

CHAPTER I

INTRODUCTION

This chapter consists of some basic notions of the research. They are background of the research, statement of problem, research objective, research significance, research hypothesis and definition of key terms.

1.1 Background of the Research

Western is a genre that tells the story of life in Old West America with a background in the Western United States (American West), around the middle of the 19th century. This genre with a history of more than a hundred years is popular in a variety of media, from novels, films, stories, drama, radio programs, comics, to Wild West shows. Genre as a principal of regularity is determined by type of structure or the arrangement of a certain literature. Thus, the type of literature is not just a name, but there is a convention that applies to a work to form the character of the work. Western works are easily recognizable to the public because of the classic nature of cowboys with ten-gallon hats, salons with swinging doors, Colt guns, horse-drawn carriages, cavalry raids, schoolmarm, saloon girls, clashes and gunfights. Even the thematic elements of the American border area, desert, life or death, and revenge are very much attached to American audiences and even become a popular imagination for audiences globally. In other words, the Western genre has established patterns in a long tradition so that existing conventions become strong and rigorous ties, including conventions that apply in its literary structure.

Western film are born of the inner conflicts of the American psych. These conflicts are historical and contemporary, ethnic and universal, spiritual and political, as well as economic and culture. In its long history, the Western scenario has been used as a backdrop for every American issue, every dramatic structure, and nearly every kind of story that could be told. The western arose as the primary mythology of the American people, symbolizing everything that American loved about itself and, in its later days, everything that American despised about their own people.

The western films and television shows of the late 20th century. Wheelwright become applied to the Western genre. Western films became popular because they served a new narrative with regard to the myths of American borders and real life stories of legendary cowboys like Kit Carson, Wild Ham, Hickok, and Jesse James.

Hero cowboys in Western films usually show a male figure, such as showing the aggressiveness of a powerful man and masculine values. Within this very limited scope, one can see the development of the Western myth within specific idiom of American film. In the development stage, the myth is still linked quite strongly to the actual historical figures and events. Hence, the myth begins with a people's attempt to remember the actual accounts of its own beginnings.

Western involves an elemental conflict between the personified forces of Good and Evil, as these are variously represented by cowboy and rustler, cowboy and Indian, the marshal and the bank robber, or (in a later and more socially conscious version of the formula) by the conflict between the squatter and the landowner. Complications may enter the marshal may be beset with worldly temptations; the landowner, imperfectly evil, may enlist our sympathies for a moment; and in curious neo-classic variations, passion may set itself against honor. Disputes that occur in western movies begin with a battle between two camps that shoot each other. The game rather than coolly confronting each other is a game of quick draw, the most shooting at each other is drunken brawls or spontaneous arguments. Ambushes and cowardly attacks were far more common than noble showdowns. When the fight took place a resort to his six-gun only defense of his honor or life, and only his opponent was also armed. In western battles it is unlikely to be shooting provided witnesses testified that his opponent had been the aggressor.

The hero is inexplicably and essentially good. His virtue does not depend upon the "good deeds" he performs; rather, such deeds operate as outward signs of inward grace. Similarly, the villain is by his nature villainous, and not made so by choice, circumstances or environment; more often than not these are identical to those of hero. The traditional western is about honor and redemption. The hero embarks on a quest for honor. This quest, however, is a dark one, as it almost invariably involves both vengeance and violence. After the destruction and respect is achieved, then redeems his soul by integrating the goddess figure with loving a woman.

The female figure in the western genre is only a complement, or as a pose a basic threat character. These situations make masculine courage and strength a much less important social factor. As women, in most cases, represent aspect of the family that come into fruition with the development of civilization and society, they naturally play an antithetical role in relation to the western hero, who epitomizes freedom, independence, and individualism. The role of female in Western is an

integral part of the development of hero characters. In other words, western is not a western unless there is a female character for the hero to interact with. There are only two types of white women in Western: the schoolmarm and the whore. Types for Indian women were the half-breed and the full-breed Indian. Apart from these four types of female lead roles, there were a variety of supporting roles for women: cranky old grandmothers, tough old squaws., and moralistic middle-aged housewives.

The role of women in a story is inseparable from the author, the author greatly determines the characterization of a character. If usual the woman in the Western has always played an inconsequential role subtract the rancher's daughter or the dance hall queen from the run of the mill western story and nothing in the story line is changed. Different if the author of the story is a woman like, a frequent method of conveying an indirect message was the creation of women protagonists, which occurred much more often in Westerns by women than by men.

The romance plot required a "happy" ending that included marriage and homemaking for the female lead. Nonetheless, every one of the women authors discussed herein attempted in some of her written to stretch, bend, twist, or otherwise alter and manipulate the traditional ending, toward allowing the heroine to retain a portion of her premarital individuality and independence without offending any literary or social convention. Such alterations were among the significant ways in which these authors supported and yet subverted Western-style images of ideal femininity and male hegemony. Two further, interrelated differences of Westerns by women from those by men may here be identified briefly. First, author by women included relatively less violence, in particular, less gunplay. Second, Westerns by women also included greater frequency of indoor settings, especially homes.

When hearing the Western people think all Western are alike. Its the story of the lone stranger who rides into a troubled town and cleans it up, winning the respect of the townsfolk and the love of the schoolmarm. There are many variations on this theme, which saturate Western films from 1930-1955. The classical plot is not altogether easy to recognize. The characterization of the heroes, society, and villains was essentially the same within any one plot structure, but was often quite different across the structures. Westerns never lose fans, Western always exerts a never-failing fascination less than 30 years of highly compressed, turbulent history, unique in its sweep and tensions, and the bizarre backcloth against which it was played. And it

doesn't matter that truth has become heavily encrusted with legend. At the back of it all there's a grain of truth and this is what is being interpreted.

The word genre comes from the French (and originally Latin) word for 'kind' or 'class'. The term is widely used in rhetoric, literary theory, media theory, and more recently linguistics, to refer to a distinctive type of 'text'. Since classical times literary works have been classified as belonging to general types which were variously defined. In literature the broadest division is between poetry, prose and drama, within which there are further divisions, such as tragedy and comedy within the category of drama. Contemporary media genres tend to relate more to specific forms than to the universals of tragedy and comedy. Nowadays, films are routinely classified (e.g. in television listings magazines) as 'thrillers', 'westerns' and so on - genres with which every adult in modern society is familiar. the number of genres in any society... depends on the complexity and diversity of society.

One theorist's genre may be another's sub-genre or even super-genre (and indeed what is technique, style, mode, formula or thematic grouping to one may be treated as a genre by another). Themes, at least, seem inadequate as a basis for defining genres since, because any theme may appear in any genre. Conventional definitions of genres tend to be based on the notion that they constitute particular conventions of content (such as themes or settings) and/or form (including structure and style) which are shared by the texts which are regarded as belonging to them.

Intrinsic literary research is usually done by examining the elements that exist in a fiction, such as characterizations, plot, plot structure, setting and theme. Research into popular fiction genres is also carried out by looking at elements or elements of a popular fiction. However, in contrast to elements of literary works, elements in the context of popular fiction are called formulas.

Formula fiction is similar to genre fiction. The label of genre fiction is typically assigned because of the reuse of settings, content, layout, and/or style. The label of formula fiction is assigned because of the reuse of plot, plot devices and stock characters.

Genres like high fantasy, Westerns and science fiction space opera often have specific settings, such as a pseudo-Medieval European setting, the Old West, or outer space. Approaching a given genre, certain assumed background information covers the nature and purpose of possible predictable elements of the story, such as the appearance of dragons and wizards in high fantasy, warp drives in science fiction,

or shootouts at high noon in Westerns. These set-ups are taken for granted by the genre conventions, and need not be explained for the reader anew, though these elements can easily be treated subversively as well, playing with some of the preconceptions inherent in formula fiction. The formula is defined specifically by predictable narrative structure. Formulaic tales incorporate plots that have been reused so often as to be easily recognizable.

Convention is a rule contained in an element and arises because of the habits of a culture. In the work of western formulas have a convention to help maintain a culture's stability. Conventions are formed because of the influence of culture, so element changes may occur. Changes can occur because, cultural development or interest of the audience is reduced so that the invention occurs.

An invention is something new that enables us to solve a problem or do something better or easier. Inventions are used by writers or directors to attract readers and viewers, so that the work created is in accordance with the tastes of the popular community.

The Western genre has established patterns in a long tradition so that existing conventions become strong and rigorous ties, including conventions that apply in its literary structure. In other words, to capture the attention of many viewers the producer offers inventions on cowboy stories such as setting, character complexity and type of situation and pattern of action, without eliminating the main conventions of the genre. When the producer enters inventions in the western film it will form a new formula.

Jane Got A Gun is a 2015 American action western film directed by Gavin O'Connor and written by Brian Duffield, Joel Edgerton, and Anthony Tambakis. The film stars Natalie Portman, Joel Edgerton, Noah Emmerich, Rodrigo Santoro, Boyd Holbrook, and Ewan Mc Gregor. There are many changes to the formula, it can be seen from the title that we can know the main role of Cowboy is female. In contrast to the above statement, male writers have more appearance on the side of masculinity, but in this film there is more feminism.

Portman's Jane Ballard doesn't quite enter that canon, even if her story certainly belongs to Western legend: As a ranch mother in New Mexico Territory circa, she finds herself in grave danger when her husband, Ham (Noah Emmerich), comes riding home filled with lead, warning his wife that John Bishop (Mc Gregor,

sporting a bucketful of hair dye) and his posse are headed their way with a vengeance. This is what makes Jane forced to fight the criminals themselves.

After performing grisly homemade surgery on Ham, Jane drops their little girl off at a friend's and rides over to the broken-down abode of Dan Frost (Edgerton) to enlist his help. Right away it's clear that these two have a past, and as Dan eventually and begrudgingly accepts to offer his protective services, the film flashes back to reveal what transpired between the would-be couple, as well as between Ham and the Bishop crew, in a narrative that takes its sweet time to reveal key pieces of information.

This research was inspired by several previous studies, including, the first is the research that was done by Andriadi (2014) entitled "*Inventions in Western Genre: Formula Analysis in Wild Wild West and Django Unchained Films*". The degradation of appreciation toward film Westerns during period 1995-2012 is as the background of this research. It seems that film producers tried to revitalize the elements of Western movies in order to produce more interesting films with different atmosphere. The problems of this research are to investigate convention, invention, and external factors which influenced the change of formula in Western genre. The result of the research shows that Western movies period 1995-2012 are still based on most of conventional elements which covers: the regularity of theme, setting, complex of characters, type of situations, and pattern of actions. While the evolved elements came variatively and dynamic based on the development of their era. Plot structures were based on current society's taste.

The second is the research was done by Teuku Iqbal Fahmie (2016) entitled "*Representasi Perempuan dalam Film True Grit*". This research determine how women as the main role are represented in the movie is as the background of this research. This research explain about the role of women in cowboy films. In movie with Western genre, generally the whole story always show western movie the male figure (cowboy) as the main actor, men constructed as a symbol in the movie, while women always get inferior in marginal role. Even if she has a role, women are always displayed as a person who tends to get a gender bias. But among the Western genre films are films that show women who had a full role in the overall story that is owned by men. The True Grit tells the story of a girl who was 14 years old named Mattie Rose where want to get justice for the death of his father who had been killed by a bandit with a way to find and arrest the bandits are prosecuted. In this film women are

show different from another figures are generally in the Western genres. The women characters in this movie have a role that is not marginal to the overall story. The study concluded that although women have a full role in the whole story, but nonetheless that the women featured in the film genre of Western must follow the formation of a culture of men patriarchal, where women in the movie Western was ideally should use the symbol - symbol of men and things of other matters relating to the culture of men patriarchy. This means that women in the end still be in control of men who have power.

The third is the research was done by Kaisa Pääkkö (2012) entitled "*Violence in Western Movies*". This research to determine how violence is used in films of the Western genre. The focus is on the importance of violence as a structuring element in narratives typical of the genre, a device for characterization and as a signifying agent of morality or ideology. The basis of the research is the assumption that violence is a defining and integral part of Western stories and that, as the genre has developed, the way that violence is depicted stylistically and utilized as a plot device has changed over time, consequently altering the messages conveyed by the films. The method used to answer the questions posed in the thesis is to research relevant background information – the history of the genre, the function of violence in film – about the genre and then analyzing two films, *The Tin Star* and *Unforgiven*, on that foundation. As one of the films is a traditional Western, from an era with more stringent regulation of depictions of violence, and the other a revisionist Western from a quarter of a century later, they serve to exemplify the drastic changes in the genre. The conclusions drawn from the analysis largely support the suppositions of the thesis, as violence is shown to be a crucial element in both films, albeit with distinct differences in the values imparted by them. Both films demonstrate the way violence is used to shape Western stories and characters, but the positive portrayal of heroes wielding violence for the good of community in *The Tin Star* is starkly contrasted with the desolate, purposeless killing in *Unforgiven*.

The research will be conducted by the author entitled *Western Formula in Jane Got A Gun* (2015) . Inventions in formulas that form a new formula in this film, become the background of research. Producers offer inventions in this film to adjust the attention of many viewers. Changes that occur in this film are in the characteristics of western formulas such as setting, characters complexity and type of situation and pattern of action.

1.2 Statement of Problem

The filmmaking strategy influenced the existence of the film. To be able to seize the attention of many viewers, the film producers offer variations of stories such as cowboy films, without eliminating the main conventions of this genre so that the resulting works are of interest to the wider community. Thus, problems can be formulated to be answered in this study, namely:

1. How is the convention in the film *Jane Got A Gun* (2015)?
2. How is the invention in the film *Jane Got A Gun* (2015)?
3. How does invention make the new formula *Jane Got A Gun* (2015)?

1.3 Research Objective

Based on the statement of the problem above, this research aims to:

1. This research to find out the convention in *Jane Got A Gun* (2015).
2. This research to discover the invention in *Jane Got A Gun* (2015).
3. To find out how the invention make the new formula in *Jane Got A Gun* (2015).

1.4 Research Significance

There are some benefits that are expected by conducting this research. The benefits of the research namely:

1. Theoretical Significance
This research is expected to give a new contribution, especially to the literary studies *Jane Got A Gun* is a 2015 by Gavin O'Connor. The research wants to give more information and knowledge about convention and invention in western *Jane Got A Gun*. Moreover, the researcher wants the result of this research to be useful as a reference and alternative information for others especially English literature students who conduct the similar research.
2. Practical Significance
This research will help the researcher to enrich her knowledge dealing with structural elements and psychoanalytic analysis. This research also will give deeper understanding in literary field as the reference to another

researcher in analyzing western *Jane Got A Gun* (2015) film using a different perspective.

1.5 Definition of Key Terms

- **Western:** western is a genre that tells the story of life in Old West America with a background in the Western United States (American West), around the middle of the 19th century. Western works are easily recognizable to the public because of the classic nature of cowboys with ten-gallon hats, salons with swinging doors, Colt guns, horse-drawn carriages, cavalry raids, schoolmarmes, saloon girls, clashes and gunfights
- **Genre:** when speaking of film, is different types or categories of films, defined based on common elements. For instance themes, settings or typical plot devices can be taken to signify genre adherence.
- **Formula:** is elements of popular literature. There are two common usages of the term formula closely related to the conception. The first usage simply denotes a conventional way of treating some specific thing or person. The second common literary usage of the term formula refers to larger plot types.
- **Convention:** the purpose of the convention is to see elements that are fixed in a genre.
- **Invention:** the invention is intended to see changes in elements in the genre, namely Western.