef must spend in the kitchen, the expectations of fine dining establishments, and the many types of dishes. The problem was resolved when Hassan used his open-mindedness to deal with the cultural conflict. Further research was conducted by Haryono & Muslim (2019) entitled *Stereotypical Portraits of Indians and French in Richard C. Morais Hundred-Foot Journey (2010): An Orientalism study*. The results show that the author contrasts the French and Indian cultures, portraying the former as superior and the latter as inferior. Additionally, it is discovered that their relationship is comparable to that of the Orient and the Occident. Next is research made by Farnida (2020) entitled *Postcolonial Mimicry of the Main Character in Richard C. Morais' The Hundred-Foot Journey*. According to the research, Hassan imitates the French way of thinking, language use, tastes, and lifestyles in order to convey his mimicry. Hassan is still frequently made fun of as an immigrant because his cooking abilities aren't as good as French food. Hasan impersonates others to demonstrate his culinary prowess. Furthermore, research was conducted by Rendityansyah (2020) entitled *Cultural Identity of Indian Diaspora in "The Hundred-Foot*

Journey” Novel by Richard C.Morais. The study's findings suggest that the Indian diaspora's cultural identity contributes to the main character's circumstances being underrepresented in the west and their tendency to emulate it. Additionally, the author discovers the factor that ultimately gives the main character an East and West dual identity.

Furthermore, there is previous research on the topic of contestation and negotiation that has been carried out by previous researchers. The first research by Suntutik (2013) entitled Contestation and Negotiation of Heritage Conversation in Luang Prabang. The results of this research shows that the current incompatibility between cultural heritage law and the tourism sector can only be overcome through a commitment to truly participatory programs from stakeholders. Furthermore, research was conducted by Triantoro (2018) entitled Negotiation and contestation of Islamic religious practices of the transvestites in Yogyakarta. The research show that contestation of Islamic practices among transgender people occurs in the form of interpretation of Al-Quran texts, families and community organizations. To strengthen their existence, the waria carry out many negotiations, especially regarding Islamic practices. Furthermore, research conducted by Zhao (2019) entitled Negotiating Contestation for Community-Oriented Heritage Management: A Case Study of Loushang in China. The results of the study shows that the Loushang Case represents a necessary tool to facilitate community-oriented rural heritage management; it bridges theoretical research and heritage practice.

From previous studies, it can be seen that there has been a lot of research on the film *The Hundred-Foot Journey*, both from analysis of the main characters and analysis of culture which is the theme of the film. However, none of these studies have examined the contestation and negotiation that occurred in the film *The Hundred-Foot Journey*. Therefore, this research was created to complement previous research which focused on contestations and negotiations that represented in the multicultural environment represented in the film *The Hundred-Foot Journey*.

B. Problems of the Study

Based on the background of study above, the researcher wants to investigate the problem of the study as follows:

1. How is cultural contestation represented in *The Hundred Foot Journey* movie?
2. How is cultural negotiation represented in *The Hundred Foot Journey* movie?

C. Significance of the Study

There are two significance's of study from this research. The first is to increase understanding of contestation and negotiation in a multicultural society. This research can help improve contestation and negotiation, including how is contestation and negotiation in multicultural societies are represented in movies. This can provide greater insight into cultural dynamics, differences, and cultural integration. Second, this research can contribute new knowledge within the scope of cultural studies and multiculturalism. This can be a reference that can be used

for further research on the topic of representation of contestation and negotiation in multicultural society

D. Scope and Limitation

This research focus on the elements of contestation and negotiation in a multicultural society that are represented in The Hundred Foot-Journey movie, Which is a film based on a novel entitled The Hundred-Foot Journey by Richard C. Morais which was published in 2010. Meanwhile, The Hundred Foot-Journey movie was released on August,8,2014 in the United States, directed by Lasse Hallstrom.

E. Definition of Key Term

1. Contestation implies that there are opposing parties, giving rise to a clash of arguments. Within this sphere, there is a competing exchange of values, facts, and policies toward the sources of problems that motivate action (Vancil, 1993)
2. Negotiation is an interaction in which peoples start with different understandings of something, a disagreement, and through the interaction make offers and counteroffers, or a way of exploring conflicting views, and try to reach an agreement (Cohen, 2000).
3. Hegemony is moral and intellectual leadership that treats the aspirations and views of subordinate people as an active element within the political and cultural program of the hegemonic (Gramsci, 1992).

4. Multicultural society is a society that has various types of cultural communities with all the benefits and slight differences that exist, history, customs, and habits (Parekh, 2006).
5. Representation: Representation is about the way culture and media select, organize, and arrange symbols or signs (such as words, images, actions, and symbols) to form certain meanings (Hall, 1997).

CHAPTER II

REVIEW ON RELATED LITERATURE

In this chapter the researcher outlines the hypotheses that were applied in this study. The theory that used is very useful as a guide to answer study problems in a detailed and scientific manner. Therefore, this chapter contains several sub chapters about representation, and also Gramsci's hegemony which is the theory used in this research

A. Hegemony

Hegemony is a term that comes from the Greek *'eghesthai*, or *'aghemoneno'*, which means "to drive", "to be the guide" or "to be a boss" and the word *'aghemoneno'* can be interpreted as "to command" and "to rule". As is known, long before hegemony was formulated by Gramsci, people always thought that domination over other people was always in physical form. Gramsci, then, came up with the concept. hegemony which was the result of his struggle with the political situation in Italy. Gramsci had a more distinct idea of domination than hegemony. The concept of hegemony is much broader than ideology because it encompasses the process of constructing collective experiences, modeling meanings, developing values, creating worldviews, and directing the moral, cultural, and intellectual direction of society through education. Hegemony is the ongoing social process of regaining the socio-cultural and economic dominance of one class over another, whereas domination is a type

of coercive social control that is exclusively political and violent (Cortez & Ramirez 2015).

Hegemony and domination are two different forms of control, one is physical and the other is non-physical. According to Laclau (2008). Hegemony is not a concept regarding the process of forming a complete identity, but is a concept that was born as a response to a crisis. In line with that, Gramsci in (Jones, 2016) views "Hegemony is moral and intellectual leadership which treats the aspirations and views of subordinate people as an active element within the political and cultural program of the hegemonizing bloc". In contrast to domination, the level of acceptance of hegemony can be said to be successful when the ruling class succeeds in eliminating opposition forces, and wins the active and passive consent of its allies (Laclau, 2008). To achieve this level, the role of intellectuals is needed so that hegemony can achieve its target. That is why intellectuals, both traditional and organic, have an important role in the Gramscian pyramid of society. As actors at the middle level, intellectuals play an important role in creating a good social order and vice versa.

One social group's control or authority over another is known as hegemony (Lull, 1995). Through hegemony, power will last for a long time. This is different from domination which will give rise to resistance by subordinate group. This resistance is very possible because injustice or arbitrariness occurs in front of the people, thus encouraging them to fight back. Of course, this is very different from hegemony which can only be realized by certain people who have a fairly good level of knowledge and reasoning. The first part of my proposition

that the phased development of the subordinate is complicated by the imperialist project is confronted by a collective of intellectuals who may be called the 'Subordinate Studies Group. They must ask, Can the subordinate speak? Dominant society's control mechanism, namely the dominant class exercises control over the lower classes using ideology.

Gramsci differed from his predecessors, namely Marx and Engels, regarding social change which was influenced by economic structures alone. To avoid revolution, the State tried to make a compromise. According to Gramsci (1992), change is caused by belief in the ideal according to society. This, of course, stimulated capitalism in the West. trying to do force and consent. That is the basis for the emergence of hegemony. There are several terms known in Gramsci's thinking, namely: hegemony, state, political society, civil society, intellectuals (organic and traditional), subordinate, common sense, culture, and ideology. These terms are related to each other so that in the process of explanation they cannot be separated from one another.

Gramsci defines the term "state" according to his own definition. The state is defined differently depending on where it is found: as a balance between political and civil society, or as both. (Gramsci, 1992: 208). According to Gramsci, there are two factors that form a State, namely political society and social society. The state then plays a role in creating hegemony in a society. Both political and civil society have their respective functions in the political arena to maintain power in a country. As stated by Cortes-Ramirez (2015) Gramsci separated the State into two distinct categories: political society and the rest. Political society

includes state mechanisms including the law, administration, and other non-exclusive coercive institutions. Using myths, symbols, and ideologies to both universalize a consistent ideological heritage and concurrently mold and demolish competing ideas and behaviors, civil society refers to both public and private institutions.

Gramsci views society as consisting of two groups, namely political society, and civil society. Political society is the group of state officials who try to carry out repression, and civil society, namely the public and private institutions, in practice tries to carry out counter-discourse. However, apart from what Cortes-Ramires (2015) said, there is one group that is at the middle level. This group is the bridge between the authorities and the people, namely intellectuals. That is what is often known as the pyramid of society in Gramsci's view. Therefore, the state in Gramsci's understanding consists of three classes of society, namely rulers, intellectuals and civil society. Conflicts carried out by intellectuals also occur in civil society, the fight occurs because of the conflict between two different ideologies which aim to perpetuate the old order by means of hegemony and groups that try to counter this hegemony. In maintaining hegemony or in carrying out resistance against the hegemony that is controlling society, the ideological battle has no end point even when the hegemony of one group has met resulting in its control over subordinate groups (Gramsci, 1992).

One of the interesting concepts of Gramsci's ideas is his attention to the middle class of society called the intellectual group. Gramsci said that everyone has duties and functions as an intellectual, although in practice not everyone can

do both. Therefore, Gramsci stated that all people are intellectuals, but he emphasized that not everyone is successful in carrying out their functions and duties. Everyone can potentially be an intellectual who has intelligence and uses it, but not everyone is an intellectual based on social function (Gramsci, 1992:5). Functional intellectuals are divided into two groups. First, there are the professional (traditional) intellectuals, writers, scientists, etc. whose position in society has a classless aura but is ultimately based on class relations in the past and present. They conceal their ties to different historical class structures. Second, there are organic intellectuals, who represent the structural and cognitive components of a certain lower socioeconomic class. The ability to guide the thoughts and ambitions of the class to which they organically belong sets these organic intellectuals apart, not their occupation, which may be a professional trait of their class.

Subordinate groups are always subject to the activities of the dominant group, even if they rebel and rise up. Only a "permanent" victory can break their subordination, but not immediately. In fact, even if they appear victorious, they are subordinates and the group only wants to protect itself' (Gramsci, 1992: 55). Gramsci described intellectuals and their roles and duties. However, there are "traditional" intellectuals and "organic" intellectuals. If traditional intellectuals are tasked with maintaining the existing social order and maintaining the dominance of the dominant group, then organic intellectuals represent resistance to the existing order. This means that organic intellectuals perform a counter-hegemonic function to the dominant discourse by influencing subordinate groups through the

dissemination of new values, ideologies, and understandings. Therefore, intellectuals, subordinates, and common sense cannot be separated.

As the dominant group in the state structure and to ensure the continuity of its power, the ruler tries to gain acceptance from the subordinate group. Therefore, it is not surprising that this group becomes the main target of the dominant group's exercise of hegemony. By means of this hegemony, subordinate groups can be silenced, and what is in the interest of the ruling class may even be in the interest of the subordinate. The subordinate group that is created as if it has a common interest, namely hegemony, is also referred to as a fundamental historical entity and is specifically based on the organic relationship between the state, political society, and "civil society" (Gramsci, 2013).

B. Cultural Contestation

Antonio Gramsci established his theory of hegemony, which explains how power and control are upheld in society, with the idea of contestation at its core. The goal of the dominant group's emergence of new members is to continue to rule the "subordinate group" and get their cooperation (Gramsci, 1992). Hegemony in Gramsci's theory refers to the domination of one social class over another. This control is not maintained solely by violence or coercion but is achieved through a combination of consent and coercion. The ruling class (or hegemon) establishes its dominance by projecting its worldview as universal and rational, thus gaining the consent of its subordinate classes. This is achieved through cultural and ideological means, rather than through direct violence, so the

hegemony of the ruling class appears natural and inevitable. Ernesto Laclau and Chantal Mouffe also formulated the concept of hegemony. Their concept of hegemony states that "Society" is understood not as an object, but as a competitive arena (contestation) where various descriptions of self and others compete for power (Laclau & Mouffe, 2001). For Laclau and Mouffe, the role of hegemonic practices is to rectify differences and attempt to silence unstable signifying meanings in the discursive field.

Contestation plays an important role in this context. Subordinate groups question and reject the dominant group's moral, intellectual, and cultural leadership through a process known as contestation. Gramsci in (Jane, 2016) brings up the idea of "war of position," which refers to gaining control over society. Several key ideas in hegemony are mentioned by Gramsci in his theory, including the following:

1. Subordinate group challenge the dominant group

Gramsci highlighted that politically and economically weaker groups (subordinate groups) have the potential to challenge the power of the dominant group. This does not only happen through direct conflict or physical revolution, but also through ideological and cultural struggles. Subordinate groups can try to build collective consciousness and mobilise the masses to challenge the hegemony of the dominant group.

2. Constant struggle

Constant struggle refers to the view that conflict or struggle between classes or social groups is a phenomenon that never stops. Gramsci saw society as a place of constant struggle, where different groups compete for influence, and where dominant hegemony is always contested and never absolute. Gramsci believed that this struggle is not only limited to physical or economic conflicts, but also includes ideological and cultural battles. The powerful seek to maintain their hegemony through cultural and political control, while subordinate groups continually seek to overthrow or remodel the hegemonic structure.

3. Counter hegemony

It is a strategy or movement that aims to overthrow or undermine the existing hegemony. Counter hegemony occurs when subordinate groups organise themselves politically and culturally and develop ideological alternatives to the hegemony of the dominant group. This involves overhauling the existing cultural and political hegemony and establishing new, more equitable or just power structures.

C. Cultural Negotiation

In Antonio Gramsci's theory of hegemony, the idea of negotiation plays a crucial role in explaining how social order is upheld and how power dynamics operate in society. Negotiation and consent are important terms for understanding hegemony (Gramsci in Sardar & Loon, 1999). Negotiation within the framework of

hegemony is a distinct process in which the dominant group (or hegemon) must adapt, restructure and sometimes compromise its ideology and policies maintain its leadership and control in accordance with what Gramsci (1992) said the normal exercise of hegemony can be seen as a combination of power and consent. Hegemony is never absolute or static, it is constantly contested and negotiated through interactions between different social forces.

To maintain consensus and prevent dissent, the ruling class must respond to the needs, interests, and demands of subordinate groups to some extent and integrate their concerns into the broader project of hegemony. For subordinate groups, negotiation means an active engagement with the power structure that allows them to exert influence, clarify their interests, and achieve certain concessions without fundamentally overthrowing the hegemonic order. This process results in a more inclusive or "expanded" hegemony, where the interests of various social groups are represented to some extent within the dominant framework, thus ensuring the stability and durability of the hegemonic order. This process involves a complex interplay of consent and resistance, with different groups constantly negotiating their position within the hegemonic framework and asserting their interests while reshaping social relations.

D. Representation

The process of giving objects represented on screen or in writing, whether through visuals or other forms, meaning is called representation. Representation is the process of selecting and presenting signs in culture. Representation involves the way a culture represents ideas, groups, or identities through signs such as images, text, or language. Through representation, humans can interpret concepts that exist in human minds, referencing the real or imagined world is made possible via representation, which serves as the connection between concepts and words. An example of representation is the object of a glass (made of glass and can be filled with water) in a table bag will give rise to the concept of a glass in a person's mind. The absence of a glass can still evoke the concept of a glass in the person's mind. (Hall, 1997). The purpose of representation is to convey ideas and concepts to an audience in which there is a description of the world, identity, or social phenomena through signs, images, or narratives. In the literary context, representation is related to how texts present the world, characters, and ideas in written form (Barthes, 1970).

Hall asserts that in the process of representation, we encounter two systems or rules of representation that play an important role. The first is the 'system' that associates all objects, people and events with concepts or mental representations in our minds or what we think. Without this system, we cannot understand the world in a meaningful way. Representational systems consist not only of individual concepts, but also of ways of organizing, inserting, and

grouping ideas and concepts (Hall, 1997). That is, the meaning depends on the concepts and mental images that shape the way we see the world, allowing us to refer to reality both inside and outside our minds. Before exploring the second 'system of representation', it should be noted that what has just been described is a simplified version of what is actually a complex process. More than just forming conceptions about material objects such as chairs or tables, we also form concepts about abstract things such as war, death, friendship and love. In fact, we are able to form concepts about things that cannot be seen, felt, or touched. Think about our conceptions of realities that we have never seen or may never see, and the vivid images of people and places that we create.

The second system is called "language." Despite the fact that everyone of us is an individual with our own thoughts and experiences, we actually share most things with others and develop shared worldviews. This turns concept maps into symbols (gestures, written and spoken language, visuals, and other ways of communication), which facilitates our sharing of concept maps. Our common language serves as a supplemental representation system for one another. to form concepts about things that cannot be seen, felt, or touched. Think about our conceptions of realities that we have never seen or may never see, and the vivid images of people and places that we create. The second system is called "language." Despite the fact that everyone of us is an individual with our own thoughts and experiences, we actually share most things with others and develop shared worldviews.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher outlines the research strategy, data sources, data collecting, and data analysis that comprised the study's methodology.

A. Research Design

This research is a type of cultural studies research in which this type of research seeks to uncover how culture is produced, consumed, and represented. this research will use a qualitative research approach as Mohajan (2018) said, Qualitative research is a form of social action that emphasizes how humans interpret and give meaning to their experiences to understand social reality, in this case using various steps to obtain, interpret, and analyze data from content analysis of visual, textual, and oral history materials.

B. Data Source

Two methods were used to collect the data for this study: primary and secondary data. The 2014 release of Lasse Hallstrom's film *The Hundred Foot Journey* served as the source of primary data for this investigation. This 122-minute film is available to watch on a number of platforms, including Netflix, Amazon, and Video. The information utilized consisted of both character talk and still images from the movie. On the other hand, secondary data related to this study is gathered from journal articles or book sources.

C. Data Collection

To obtain data in this research, there were several steps carried out by the researcher. First, the researcher watched the film *Hundred Foot Journey* thoroughly to understand the story and the characters in the story. Second, the researcher wrote the existing data in accordance with the concept of cultural contestation and negotiation. Third, the researcher categorized all the data that had been found in accordance with the concepts of contestation and negotiation. Finally, the researcher proofread to prevent misunderstandings in categorizing the data.

D. Data Analysis

The researcher performed multiple steps in data analysis. the first step is identify and classify based on the concept of cultural contestation and negotiation. then analyze it by using Gramsci's perspective on hegemony in the research to explain. The research problems will be answered by analyzing Gramsci's perspective on hegemony to dissect the representation of cultural contestation and negotiation in the *The Hundred Foot Journey* movie.

CHAPTER IV

FINDINGS AND DISCUSSION

The researcher provides a detailed explanation in this chapter along with data from the film *The Hundred Foot Journey* as support. It seeks to provide a response to the research's formulation of the problem. There are two subsections in this chapter. The first chapter discusses how *The Hundred Foot Journey* depicts cultural competition. The cultural bargaining that takes place between characters in the film *The Hundred Foot Journey* is the subject of the upcoming sub-chapter.

A. Cultural contestation represented in *The Hundred Foot Journey* movie

Subordinate groups question and reject the dominant group's moral, intellectual, and cultural leadership through a process known as contestation. In the hundred foot journey movie Madame Mallory's French restaurant acts as a dominant group because Madame Mallory is a native of France and has already established a restaurant so it can be categorized that Madame Mallory's restaurant is a dominant group. While the Maison Mumbay restaurant is a subordinate group because they are Indians who migrate to France and build restaurants and they are categorized into subordinates who try to break the hegemony carried out by the dominant group. According to Gramsci, society is characterized by ongoing conflict, as several factions vie for control and the prevailing hegemony is constantly challenged rather than absolute.

According to Hall (1997) The process of giving objects represented on screen or in writing, whether through visuals or other forms, meaning is called

representation. Representation is the process of selecting and presenting signs in culture. Representation involves the way a culture represents ideas, groups, or identities through signs such as images, text, or language.

The Hundred Foot Journey movie is the object used in this research that shows the representation of cultural contestation. The representation of cultural contestation is shown through the characters who play a role in the movie. Researcher found the issue of cultural contestation in several scenes in The different ideals.

1. Subordinate group challenge the dominant group



Figure 1 : scene where Mr. Kadam, Hassan and Madame Mallory meet for the first time (THFJ: 16:40-17;28)

Madame Mallory : You must understand that a property of this size in this village, would be very expensive. Well, I heard you asked for a discount in Claude's hotel

Hasan : Papa, you didn't! We asked you not to.

Kadam : Madame, asking for discount doesn't mean I am poor. It means I am thrifty. I want to make an offer, to buy this restaurant

The scene in the picture above shows Kadam and Hassan who want to buy an empty building and meet Madame Mallory. The empty building was marked "for sale" by the owner, so Kadam wanted to buy it and open an Indian restaurant there. this shows that Kadam's family who acts as a subordinate group wants to try

to compete Madame Mallory's restaurant who acts as a dominant group because he is a native indigenous person who is right across the street from the building he wants to buy. But while visiting the building, Hasan and his father (Kadam) were visited by Madame Mallory. Madame Mallory's coming to that place was only to intimidate Hasan and his father where she said that large buildings in rural areas must have high selling prices, further Madame Mallory said that she heard Kadam's family asking for a discount when staying at the hotel. These words certainly hurt Kadam and from there the hatred between the two arose until a cultural contestation between the two restaurants, namely Madame Mallory's French restaurant and Hasan's family's Indian restaurant.



Figure 2 : scene of Kadam and Hassan's promoting Maison Mumbai restaurant in the marketplace (THFJ:27:54-27:56)

The scene shows Kadam and Hassan promoting Maison Mumbai restaurant in the market. They came with pamphlets that were distributed to people in the market. In the promotion Kadam told the people there that he would open an Indian restaurant which sold Indian specialties which of course the French had never tasted. It was done by Kadam so that the people around there knew that there would be an Indian restaurant that everyone could come and eat

there. it also reflects that Kadam as the owner of the Maison Mumbai restaurant which in this case is a subordinate group wants to try to compete with Madame Mallory's French restaurant as a dominant group which is right across the street from his restaurant. therefore Kadam and his family tried to do promotions to attract people who were there to come to the Maison Mumbai restaurant.



Figure 3 : scene of Maison Mumbai restaurant opening night (THFJ: 38:49-38:54)

Kadam : You should also be there
Mahira : Why?
Kadam : You're looking nice
Mahira : I don't know what to say
Kadam : Go on. Stand there. See, somebody coming there
Mahira : Bonjour
-Bonjour
Kadam : Smile. You've got good teeth. Just smile.

In the scene, Kadam tells Mahira to stand in front of the restaurant and greet everyone who passes by so that they will be interested in visiting the Maison Mumbai restaurant. This is a common practice among Indians when it comes to trading, where they would wait for customers in front of their shop and then invite them to stop by. Of course, this is very different from Europeans who simply wait for customers to come to their shops. This is what the Hassan family used to attract customers as they had a unique way of doing things in India. This turned out to be very effective as many people came to the Maison

Mumbai restaurant and tasted the Indian specialties they served. From the explanation above, we can see how the Hassan family, which in this case is positioned as a subordinate group that has just opened a restaurant only 100 steps away from Madame Mallory's Michelin-starred French restaurant as a dominant group, is challenging and able to compete in its own way.

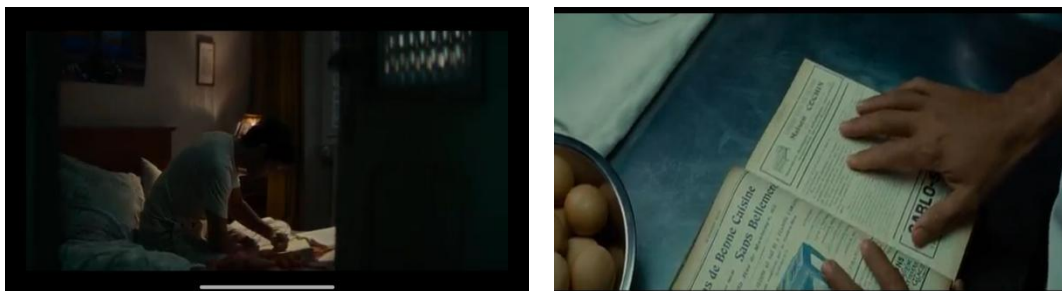


Figure 4: scene of Hassan reading a French cookbook (THFJ :43:39-44:30)

The scene above shows Hassan reading the France cooking manual. The book was obtained from Marguerite who is a chef at Madame Mallory's French restaurant. Hassan learned how everything about French cuisine, especially the five types of sauces used in every French dish. Initially Hassan was interested in learning about it because of his curiosity about various types of cuisine in the world but after he could make the five types of sauces Hassan began to combine them with Indian dishes made. Hassan did this to add a little French flavor to the Indian dishes so that the French people who ate at Maison Mumbai restaurant could enjoy the Indian food. Of course it is done in order to attract French people to eat at the Maison Mumbai restaurant and it can make the Maison Mumbai restaurant become more crowded and can compete with Madame Mallory's French restaurant which has been the only restaurant in the area. From this we can understand where the Maison Mumbai restaurant which acts as a subordinate

group tries various ways to compete with Madame Mallory's French restaurant which acts as a dominant group.

2. Constant struggle



Figure 5 :scene of Madame Mallory coming to Maison Mumbay restaurant (THFJ: 30:30-31:10)

Hassan : Did you get my invitation to our opening night on Saturday?
Madame Mallory : Ooh, yes yes, of course. But Saturdays we are very very busy.
Hasan : Ooh, I see.
Madame Mallory : Um, but could I look at a menu?
Hassan : Yes. Of course.
Kadam : Uh...
Hassan : Relax, Papa. Right, this is our menu. The specials, they will change from day to day.
Madame Mallory : Mmmmm well, curry is curry, is it not?
Kadam : Obviously you've never eaten Indian food, especially cooked by my son.
Madame Mallory : Yes, I understand you people like to keep everything in the family. Well, if your food is anything like your music, I suggest you turn it down

When the Hassan family was preparing their restaurant for the opening night, Madame Mallory came to see the progress of the Hassan family restaurant. In the scene Madame Mallory said that she had received an invitation to the opening night of the Hassan family restaurant but she could not attend. After that Madame Mallory asked Hassan for the menu. Hassan explained some of their menu and Hassan also explained their special menu. But here Madame Mallory intimidated again by saying "curry is curry". A small commotion ensued where

Kadam did not accept Madame Mallory's statement, he said that Madame Mallory had never tasted Indian food. But Madame Mallory intimidated them again by saying "yes, I understand you, people like to keep everything in the family. Well, if your food is anything like your music, I suggest you turn it down".

The dispute between Hassan's family and Madame Mallory became more heated. In this case, Madame Mallory's position can be said to be the dominant group because she is French and is also the owner of a Michelin-starred French restaurant. While the Hassan family can be interpreted as a subordinate group because he is an Indian who settled in France and then opened an Indian restaurant. as a dominant group, of course Madame Mallory wants to dominate the Hassan family who is a subordinate group so that Madame Mallory has no competitors in her business. But Kadam as the head of the family still chooses to open a restaurant and compete with Madame Mallory's French restaurant because he thinks French people cannot enjoy Indian food in Madame Mallory's French restaurant.



Figure 6 : scenes of Kadam and Hassan running out of ingredients at the market (THFJ: 33:19-34:00)

Hassan : Two kilo..

Kadam : Shit. Two kilo, uh, the salmon, sold?

Hassan : Salmon too, are sold. I don't understand.

Seller : All the cepes are sold. Madame Mllory purchased all the mushrooms.

Hassan : I showed her the menu because I though she wanted to ontinou for dinner. I'm sorry, papa I didn't know she was going to do this

When Hassan and his father went to the market to buy ingredients for the restaurant's opening night, they found a problem. All the necessary ingredients had been bought out by someone who was Madame Mallory. So it can be said that the purpose of Madame Mallory asking Hassan for the menu during the visit was to sabotage the opening of the Hassan family restaurant so that it could not be carried out by buying all the ingredients that would be used by the Hassan family for the dishes on the opening night. The actions taken by Madame Malorry are certainly a form of contestation where he does not allow his competitors to develop. In the concept of hegemony, there is a concept called 'war of position', which means that whoever wins the war of position wins the hegemony. In this case, Madame Mallory wants to win the war of position so that he can run his business without any interference from his competitors, which in this case is the Hassan family restaurant.



Figure 7 : Scene of Madame Mallory talking to her customer (THFJ: 40;19-40-27)

Lady Sapherd : *Madame Mallory.*

Madame Mallory : *Bonjour, monsieur*

Lady Sapherd : *Is it a wedding party over there?*

Madame Mallory : *A funeral, the death of good taste in St. Antonio*

Lady Sapherd : *Ooh.....*

The scene in the film shows Madame Mallory talking to Lady Sapherd who is about to have dinner at Madame Mallory's restaurant. Lady Sapherd asks Madame Mallory about the crowd at the Maisom Mumbai restaurant on opening night. Lady Sapherd thought it was a wedding celebration but Madame Mallory replied that it was a funeral for the demise of flavour in St. Antonio. From the data, the researcher interpreted that what Madame Mallory did was a form of contestation in which she influenced others not to come to Maison Mumbai restaurant by saying "*A funeral, the death of good taste in St. Antonio*". From Madame Mallory's words, researcher interpret that the food served at Maison Mumbai restaurant is very bad. So it is described with the word "funeral".



Figure 8 : scene of Madame Mallory reporting Maison Mumbai restaurant to the mayor (40:38-41:13)

Madame Mallory : Mayor. You're not at the town hall.
Mayor : Madame Mallory, good morning
Madame Mallory : "Good Morning"? I don't think so
Mayor : Yes, my secretary said something about a complaint about noise
Madame Mallory : Oui. I wish to make it coefficient
Mayor : Madame, may I offer you word of caution? The people are different, they are not French some in the village, the worst sort, say ugly things about them. Be careful, you are not seen in sympathy with them
Madame Mallory : I am rarely accused of being in sympathy with anyone
Mayor : Au revoir, madame..

The scene in the film shows Madame Mallory reporting the Maison Mumbai restaurant to the mayor. Madame Mallory said that the Maison Mumbai restaurant was making noise that disturbed customers at the restaurant. Madame Mallory also said that the Hassan family were not Francis people and they often did stupid things, of course this received a reprimand from the mayor because Madame Mallory did not seem to sympathise with the Hassan family. From this, the researcher assumes that Madame Mallory really intends to bring down the Maison Mumbai restaurant, as evidenced by her various ways from intimidating to reporting the Maison Mumbai restaurant to the mayor.



Figure 9 : the scene where Madame Mallory runs out of pigeon stock at the market (THFJ: 48:46-48:55)

Madame Mallory : *Hallo, um, if there's some left, could you doggy-bag it for me?*
 - *You sold them?*
Seller : *Oui, madame*
Madame Mallory : *You sold all the pigeons?*
Seller : *Mmmm*

The scene shows Madame Mallory shopping at the market to prepare for the ministers' dinner at her restaurant. However, when she wanted to buy the main ingredient (pigeon) Madame Mallory could not get it because all the pigeon stocks in the market had been sold out. Then Madame Mallory returned to her restaurant and told the bad news to all her workers. The mastermind behind all this was Kadam. He sabotaged the ministers' dinner at Madame Mallory's restaurant so that it would not run smoothly.

From this data, the researcher assumes that Kadam as the leader of the Maison Mumbai restaurant dares to fight back even though they are not the dominant group living in the place. Here contestation is very clear where Kadam's actions sabotage the ministers' dinner at Madame Mallory's restaurant is a form of resistance from the Maison Mumbai restaurant. Which in the past on the opening night of the Maison Mumbai restaurant, Madame Mallory also did the same thing,

buying all the food ingredients needed by Hassan to prepare Indian dishes at his restaurant.



Figure 10 : the scene where Kadam reports Madame Mallory's restaurant to the mayor (THFJ: 52:32-52:40)

Kadam : Madame Mallory has thrown this gravel right in the middle of the road, which is a public road against the law. And it is in front of my restaurant.

Mayor : Deal with it.

Kadam : Merci. Merci

The scene in this film shows Kadam meeting with the mayor. Kadam's purpose in meeting the mayor is to report Madame Mallory for throwing pebbles in the middle of the road in front of the Hassan family's Maison Mumbai restaurant. Here the researcher sees that the contestation that occurs between the two restaurants is getting heated where all parties put each other down. As in the data above where Kadam reported Madame Mallory's restaurant just because of the gravel which was not necessarily done by Maddam Mallory or her employees.



Figure 11 : scene of Madame Mallory reporting the Maison Mumbai restaurant to the mayor
(THFJ: 52:41-52:48)

Madame Mallory : It is vulgar, it is a horror. Look, look at it. Did they have building permit for this? Of course, they did not
Mayor : Ummm

In the movie scene, Madame Mallory again reported the Maison Mumbai restaurant to the mayor because of its vulgar and creepy shape. Madame Mallory also reported the Maison Mumbai restaurant for not having a construction permit. Here the researcher sees that Madame Mallory as the owner of the Michelin-starred French restaurant does not want to lose in this contestation because she feels that she is a native Frenchman who is the dominant group, while the Hassan family who owns the Maison Mumbai restaurant is a migrant group. Therefore, Madame Mallory uses all means to win this contestation.



Figure 12 : Madame Mallory's scene reporting unvaccinated chicken from Maison Mumbai restaurant (THFJ: 52:10-53-30)

Madame Mallory : *These are not vaccinated*
Mayor : *My goodness, how many are there?*
Kadam : *She is wrong, they have been vaccinated. Here is the certification. See*
Mayor : *Now, now he vaccinates them*
Madame Mallory : *No, they have been last week, they were not vaccinated*
Kadam : *For a long time they have been vaccinated.*

The scene above shows Madame Mallory reporting the chickens owned by the Maison Mumbai restaurant that have not been vaccinated to the mayor. Namaun Kadam denied this by showing the Maison Mumbai restaurant's chicken vaccine certificate. An argument ensued between them where Madame Mallory also said that Restaurant Mumbai remained open on Bastille Day. Representation of contestation is shown by both of them where Madame Mallory tries to bring down the Mumbai Maison restaurant in various ways but on the side of the Mumbai Maison restaurant, Kadam does not want to remain silent and refutes Madame Mallory's report by showing his chicken vaccine certificate. Even the Maison Mumbai restaurant remained open on Bastille day which made Madame Mallory even more furious with the Maison Mumbai restaurant.



Figure 13 : scene of the destruction of the Maison Mumbay restaurant by Madame Mallory's employees (THFJ: 58:48-59:04)

The scene above shows employees from Madame Mallory's French restaurant crossing out the wall fence of the Maison Mumbay restaurant with the words "France, Frane, France". which means that Madame Mallory's French restaurant is not happy with the existence of the Kadam family's Maison Mumbay restaurant. This happened because of the different views of the two parties and also the Maison Mumbay restaurant also began to compete with Madame Mallory's French restaurant. There have been many ways done by Madame Mallory to get rid of the Maison Mumbay restaurant, starting from intimidating the Kadam family, reporting the Maison Mumbay restaurant to the mayor, and also sabotaging the opening night of the Maison Mumbay restaurant. But none of these things got rid of Restaurant Maison Mumbay. In the end, the employees of Madame Mallory's French restaurant vandalized the Maison Mumbay restaurant by painting the fence and setting it on fire. This shows how intense the competition is between the two restaurants and Madame Mallory does not want her dominance to be broken by the Kadam family's Maison Mumbay restaurant.

3. Counter hegemony



Figure 14 : Scene of Hassan asks Kadam for permission to join Madame Mallory's French restaurant team (THFJ : 1:08:17-1:08:24)

The scene above shows Hassan asking Kadam for permission to attend training at Madame Mallory's French restaurant. Of course Kadam strictly forbids it because Madame Mallory has done many bad things to the Maison Mumbai restaurant to burn down the restaurant. But Hassan still insisted on joining Madame Mallory's French restaurant team because he wanted to improve his capacity as a chef. Madame Mallory also told Hassan that he could further improve himself if he joined Madame Mallory's team.

What Madame Mallory did was a form of hegemony where Gramsci said that hegemony succeeds when the subordinates feel that the interests of the dominant are also the interests of the subordinates. Therefore, Madame Mallory tried to recruit Hassan into her team because Hassan was considered to have great potential where Madame Mallory's goal was to get her second Michellin star which she had never gotten for a long time. What Kadam did as a subordinate group was to counter the hegemony carried out by Madame Mallory where he

forbade Hassan to join Madame Mallory's team even though it was only for six months. Kadam wants Hassan to stay with the Maison Mumbai restaurant and rebuild the burnt restaurant.

B. Cultural negotiation that represented in The Hundred Foot Journey movie.

Negotiation is a way to reach an agreement between the two parties in a conflict situation. Negotiation aims to find a middle ground so that conflict does not occur continuously. As Gramsci (1992) said that hegemony is not the same as domination, hegemony is more of an agreement process and without violence. In the movie The Hundred Foot Journey, the negotiation process is seen between Hassan's family, who acts as a subordinate group, and Madame Mallory as a dominant group. Negotiation occurs due to competition that causes endless conflict so that negotiations occur between the two parties.

1. Negotiation between Mayor and Kadam

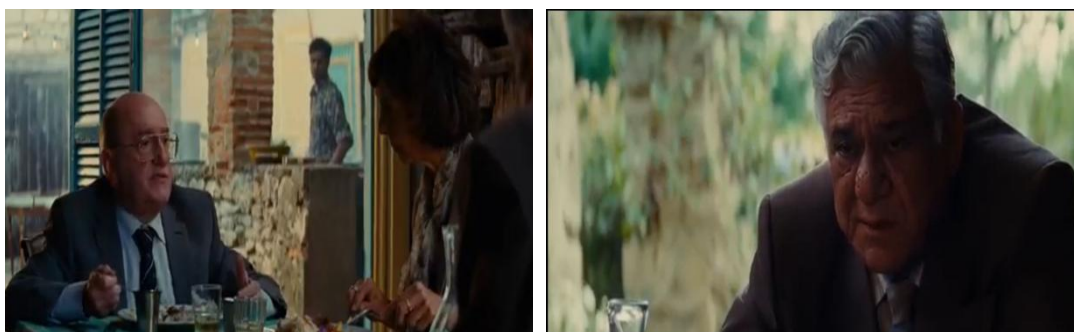


Figure 15 : conversation scene between the mayor and kadam (THFJ: 47:45-48:28)

Mayor : Mr. Kadam if you don't turn your music down, we have the power to close your restaurant.

Kadam : Mr. Jacques, my son foolishly did her favor, he thought he'd be able to win her over with kindness.

Mayor : The restaurant is her entire life. Ever since her husband died, she keeps it up for him. But she has always been.. I'm sorry in French we say , "Tetu comme une mule".

Kadam : Very well, I will turn the music down. But you tell hem from me, I will turn the heat up.

The scene above shows a conversation between the mayor and also Kadam as the owner of the Maison Mumbai restaurant. In the conversation the mayor talks about Madame Mallory's report regarding the noise made by the Maison Mumbai restaurant which plays songs too loudly. it was felt very disturbing by Madame Mallory where it made her restaurant visitors feel uncomfortable with the sound of loud music. The mayor gave a warning to Kadam if it happened again the mayor would close the Maison Mumbai restaurant. Kadam also agreed to turn down the volume of his music but Kadam will raise the fire in the sense that he will be more vigorous to cook and rival Madame Mallory's French restaurant. In this case there is a negotiation between the mayor and Kadam where the mayor only gives a warning and does not immediately close the Maison Mumbai restaurant. But from this Kadam also emphasized that he would lower the volume of his music but he would raise the fire.

2. Negotiation between Kadam and Madame Mallory



Figure 16 : scene of negotiation between Kadam and Madame Mallory (THFJ: 1:17:27-1:18:17)

Kadam : How much will you pay him per week?
Madame Mallory : 200 euro.
Kadam : Now you are proving you are insane.
Madame Mallory : 250, plus food.
Kadam : If you sit in cold all night, he's worth 600.
Madame Mallory : In your dreams.
Kadam : 450, or I walk.
Madame Mallory : 320, but 350 after three months. Do we have a deal?
Kadam : No.
Hassan : Yes. We have a deal. Okay, relax, Papa.
Kadam : What do you mean, "relax"? Spoiled the whole game.
Madame Mallory : Papa, we have a deal.

This scene shows the conversation between Madame Mallory and Kadam where Madame Mallory asks Kadam to allow Hassan to join her team. Before Madame Mallory could meet Kadam, Madame Mallory had to wait first because Kadam did not want to approach her who had been waiting for a very long time at his house. This was due to Kadam's deep resentment towards Madame Mallory for destroying his restaurant. But out of compassion, Kadam finally wanted to meet her. During the conversation, Kadam and Madame Mallory negotiated about the fee that Hassan would receive if he joined Madame Mallory's team. At first, the negotiations did not find common ground because Kadam asked Madame Mallory

for a high fee for Hassan, but suddenly Hassan appeared and immediately made an agreement that he wanted to work for a salary of 320 euros per week.

From the scene above, it can be seen that there was a negotiation between Kadam and Madame Mallory where they agreed that Hassan could work at Madame Mallory's restaurant at a salary of 320 euros per week and would be increased to 350 euros per week after working for three months. As Gramsci said, hegemony is not only done by force but through agreement. In this situation, Madame Mallory is the dominant group who wants to exercise hegemony over the Kadam family who are the subordinate group. Madame Mallory negotiated with Kadam so that Hassan could work in her restaurant because she knew that Hassan had very high potential. After the negotiation between Madame Mallory and Kadam, the tension and competition between the two restaurants has ended. After Hassan worked at Madame Mallory's French restaurant, he thought that getting the second Michelin star was also in his interest so it can be said that the hegemony carried out by Madame Mallory was successful.

After Hassan joined Madame Mallory restaurant, he started to develop himself as a chef. Hassan was able to prove his quality as a chef by helping Madame Mallory restaurant get its second Michelin star which he had not gotten for a very long time. Thanks to that, Hassan started to be noticed by big restaurants in Paris. Hassan got an offer to work in a very luxurious restaurant in Paris called La Balaine Grise which is famous for its modern cuisine. After some time Hassan worked at the restaurant he returned and worked again at Madame Mallory's restaurant. At the end of the movie, it is not explained about the Maison

Mumbai restaurant, but at the end of the movie, it seems that the two parties who previously competed are getting along and Hassan and Marguerite are seen bringing French cuisine and eating together in the courtyard of the Maison Mumbai restaurant with Hassan's family and Madame Mallory.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter offers the conclusion, which includes a discussion and a summary of the findings. Additionally, the researcher offers recommendations for other researcher who would like to talk about this topic.

A. Conclusion

The Hundred Foot Journey movie is a movie with a cultural theme. In the movie, two cultures compete with each other in the restaurant business. Different views between cultures give birth to competition between the two restaurants which triggers contestation and negotiation between cultures, namely Indian culture represented by Hassan and his family, and Madame Mallory and all her restaurant employees who represent French culture. From the data and results of the analysis above, researcher found forms of contestation and negotiation between cultures that occur in The Hundred Foot Journey movie.

The forms of contestation that occur between the two restaurants representing two cultures in the movie the hundred foot journey are subordinate group challenge dominant group, constant struggle and counter hegemony. The Hassan family who acts as a subordinate group challenges Madame Mallory who acts as a dominant group by opening an Indian restaurant right across the street from Madame Mallory's French restaurant. Not only that, the Hassan family also did various ways to be able to compete with the French restaurant. Constant struggle seen in the movie is where when there are many conflicts between the

two restaurants there are acts of intimidating each other, sabotaging the menu, reporting the opposing restaurant to the mayor until the destruction of the Maison Mumbay restaurant by Madame Mallory's employees. While the visible counter hegemony is where Kadam forbids Hassan to join Madame Mallory's restaurant which is his rival.

Negotiations took place between the two restaurants. This happened because of the many problems involving the two restaurants until they had to make an agreement between the two restaurants. In addition, the negotiations carried out by Madame Mallory are also one way to hegemonize the Kadam family who act as a subordinate group. The negotiations carried out by Madame Mallory were successful where she could attract Kadam to be able to work in her restaurant. It also shows that the hegemony exercised by Madame Mallory over Kadam's family was successful because Hasan thought that achieving Michelin stars for Madame Mallory's French restaurant was in his interest too. Just as Gramsci said that hegemony is said to be successful if the subordinate group feels that the interests of the dominant group are their interests too.

B. Suggestion

Based on the conclusions above, this research has discussed cultural studies about the contestation and negotiation that occurs between the two restaurants in the film. For other researcher who want to examine *The Hundred Foot Journey* Movie can conduct research that focuses on conflict, domination or acculturation that is not discussed in this study. Researcher who want to study

something similar to this research should also conduct more in-depth research on the cultural background shown in the movie. Such as the differences and similarities between the two cultures, as well as understanding the historical, social, and political contexts affecting cultural representations in films. All of these things must be done in order to produce research that is far more perfect than this research.

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CURICULUM VITAE



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