

### **CHAPTER III**

#### **FINDINGS AND DISCUSSION**

In this chapter, how food plays a role in preserving and negotiating Hasan's cultural identity and how Hasan construct his new cultural identity through food that portrayed in the *The Hundred Foot Journey* movie are being analyzed using social identity and diaspora by Stuart Hall and gastrocriticism by Gina M. Almerico. A little bit information about Indian cuisine and film studies are also used to analyze this movie based on objective of the study.

Indian society tends to preserve the cultural identity from generation to generation. One of the cultural identities that they always preserve is their culinary culture. Indian culinary culture can not be separated from the concept of ayurveda which becomes a health concept for Indian society and the basis of Indian food philosophy. Indian society also tends to maintain their family recipes from generation to generation. Although, they move to a country far from their homeland or we called diaspora (as explained in the chapter II) they still maintain their local food. They tend to keep their local food by cooking and serving a dish that originally come from their homeland or adding some spices that become a characteristic of Indian food.

As a diaspora, they can not strength their local identities because they are a minority in their new society. They should adapt the culture of their new society in order not to get strong defensive reaction of those members of dominant ethnic

groups who feel threatened by the presence of their culture. Therefore, they try to negotiate their local identity and construct their new cultural identity in the society which they belong now.

The main points which will be discussed in this chapter are how food plays a role in preserving, negotiating and constructing identity of Hasan as the main character in *The Hundred Foot Journey* movie. The role of food in negotiating and constructing Hasan's identity will be divided into three parts; the role of food in preserving Hasan's cultural identity, the role of food in negotiating Hasan's cultural identity and the role of food in constructing Hasan's new cultural identity.

### **3.1 The Role of Food in Preserving Hasan's Cultural Identity**

Hasan is an Indian ordinary cook who moves to Europe because of a political chaos in his homeland in Mumbai, India. Stuart Hall (1996) says that diaspora retain strong links with their places of origin and their traditions, but they are without the illusion of a return to the past. As a diaspora, Hasan is binded with his local cultural identity which is Indian cultures and he wants to preserve it in his new society he inhabits. He uses food as a media to preserve his local cultural identity.

At first, he lives in London near Heathrow air base, England. There, Hasan still practice cooking as same as the way Indian cooking style as portrayed in the figure of 3.1.



**Figure 3.1 Hasan cooks Indian Cuisine in London**  
**(Source: The Hundred Foot Journey, 2014, minute 00:06:12)**

Being away from his homeland does not stop him from practicing his ability in cooking his local food. In this scene, the way he cooks has the same style with the way a person that cooks in his restaurant in India. He still uses Indian cooking style although he already lives in Europe. He is cooking in the yard, using the equipments and ingredients which are same with he uses in India. Although it is not explained explicitly, the food that he cooks seems to use turmeric powder and other spices that lined up represents a typical Indian spices. Although he lives in London, he chooses to cook Indian cuisine rather than cooking European cuisine. As Almerico (2014) states that many people affiliate the food from their culture, their childhood with warm and good feelings and memories. Hasan tries to confirm his cultural Identity as Indian who always preserves their local identity by cooking his typical local food using Indian cooking style and spices wherever he is.

After a year he lives in London, he feels that the food source there has no soul so that he moves to another place. This is represented on the dialogue between him and the immigration police below.

Immigration police : Why exactly are you leaving London?

Hasan : I found that in England the vegetables had no soul, no life.

**(Source: The Hundred Foot Journey, 2014, minute 00:07:05)**

His statement reflects that he has a special interpretation and appreciation toward food. He said that vegetables in England has no soul, this also implies that the source of food in that place is really different from the food source in his homeland. Concerning, he as Indian really emphasizes the reach of flavor of its cuisine through the way he chooses and cooks the food source. He believes that to cook something he has to come up with the soul of food and make it life through the ingredients or spices which he adds to the food. This is the way of cooking that taught by his mother when he is in Mumbai as cited in the dialogue bellow.

Mother : To cook you must kill. You make ghost. You cook to make a ghost. Spirits that live on in every ingredients.

Hasan : Yes

**(Source: The Hundred Foot Journey, 2014, minute 00:04:24)**

Through the dialogue above, Hasan is not only try to preserve his local cultural identity through food but he also try to preserve his memory when he lives in Mumbai.

In short, Hasan continues his journey moving to another place. Along the way of his wandering, his car gets brake failure and eventually stops in the place named St. Antonie, France. Then, his father decides to buy a house there and later set up an Indian restaurant called Maison Mumbai. At first, there is a debate between the members of Hasan's family. They are doubt their cuisine will be accepted by French people who have their own distinctive cuisine and very worldwide. Especially, they are close to the restaurants that already have a



michelin star. Michelin star is a rating system used by the red Michelin Guide to grade restaurants on their quality (Jenkins: para.1). Their debate can be read on the dialogue bellow.

- Mahira : Papa.. this is very sweet location and the building is fine.  
But there is a problem that make impossible for us to open  
a restaurant there. There's already a restaurant.
- Mansur : Just across the street.100 feet, we measured.
- Mahira : That is why the people move back to Paris. They couldn't  
make it pay.
- Mansur : Papa... the restaurant across the street has a michelin star.
- Papa : I know. I saw it. Twinkle twinkle. So what?
- Mansur : Papa... it is the best restaurant for fifty miles from any  
directions. The president of France dines there.
- Papa : Is the president of France able to order murgh masala with  
cashew nuts and cardamom, ka saag aloo, daal, our secret  
family spices?
- Mahira : No, but there are michelin star restaurants Papa.
- Mansur : They have frog legs, escargot, ratatouille.
- Papa : Is the president able to order tandoori goat? Cook the way  
Hasan cooks? Sprinkle with roast spices?
- Mansur : The restaurant doesn't serve those things because the  
people here don't like to eat those.
- Papa : Because they don't know. They are never trying. Now,  
they shall!

**(Source: The Hundred Foot Journey, 2014, minute 00:018:51)**

This dialogue implies that Indian people tends to preserve their local identity wherever they are. The emergence of Indian cuisine in that dialogue becomes a strengthening his local identity. In addition, a familiar saying that epitomizes the idea of food and identity is “You are what you eat”. Food plays a role to contribute and signify personal identity. The identity of oneself is defined by the food that oneself chooses, acquires, distributes, prepares, serves and eats that. Here, Hasan as Indian chooses to cook and serve Indian typical cuisine in France

which already has its own typical cuisine. His struggle in preserving his local cultural identity through food is represented by the presence of his Indian typical restaurant in St. Antonie, France.

Hasan sets up a typical Indian restaurant in front of Le Saule Pleureur which has one michelin star that owned by Madame Mallory. As Almerico said that, food is much more than nutrients, there were emotional connections, a sense of belonging, and ethnic pride. The presence of this restaurant means a lot for Hasan and his family. This restaurant becomes a media to recall their memory as they live in Mumbai to preserve their local identity. Therefore, they do not lose their local identity at all although they are live far away from their homeland.

Hasan and his family built a restaurant which the decoration, the music, the costume, the table setting, the kitchen setting and the food really represent Indian culture. Maison Mumbai uses the decoration that is identically with Indian. A merry and colorful accent in Hasan's restaurant represents Indian typical decoration. Moreover, he comes from Mumbai which is popular as city of color. They also play Indian music while open the restaurant. Then again, they proudly wear typical Indian cloth to attract people to come to their restaurant. Hasan's restaurant also uses the same table setting with their restaurant in Mumbai. As an Indian diaspora, Hasan and his family still bring the value of togetherness from their homeland that is represented in the table setting of their restaurant. They sit in line in a long bench be face with each other that make possible to talk to each other whether they come together, family, couple or not. Moreover, they also still use the kitchen setting as same as they uses in India. The condition of the kitchen

that is not really organized well, all of the member of the family work together and wear a casual shirt (not particular uniform). By the setting of the kitchen, Hasan and family still preserve the value of togetherness in family that identically with eastern people. All of the staff is the member of family, they work together in one place without any separation of place and clear job desk.



**Figure 3.2 The Using of Indian Spices in Maison Mumbai**  
(Source: *The Hundred Foot Journey*, 2014, minute 00:31:16)

The emergence of the typical Indian and the using of some Indian spices also depicted in the figure 3.2 to strengthen Hasan's local cultural identity. As the writer explains in the Chapter II, India is a "home of spices" that produces so many kinds of spices. In this scene the spices that are exposed consist of *Adrak*, *Kalonji*, *Madras Masala*, *Laung*, *Saunf*, *Elaichi*, *Dhania* and *Dalchini*. The using of those spices becomes a significant point in this movie. It does not merely give the flavor to the dishes but also become a signature of Indian typical food. Furthermore, it covers ayurveda concept which become the concept of health and natural healing system through food. It is depicted on the statement that said by Hasan's father when there is a young man falling down in front of his restaurant.

Papa : Don't worry young man! We put on the food turmeric powder  
which is like a medicine.

(Source: *The Hundred Foot Journey*, 2014, minute 00:38:23)

Indeed, a spice does not only give flavor of the dish but also due to the medicinal values they provide.

Nonetheless, the emergence of those spices in this movie seems having a magical value and become an important family heritage. It is illustrated through the scene when Papa gives the spices to Hasan. The atmosphere is so heartwarming and Hasan's expression describes how precious those spices toward his life. He is like getting a priceless treasure. This illustrates how the spices have a value and a very important role in his life. Moreover, it also has a sentimental value because it is a relic of his mother who teaches him cooking from little until adult. This could be seen at the dialogue bellow when Hasan's father gives him the spices.

Papa : 18 hours later we open the gate. You might need this.

Hasan : I thought this was lost in the fire.

Papa : Mama wants you to have it.

**(Source: The Hundred Foot Journey, 2014, minute 00:31:54)**

Here, the spices play a role in preserving Hasan's identity and the memory between him and his mom which is very valuable.

The appearance of Maison Mumbai is a very contrasting view toward Le Saule Pleureur which is owned by Madame Mallory, origin French people. It is a classy France restaurant which has 1 michelin star. The building of the restaurant represents classical Europe. The appearance of Le Saule Pleureur is so fancy and classy. Different from Maison Mumbai, the table setting of Le Saule Pleureur is very exclusive. In contrast to Maison Mumbai that takes place in the yard and put forward the value of togetherness by unites all of the visitors, Le Saule Pleureur separate the table based on the reservation. Every customer is serviced by the

professional waiter who will serve the dishes and pour the champagne. Madame Mallory as the owner also stands by the customer, welcoming them and make sure they get a good service. The waiter wears a neat suit and serving mannerly.

All the same, the kitchen setting of Le Saule Pleureur Restaurant is depicted as modern, clean, tidy and organized well. In this scene, modernity is highlighted by the appearance of a variety of sophisticated cooking utensils. The arrangement of the goods is also neat and the kitchen area looks clean. All workers are wearing special uniform for cooking. Besides, this restaurant has a clear organization structure ranging from the owner, supervisor, chef, cook, waiter until helper which has a clear division of job according to their position.

The presence of Hasan's restaurant becomes a place for France people to taste how actually the flavor of Indian food. So that, they will probably change their stereotype towards Indian cuisine since Western people usually tend to underestimate Eastern food. Despite all of that condition, Hasan's restaurant is not merely a place to eat but also becomes a media that connects between him as a diaspora and the people of his new society. Moreover, it also emphasizes or reinforces his cultural identity as Indian through its appearance, the food and the way he serves his customer.

### **3.2 The Role of Food in Negotiating Hasan's Cultural Identity**

Hasan as an Indian diaspora who lives in France struggles to preserve his local cultural identity firmly by setting up an Indian typical restaurant there. The presence of his restaurant becomes a paradox in his new society. By the way

Hasan and family build their restaurant without any differentiation from their restaurant in Mumbai seems to confirm their cultural identity in their new society. Hasan's strong desire in maintaining his cultural identity provokes unhappy reaction from the French society who is disturbed by their presence. The citizens there do not like their existence and tend to belittle them. It could be seen on the dialogue below.

Marguerite : I see they start to work a new restaurant across the street.

Mme. Mallory : Oh Marguerite.. It can not be called as a restaurant. Mayor's office said it would be fast food, something ethnic.

Jean Pierre : The old man who bought that place is insane. It lasts the same length as drying a good winter ham.

**(Source: The Hundred Foot Journey, 2014, minute 00:23:14)**

People talk behind them and underestimate them by saying that opening an Indian restaurant in France is something that is impossible. Moreover, in the figure 3.3 describes the workers of Madam Mallory's restaurant seeing Hasan's restaurant from across the street while mocking them. It uses medium shot which tends to be more focus on character's action and movement. The background which is Maison Mumbai restaurant still can be seen and become the second intention of this scene. This scene reinforces the position of the French people who dominate and India as minority.



**Figure 3.3 The Workers of Le Saule Pleureur Mocking at Maison Mumbai**

**(Source: The Hundred Foot Journey, 2014, minute 00:28:04)**

Not to mention, Madame Mallory as origin French who owns Le Saule Pleureur restaurant also dislikes them and feel rivaled by the presence of Hasan's restaurant. When hasan and his family are preparing to open their restaurant Madame Mallory visits them. At first, she warns that the Indian music which they play is too loud so that villagers are disturbed. Then, she inspects the rest of the restaurant and she is curious about a variety of cookware that is unusual to her and asks Mansur, Hasan's brother. As shown in Figure 3.4, Mansur shows a tandoori oven to Madame Mallory. The appearance of this oven also represents their cultural identity as Indian.



**Figure 3.4 Mansur Shows Tandoori Oven to the Madame Mallory**

**(Source: The Hundred Foot Journey, 2014, minute 00:29:40)**

She is astonished by the situation of Hasan's restaurant that is so different from her restaurant. In her opinion, it is too strange and too ambitious to open a restaurant like that in her society. Afterwards, she asks the menu then she talks to Hasan's family with a patronizing tone as shown on the dialogue below.

Mme. Mallory : But curry is curry, isn't it?

Papa : Obviously, you've never eaten Indian food especially cooked by my son.

Mme. Mallory : Yes, I understand you people like to keep up recipe in the family. Well, if your food is same with your music I suggest you to turn it down.

**(Source: The Hundred Foot Journey, 2014, minute 00:30:47)**

After saying those words Madame Mallory leaves the restaurant bringing the menu that given by Hasan. But apparently, Madam Mallory has a cunning plan through the menu. She buys all the ingredients which Hasan needed for the menu in his restaurant, so he has to go far away to buy the ingredients that he needed. Since that incident, their competition has become fiercer, they report to the mayor about the shortcomings of their opponent.

Until the end, The Bastille Day which is the France Independence Day is coming. One of the workers in the Le Saule Pleureur feels insulted by the presence of Hasan's family that still opens their restaurant on his Independence Day. He feels that they do not respect his country by opening other cultural restaurant. It is shown on his statement below.

Jean Pierre : The smell of curry is everywhere. Honestly! No sense of culture or tradition. And they're staying open tomorrow on our Bastille Day. It's time to stop them.

**(Source: The Hundred Foot Journey, 2014, minute 00:52:47)**



The struggle of Hasan in preserving his cultural identity is getting hard since his family does not want to mingle with the citizen in St. Antonie. This in accordance with the Stuart Hall (1996) statement, that the strengthening of local identities can be seen in the strong defensive reaction of those members of dominant ethnic groups who feel threatened by the presence of other cultures. Hasan's struggle in preserving his local identity firmly and he does not want to come up with the culture he inhabits make him gets a strong defensive from the people in St. Antonie.

Until the night after Bastille Day, Jean Pierre and his friends burn Hasan's restaurant and run away. Hasan watches them then screams to his family then fighting to extinguish the fire. Madame Mallory watches over this incident through her windows. The next day, Madame Mallory fires Jean Pierre from her restaurant. Then, she cleans up the wall that is written "La France aux Francaise" that means France only for French as shown in the figure 3.5.



**Figure 3.5 Madame Mallory Cleans Hasan's Wall**  
(Source: *The Hundred Foot Journey*, 2014, minute 01:00:54)

By this action, the competition between them is ended. This is also become the beginning of the acceptance toward Hasan's family in his new society.

After his restaurant is sabotaged by Jean Pierre and friends, Hasan tries to negotiate his cultural identity in order to be accepted by his new society. The first step that he takes is joining Madame Mallory's restaurant as portrayed in the dialogue below.

Mahira : I think it's time to get rid of this.

Hasan : Why? It's about good food, it's just different. Don't be afraid!

Mahira : You know they hate us. Don't you angry?

Hasan : No, we're not visitors anymore, Mahira. This time we will not run. You know what they saying, if you can't beat them, join them!

**(Source: The Hundred Foot Journey, 2014, minute 01:00:40)**

This dialogue happens when Mahira feeds Hasan while he reads about French cuisine. Actually, Hasan starts to read that kind of book since he has come to that house. He finds a guidance books about French cuisine in the kitchen which is a relic from the previous homeowners as portrayed in the figure 3.6.



**Figure 3.6 Hasan Finds some Books about French Cuisine**

**(Source: The Hundred Foot Journey, 2014, minute 00:21:17)**

Since then, Hasan has an interest in French food and asks Marguerite to suggest him some books to understand more about French cuisine. Then, Marguerite sends him some books and Hasan starts to learn all of them. The next day, while Hasan fishing Marguerite through on riding a bicycle. Then, he goes

after her and asked about his obstacles in cooking French cuisine. Marguerite replies his question and shares her basic education in cooking. She starts from 5 basic French sauces which are *Bechamel*, *Veloute*, *Hollandaise*, *Tomato* and *Espagnole*. Marguerite says if Hasan wants to master French cuisine, he has to master all of those 5 basic sauces first. After returning from his conversation with Marguerite, he immediately learns to make the 5 sauces with the help of a book that is given by her. On the next day, Hasan asks Marguerite to taste his 5 sauces completed with the veal which he cooks by himself. It is portrayed in the figure 3.7.



**Figure 3.7 Marguerite Tastes Hasan's Cooking**  
(Source: *The Hundred Foot Journey*, 2014, minute 00:44:21)

This scene uses close up shot to emphasize the emotions and reaction of Marguerite while she tastes the dish that cooked by Hasan. His expression implies admiration and how delicious Hasan's cooking is. Then, she gives her opinion toward the food by telling the procedures of Madam Mallory accept a cook or chef in her restaurant by the dialogue bellow.

Marguerite : Madame Mallory says that she knows in just one mouthful if a chef has a potential to be great. When someone comes to apply for job, she never interviews them. She asks them to make her an omelet. She takes one bite of the omelet and then the tongue will decide. Oui or non.

Hasan : And?  
Marguerite : Oui... incroyable!  
Hasan : Thank you.

**(Source: The Hundred Foot Journey, 2014, minute 00:44:50)**

By that moment, Hasan indirectly knows how to join Madame Mallory's restaurant. Marguerite acknowledges Hasan's ability in cooking and surprisingly he is able to cook French cuisine amazingly. The French cuisine that he cooks also becomes a media to connect him as a diaspora with Marguerite as the origin French. Food can be an instrument in bridging two different cultural identities between Hasan and Marguerite. Marguerite as French shows her acceptance towards Hasan's food.

Later on, Hasan conveys his desire to join Madame Mallory's restaurant. While Madame Mallory cleans up the wall, Hasan approaches her and says that he wants to make an omelet for her. Since his palms hands are injured because of the fire, he needs Madame Mallory's help to make an omelet. Then, they go to the Hasan's kitchen to make an omelet. Hasan directs Madame Mallory in the process of making that omelet as shown in the figure 3.8.



**Figure 3.8 Madame Mallory helps Hasan to Make an Omelet**  
**(Source: The Hundred Foot Journey, 2014, minute 01:03:06)**

This scene uses long shot to highlight the setting of place but it is still able to see the character's action or movement. Here, Hasan directs Madame Mallory in making the omelet using his way and his own recipe. Indian spice is also added in that omelet. Madame Mallory seems astonished with the way Hasan cooking which is very different from her way. At this moment, Madame Mallory wants to cook in Hasan kitchen, press her ego to follow his direction although contrast with her way as French. Hasan as a diaspora also press his ego by being more flexible and not imposing to keep his cultural identity firmly. So that, there is no hostility anymore between him as an immigrant and Madame mallory as a native inhabitant which has a different culture. This omelet becomes the first cultural negotiation that is done by Hasan. Omelet as French cuisine is cooked by Hasan through the help of Madame Mallory using Hasan's way and recipe. At this moment, Hasan tries to come up with the culture he inhabits without losing his local identity by using some Indian spices in that omelet. Having said that, this scene also implies food has an important role in bridging cultural differences.

After that, Madame Mallory tastes the omelet as depicted in the figure 3.9 below.



**Figure 3.9 Madame Mallory Tastes Hasan's Omelet**  
(Source: *The Hundred Foot Journey*, 2014, minute 01:04:44)

This uses close up shot to emphasize Madam Mallory's emotions and reaction while she tastes the omelet. Her eyes close for a while, her face is implying that the food is tasted so delicious. Then she gives her opinion toward the food as shown in statement below.

Mme. Mallory : Sharp, cool and hot in the mouth at the same time. Do you know how long a chef learn that? Uhmmm... what papa will say?

**(Source: The Hundred Foot Journey, 2014, minute 01:06:07)**

By saying those statements Madame Mallory admits that Hasan has a potential to be a great chef and she accepts Hasan to work in her restaurant. She also guesses that his father will be hard to give permission to him considering his father is so firmly hold their cultural identity.

At first, his father firmly does not allow Hasan because for him his culture is good enough so that is no need to learn other cultures especially in terms of food. It is described on the dialogue below.

Hasan : Papa, only for six months of trial. Mama would want this.

Papa : Nehi!

Hasan : I will get a more classical train. Don't you want that for me?

Papa : India is not classical? We are the oldest civilization in the world.

**(Source: The Hundred Foot Journey, 2014, minute 01:06:19)**

From that dialogue, Hasan's father seems to hold his cultural identity firmly although his restaurant is burned because of his strong willingness in preserving his local identity. He still believes that Indian cuisine is much better than French cuisine as the dialogue between him and Madame Mallory below.

Papa : Don't try to steal my children.

Mme. Mallory : Have you even asked the boy what he wants?

Papa : You seduce his mind with your awful tasteless empty sauces, with your pitiful little squash bits of garlic.

Mme. Mallory : That is called certainty of flavor.

Papa : It's called minus of spirit. If you have a spice, use it!  
Don't sprinkle, spoon it!

Mme. Mallory : You do not seem to understand that there's such a thing  
is enough. Enough is enough.

Papa : Yes, enough of you. Always up there like a queen or  
something. You tell him it's classical. What is classical?

Mme. Mallory : Classical comes from the word class and that is what he  
will learn in my kitchen. He will learn how to cook with  
class.

Papa : Indian can not become French and the French can not  
become Indian.

Mme. Mallory : Mr.Kadam I think I've just spent a whole day washing  
those words of your wall.

**(Source: The Hundred Foot Journey, 2014, minute 01:06:38)**

Through that dialogue, Hasan's father as Indian wants to emphasize how Indian food taste is better than French cuisine. Whereas, Madame Mallory as a French defines her cuisine is better than Indian cuisine by saying "He will learn how to cook with class". The stereotype that western people are the superior and eastern people become inferior is represented through that dialogue. The notion of "cooking with class" implies that the way Indian cook is "exotic" and far from the word class. It is defined by the way French cook, serve and eat the food by seeing the condition of the kitchen, restaurant and the employee in Le Saule Pleureur that has been explained in the first subchapter. The position of Indian and French also represented in the figure of 3.10 that is portrayed the condition while that dialogue above happens.



**Figure 3.10 Hasan's Father Speaks to Madame Mallory**  
**(Source: The Hundred Foot Journey, 2014, minute 01:06:38)**

It uses medium shot which Madame Mallory become the major object and Hasan's father as the minor object by showing him in a long distance. Madame Mallory stands in the upstairs of her house and Hasan's father stands beneath across the street in front of her house. This stresses the position of Madame Mallory as origin person of French upper than Hasan's father as Indian diaspora in their society. Yet, Hasan's father also says that "Indian can not become French and the French can not become Indian" that implies his strong willingness in preserving his cultural identity no matter how the condition. Thus, Madame Mallory replies Mr.Kadam "I think I've just spent a whole day washing those words of your wall" as the expression of her acceptance toward his family as an immigrant who have different culture and let them come up with her culture as French.

Through tough negotiations, Hasan is finally allowed to join Le Saule Pleureur. This is a very important scene that becomes a core of this movie when Hasan walks away from his house across the street to join Le Saule Pleureur as portrayed in the figure 3.11.





**Figure 3.11 Hasan Walks across the Street to Join Le Saule Pleureur  
(Source: The Hundred Foot Journey, 2014, minute 01:16:37)**

This scene is so dramatic, the journey of Hasan from his house to Le Saule Pleureur is presented in the slow motion. He walks slowly while all of the member of his family are watching him from the front of his house and let him go to join Le Saule Pleureur. In this scene, the extreme long shot is used to show Hasan movement from his house to the Madame Mallory's restaurant by emphasizing the distance and comparison between the two places. This movement becomes the notion of "The Hundred Foot Journey" which is the beginning for him to negotiate his cultural identity.

He starts his work in Le Saul Pleureur from the bottom position. After a while, he adds some Indian spices into his cooking that can be conceived through the dialogue below.

Mme. Mallory : What is this flavor that is fighting against the chicken?  
Hasan : I added some spices for flavor to the sauce and coriander for garnish and freshness.

Mme. Mallory : But why change the recipe that is 200 years old?  
Hasan : Because Madame, maybe 200 years is long enough.

**(Source: The Hundred Foot Journey, 2014, minute 01:19:40)**

Madame Mallory just passes by and she doesn't protest toward Hasan's innovation which change her ancient recipe. Hasan's effort in bringing out his part of cultural

identity into French cuisine is in line with the statement which is disclosed by Stuart Hall (1996) that as a diaspora is obliged to come to terms with the new cultures they inhabit, without simply assimilating to them and losing their identity completely. Hasan changes the ancient recipe of French cuisine by adding coriander as a symbol of his cultural identity as Indian. By that moment, he starts to negotiate his cultural identity by adding Indian spices in his cooking. He comes up to the culture he inhabits but still not losing his local identity as Indian.

The next day, Hasan is appointed by Madame Mallory to prepare special food for the minister alone without anyone's help. Madame Mallory really trusts Hasan's ability even she doesn't give that mandate to the Marguerite as head chef at her restaurant. Considering, the visiting of the minister to that restaurant once a year is really important toward the grade of the Michelin star. This moment implies that Hasan's position as Indian diaspora in his new society seems to be admitted by French people. Even he successfully degrades the role of Marguerite which has higher position than him in that restaurant. Hasan cooks special dishes for the minister and the other visitors in that dining. Everyone gives him applause because his food is really amazing as portrayed in the figure 3.12.



**Figure 3.12 Everyone Applause to Hasan for His Cooking**  
(Source: The Hundred Foot Journey, 2014, minute 01:21:09)

By that moment, Hasan has its own place in the hearts of the people of St. Antonie. Hasan has already negotiated his cultural identity through his appearance and the way he serve the customer of the restaurant. Hasan uses a chef uniform, stands besides the customer and serves them in a French way. However, he does not lose his local identity through the food that he cooks by adding some Indian spices there.

Hasan is no longer a stranger there, so do his family. This is also portrayed in the figure 3.13 when Hasan's father tastes French cuisine in Le Saule Pleureur that is cooked by Hasan.



**Figure 3.13 Hasan's Father Tastes the Cuisine in Le SaulePleureur  
(Source: The Hundred Foot Journey, 2014, minute 01:22:19)**

In view of Hasan's father really wants to preserve his identity firmly, it is a sign that he tries to mingle with the new culture he inhabited by eating the French cuisine in Le Saule Pleureur restaurant. However, the cultural negotiation also happens in this scene since Hasan cooks the French cuisine with his own way. It is described on the dialogue below.

Mme. Mallory : You like it?

Papa : Ya

Mme. Mallory : This is classic French dish but with a little twist. It's  
Boeuf Bourguignon ala Hasan.

**(Source: The Hundred Foot Journey, 2014, minute 01:22:27)**

Boeuf Bourguignon ala Hasan becomes a media to negotiate Hasan's cultural identity in this scene. He cooks French cuisine by adding some Indian typical ingredients in his food.

Imperceptibly, Hasan already works in Le Saule Pleureur for a year and the Bastille Day is coming, the attitude of French people toward Hasan's family is different from the previous year since they are not considered as a stranger anymore. The next day, the Michelin star is announced whether Madame Mallory's restaurant gets two Michelin star or not. They are waiting anxiously. Until, the announcement comes and informed that Le Saule Pleurer gets its two Michelin star. Everyone is happy to hear that. Through this moment, Marguerite heartened and admitted hasan's greatness in cooking that is shown in the dialogue below.

- Marguerite : Le Saule Pleureur has one Michelin star for 30 years. You came one year and now it's two. You see how it works?
- Hasan : I don't think so.
- Marguerite : Cuisine in France is a secret society with no secret. They must already send people from Paris. They know about you. Tomorrow the offers will come, all the two stars places that are looking for three stars. The world knows you are a chef who can bring down the stars. There's no refusing them.

**(Source: The Hundred Foot Journey, 2014, minute 01:29:25)**

As the dialogue above, Hasan's innovation in cooking that represents his local cultural identity has successfully brought Le Saule Pleureur gets its two Michelin star. Hasan has already negotiates his cultural identity in order to be accepted by his new society he inhabits that lead to the openness of his new cultural identity.

### 3.3 The Role of Food in Constructing Hasan's New Cultural Identity

The construction of Hasan's cultural identity begins from he lives in Mumbai until he moves to Europe. The first concept of identity which is enlightenment subject happens since he was born until he interacts with his family environment when he lives in Mumbai. Hasan is taught by his mother for cooking. His identity as a cook is constructed since he is little by the guidance of his mother. Then, the second concept of identity which is sociological subject happens when Hasan starts to interact with his social environment which is Indian society. It is portrayed in the figure 3.14 when little Hasan accompanies his mother shopping in Indian traditional market. The scene is taken by extreme long shot to show the setting of place and the relationship between the character and the environment. Here, Indian traditional market is described as a crowded, dirty, random and not organized well.



**Figure 3.14 Hasan Accompanies His Mother Shopping Indian traditional market.**

**(Source: The Hundred Foot Journey, 2014, minute 00:01:31)**

Hasan walks with his mother, looking around him, recognizing his surroundings and then his gaze stops on the sea urchin. A chaotic situation happens when the sea urchin are coming. He does not care what is going on with the environment,

he just stares at the sea urchin that is being waited by many women who want to buy that. Figure 3.15 shows when Hasan takes one of the sea urchin then smell it and tastes it with full appreciation.



**Figure 3.15 Hasan smells and tastes sea urchin in Indian traditional market.**

**(Source: The Hundred Foot Journey, 2014, minute 00:01:55)**

When Hasan smells and tastes that sea urchin, the close up shot is used to emphasize Hasan's emotion and reaction in that scene. His eyes are closed and his expression describes how great the taste of the sea urchin. Little Hasan has constructed his identity as a child who has a great sense toward food and a passion in cooking. Hasan interacts with his society, recognizing his surroundings, project himself to his cultural identity, internalize its' meaning and values and making them to be part of him. This process goes on until he is adult. His mother has been teaching him for cooking until that age, and his environment supports him to confirm his identity as a cook since his family has a restaurant in India.

Later on, there is political chaos that causes his family restaurant burned and his mother also died there. Then, he moves to Europe and finally stays in St. Antonie, France. The third concept of identity which is post-modern subject happens to Hasan since he moves to Europe. Hasan as an Indian diaspora tends to preserve his cultural identity firmly in his new society but he gets strong defensive

from the people there. As a result, Hasan negotiates his cultural identity through food that lead to the openness of his new cultural identity.

The process of the construction Hasan's new cultural identity starts when he is taken by a restaurant in Paris which wants to pursue the third Michelin star by hiring him. This restaurant named La Baleine Grise. Hasan is given a brief explanation by a person from that restaurant as shown in the dialogue below.

Person : Hasan, you've reached the very highest level of cuisine. At here, cooking is no longer an art, it's a science. At La Baleine Grise we believe that eating is a much sensory experience, a set of combination of flavor, aromas, activating enzyme and stimulate the part of brain, causing pleasure and also reminiscent pleasurable experiences like a certain sense will remind you with your first love.

Hasan : Yeah... Food is memory

Person : This is the beast with a thousand mouths that must be fed twice a day. And what does the beast like? Inovation, innovation, innovation!

**(Source: The Hundred Foot Journey, 2014, minute 01:32:46)**

Hasan has to adjust to his new environment again that is more challenging and the competition become fiercer. So, he has to work harder to create innovation in the food that he cooks. His purpose now is not just to be accepted into his new society but to pursue his dream of becoming an Indian great chef in Europe. The term of "food is memory" is also interesting. Here, food plays a role as a media to recall his memory as a diaspora toward his homeland. As Stuart Hall says that a diaspora bears upon the traces of the cultures, traditions, languages and histories by which they were shaped, but they are not and will never be unified in the old sense, because they are irrevocably the product of several interlocking histories and cultures, belongs at one and the same time to several "homes". Hasan as

Indian diaspora that belongs to such cultures of hybridity can not be in his old memories (living the same way while he is in India) and he has to renounce the dream or ambition of rediscovering any kind of “lost” cultural purity. So that, Hasan creates an innovation on his food by adding some ingredients and spices that originally come from his homeland.

During Hasan at La Baleine Grise, his family and people in St. Antonie read a culinary magazine that reviews Hasan's unique innovations in cooking. He makes so wonderful and unexpected innovation as cited from the magazine below.

La Baleine Grise is always well known for experimental food combination. In my last visit, the oyster with nitro pearl sturgeon and the oyster dust were made exceptionally by the addition of cardamom seeds.

It is only being a few month since my last visit, I was pleasantly surprise by the appearance of coriander, fenugreek and masala.

Thick sauce is presented with tandoori, this was a surprising trial.

The unexpected ways, a marinade of tamarind and smoke chili, the fish swims into my top 5 of all time.

**(Source: The Hundred Foot Journey, 2014, minute 01:33:14)**

By reading that article, they must know that it is Hasan's innovation because of the using of Indian spices on the cuisine. Indian spices play a significant role to define Hasan's cultural identity. He already constructs his cultural identity using the cuisine that he cooks.

Moreover, his innovation in La Baleine Grise gets so many appreciations from journalists and food reviewers as depicted in the figure 3.17 when Hasan shows his dish.





**Figure 3.16 Journalists Report and Review Hasan's Cuisine in La Baleine Grise**

**(Source: The Hundred Foot Journey, 2014, minute 01:33:50)**

Hasan shows sugar beetroot with carrot and garam masala which is the brilliant innovation that he does by using that spices. Even, they say that the restaurant seems discover the best spice of life by the presence of Hasan Kadam, a young Indian chef who arrives in Paris just a year ago. Until the time is coming, he becomes chef de cuisine or a head chef in La Baleine Grise as depicted in the figure 3.17.



**Figure 3.17 Hasan Becomes A Head Chef in La Baleine Grise**

**(Source: The Hundred Foot Journey, 2014, minute 01:34:27)**

This is a remarkable achievement that doing by a foreign chef from India who only a year being at that restaurant. Considering his position that is very prestigious and usually achieved by people who have a long experience, Hasan proof that he is a very great chef who only needs a short time to achieve his

position. He becomes very popular and become an idol for all people in Paris. It is proven in the figure 3.18 that he becomes the headline of the TV show and being in the cover of French cuisine magazine in the figure 3.19.



**Figure 3.18 Hasan Becomes the Headline of TV Show**  
(Source: The Hundred Foot Journey, 2014, minute 01:34:55)



**Figure 3.19 Hasan being in the Cover of French Cuisine Magazine**  
(Source: The Hundred Foot Journey, 2014, minute 01:35:43)

Food play a role in constructing Hasan's new cultural identity through the way he chooses, acquires, distributes, prepares, serves and eats the food. He cooks French cuisine as the culture he inhabits now by using the Indian spices that represent his local identity. And he successfully constructs his new cultural identity from an ordinary Indian cook become great Indian chef in French.

At the peak of his success, he meets a friend who is also a chef in La Baleine Grise. Hasan sees him is eating a food that cooked by his wife which uses

some Indian spices. Then, his friend invites him to eat together. This can be seen on the dialogue below.

Friend : You want some? Please! My wife cooks it in the courtyard. Do you like it? My wife cooks much better than me.

Hasan : Where she gets the spices?

Friend : It's been sent from home. This cheaper than the flight ticket.

Hasan : This uses amchur.

Friend : Yes

Hasan : Kala Jeera

Friend : Yes. And little bit of garam masala also. Every bite takes you home.

**(Source: The Hundred Foot Journey, 2014, minute 01:38:50)**

Hasan seems want to cry when he is eating the food. Every bite of that reminds him about home. The term of “food is memory “ comes up again in this scene. The way his friend’s wife cooks also reminds him the way he cooks when he is in his house. He cooks in the courtyard as Indian style of cooking. The emergence of the Indian spices in that scene describes how precious are the value of the spices toward Indian diaspora. It also implies that the typical Indian spices are not available in Franch. They sincerely sacrifice their money to get that spices directly from their homeland.

The taste of the food that Hasan eats together with his friend makes him remembers about home. He misses his family and the people in St. Antonie. On the following Bastille Day, he decides to go back to St. Antonie. His return is really welcomed by his family and the people in St. Antonie as depicted in the figure 3.20.



**Figure 3.20 Hasan Comes Back to St. Antonie**  
**(Source: The Hundred Foot Journey, 2014, minute 01:47:43)**

He leaves Paris and his opportunity to get 3 michelin stars there. He wants to achieve the 3 michelin stars with Marguerite in Le Saule Pleureur since Madame Mallory gives the total control of that restaurant to him. Here, the value of togetherness is still binded Hasan that makes him back to St. Antonie and gather with his family.

Hasan seems to be a pride in St. Antonie. They unite harmoniously and the people there don't consider Hasan family as a foreigner anymore. It is strengthened by the dining session in that Bastille Day, the cuisine is cooked in Le Saule Pleureur but it is eaten in the Maison Mumbai as depicted in the figure 3.21.



**Figure 3.21 People Eating in the Maison Mumbai on the Bastille Day**  
**(Source: The Hundred Foot Journey, 2014, minute 01:53:54)**

The shot that is used is extreme long shot to emphasize the condition and the atmosphere of the place. The different scenes occur on every Bastille Day in this place. In the first year, they are sabotaged by French people who dislike their presence that is too strong in holding their cultural identity. The next year, they are accepted by the people around them because they start to come to terms with the new culture they inhabit. And the third Bastille Day they are together harmoniously even Hasan become the pride of their society. The role of food in bridging cultural identity also comes up in this scene. Food connects Hasan family as Indian diaspora and people in St. Antonie.

By that moment, Hasan has successfully negotiated his cultural identity through food so that he is accepted in his new society without losing his identity as an Indian. As Almerico said, food is much more than nutrients, there were emotional connections, a sense of belonging, and ethnic pride. The local and national identities of the characters can be illustrated by the tendency to preserve local and national rooted foods by cooking, serving, and enjoying them. Hasan tries to bring out the spices and ingredients that become Indian characteristic in every cooking. Through his struggle in negotiating and construct his cultural identity, Hasan is in the stage of post-modern subject. Hasan tries to adapt his new cultural inhabit and still comes up with his local cultural identity which leads to the openness of him in acquiring his new cultural identity.