

CHAPTER III

RESEARCH METHODOLOGY

This chapter provides the methodology used for this study. It consists of research design, data collection, data analysis, data presentation, and a brief synopsis of the novel.

3.1 Research Design

This study employs a descriptive qualitative method as the design to answer the research question. Denzin and Lincoln (2005) explain that qualitative research is a method that can be used for data which amount, intensity, or frequency cannot be measured. It suits for data which need to be interpreted in order to give meaning. In addition, it can be used to analyze data in the form of text, such as narrations, newspapers, folktales, or histories. Therefore, from the explanation above, this method is considered suitable for this study since the data which are analyzed are in the form of narrations. Moreover, the aims of this study is to reveal the portrayal and meaning behind the portrayal which require interpretation to arrive at the finding.

3.2 Data Collection

The data for this study are collected from a novel entitled *The Hundred-Foot Journey* (2010) written by a Canadian-American writer, Richard C. Morais. This novel is selected for this study because it is a novel which is considered successful in portraying Indians and French cultures. The success of this novel is proven by the adaptation of this novel into a film in 2014 and awarded as Truly Moving Picture (Heartland Film, 2014). In addition, this novel is selected for this study because it portrays how the Orient is presented by a Western author. The collected data are in the form of narrations that focus on how the author describes the Indians through the characters such as Hassan and his family and French characters which are Mallory's family and her colleagues and through the setting of India and France introduced throughout the story.

3.3 Data Analysis

To answer the research question, the collected data are analyzed using characterization theory proposed by Little (1966) to see how the Indians and the French are portrayed in this novel. After that, the theory of Orientalism proposed by Said (1978) is also used in this study to reveal the meaning behind the portrayal from Orientalism perspective.

3.4 Data Presentation

The data which have been categorized are presented in the table below. This table is divided into three columns; portrayal, textual evidence, and analysis. The selected data are in the form of narrations or dialogues which show how the Indians and the French are portrayed through the characterization and setting of the novel.

Table 3.1

Portrayal of Indian characters through Physical Appearance

Portrayal	Textual evidence	Analysis
Unattractive	“Papa was cursed, ever since he was a teenager, with an unattractive rash of blackheads, pimples, and boils across the broad expanse of his hairy back, and while Mummy was alive, the duty of popping the worst offenders fell on her.” (p. 18)	This excerpt also shows that the author continuously portraying Indian characters as unattractive by describing Hassan’s father appearances. In terms of its physical appearances, he is described as unattractive by illustrating that he has much acnes and blackheads on his face.

Table 3.2.

Portrayal of French through Personality

Portrayal	Textual evidence	Analysis
Independent	<p>“The point is, Mallory never relied on her family connections but had, in her own right, earned her place among France’s culinary establishment. And she took seriously the responsibility that came with this elite position, tirelessly writing letters to the papers when it was necessary to safeguard France’s culinary traditions from the meddling of the EU bureaucrats in Brussels, so eager to impose their ridiculous standards.” (p. 33)</p>	<p>In this excerpt, the author also shows that her success is not depend to anyone but herself. Mallory never relied on her family to get what she want. Therefore, she is independent since she starts and manages everything by herself. However, this portrayal is very contrary to the portrayal of Hassan’s character where he relied on Mallory’s connection to achieve his success as a famous chef in France.</p>

Table 3.3.

Portrayal of India through Setting

Portrayal	Textual evidence	Analysis
Backward	“I still dream of the place. If you stepped out of the immediate safety of our family compound you stood at the edge of the notorious Napean Sea Road shantytown. It was a sea of roof scraps atop rickety clapboard shacks, all crisscrossed by putrid streams. From the shantytown rose the pungent smells of charcoal fires and rotting garbage, and the hazy air itself was thick with the roar of roosters and bleating goats and the slap-thud of washing beaten on cement slabs. Here, children and adults shat in the streets. ” (p. 4)	From the setting, this excerpt shows that India is portrayed as a backward country by showing that the city is dirty and many people in India defecate in the street. It can also be implied that the Indians are poor since they cannot even afford to build the toilet at their house.

Table 3.4.

Portrayal of France through Setting

Portrayal	Textual evidence	Analysis
Civilized	“Twenty minutes later we came out of the forest into a sloped pasture, the silky grass dotted with white and blue wildflowers. And as we turned at a hairpin in the road, we spied the valley and village below us, a vista of glacier blue trout streams sparkling under a cloudless autumn day in the French Jura. Our cars, as if intoxicated by the beauty, swayed drunkenly down the meandering road into the valley.” (p. 28)	The portrayal of France as a civilized country is shown through its setting. The setting that is used to introduce France is very contrary to the description of India. France is associated with cool, fresh, and calm atmosphere while India is associated with dirty, crowded, and noisy atmosphere.

3.5. Synopsis of the Novel

The Hundred-Foot Journey is a novel written by Richard C. Morais which was published in 2010. It tells about the life of Haji's family who has to leave India due to the riot which happens in their country. Hassan's father runs an Indian restaurant in Mumbai which is inherited from his late grandfather. However, the success of his restaurant creates a debate between upper and lower class people in his area which leads to Hassan's restaurant burning by a group of people around his restaurant. Due to this incident, Hassan's mother died and later they decided to move from their homeland and hope to continue their success in another place.

Moving abroad has made Hasan's life experiences become more challenging. In France, Hassan's family meets Madame Gertrude Mallory, an owner of a famous restaurant named *Le Saule Pleureur*, who later determines Hassan's career as an immigrant chef. However, far from his expectations, Papa's dream to open an India restaurant in Lumiere turned out to face many obstacles because of Mallory. Opening a new restaurant as what he did in his homeland is not as easy as he imagined before. Thus, the rivalry between the Indians and the French contributes to shape the conflict of this story and shows how they are portrayed differently in this novel.

A reason why this novel is selected for this study because it is interesting to see how Indians and French cultures are portrayed by a Western author using an Indian point-of-view. In an interview, Morais revealed the reasons why he wrote this novel and chose to use first-person point of view from an Indian in this novel. He explained that his experience moving from one country to another has influenced him in writing. As a result, his books mostly tell about culture, foreigner, and migration. Moreover, he also stated that he once wanted to become an actor, thus, by positioning himself as 'other' in his story, he felt that it is another experience of becoming an actor ("An interview with Richard C. Morais," n.d.).

This novel is also considered successful in portraying Indians and French cultures. The success of this novel is proven by the award as an international bestseller book and the adaptation of this novel into a film in 2014 and awarded as Truly Moving Picture (Heartland Film Festival, 2014).