

## **CHAPTER I INTRODUCTION**

This chapter exposes the introduction of research which consists of the background of the study, question of the research, purpose of the research, research significance, conceptual framework, and previous study.

### **1.1 Background of Study**

Film serves not only educational purposes but also a narrative feature that can feast on the eyes through its visuals (Gürses, 2019). The visuals presented by films, make films popular with all groups. Due to the increasing interest in films, film creators are competing to present an interesting one. One of the important components in a film is genre. Genre is a design in film theory or studies aimed at categorizing films based on several aspects such as; broad cultural, social, aesthetic and psychological aspects (Bondebjerg, 2015). Some popular film genres include fiction, action, fantasy, drama and western genres have their own fans. The concept of genre according to Bondebjerg (2015) is considered important for both film producers, critics and academics. One genre that has been established for a long time is the western genre.

The western genre emerged around the 19th century and became popular in both written and visual forms. The western genre is a genre that represents the competition between civilization and wilderness (Cawelti, 1980). Conflict in the western genre is always identified with the chase action that occurs between pioneers and Indians, or heroes and bandits. However, according to Adi and Ida Rochani (in Andriadi, 2021), the western genre is considered a boring genre due to the regularity of the unchanging formula. So, to maintain this genre, Andriadi in his article revealed several inventions (novelty) contained in the western genre. Similar to Andriadi, in this study, researchers analyzed the elements of novelty in a film series. What makes this research different from Andriadi's research is the object. If Andriadi uses two western films and compares the two films, in this research, the object is a film series that is a western genre but is produced and takes Indonesia as

its setting. This research is certainly useful both for filmmakers and for other people who will analyze films with similar themes. Meanwhile, this research also reveals how a film is constructed through a formula.

Formula in popular literature is a convention construction in a work (Grant, 2021). The formula contained in this film has its own characteristics. John G. Cawelti in his book mentions that the western genre is very synonymous with American old west life. Feuds, conflicts, and tensions have always been the basic pattern in this formula, place settings in the form of deserts, forests and vast fields are the most important characteristics in this formula. Even so, the formula of the western genre has not changed much, which makes films with the western genre experience a decline in interest.

Because of the lack of interest, filmmakers have to figure out how to keep this genre in the market. Around the 1960s a film that have western formula appeared but was produced out of America, this was called the Spaghetti western. Bert Fridlund (2006) in his book mentions that the spaghetti western is a revitalization of the American western genre. Spaghetti westerns have visuals, reality and music similar to the American western genre. Fridlund also mentions that the term spaghetti is taken from the dominance of Italians in the making of a film. Italians are directly involved both as actors and behind the scenes. It is known that the first spaghetti western film entitled *The Savage Guns* was produced in 1962 and involved several Italian actors and several people behind the scenes.

Just as spaghetti western is the result of the evolution of the American western, today there is another evolution of the western genre, that is Asian Western. Stephen Teo wrote a book that discusses the Eastern western genre, in his book, it is mentioned that this term refers to films that combine several elements, which are Eastern and Western elements. Typical Western elements are mixed with Asian (eastern) narrative culture. These elements can be in the form of settings, themes or storylines. Teo also mentions that Asian film makers have adapted Western films in their own way, which certainly fulfills the structure and conventions of Western films. Some examples of Eastern Western genre, there are *Sukiyaki Western Django*

(2007) from Japan, *Tears of the Black Tiger* (2000) from Thailand, *The Good, The Bad, The Weird* (2008) from South Korea and *Grisse* (2018) from Indonesia.

*Grisse* is an Indonesian film that is packaged in a western style. When referring to Stephen Teo's theory of the eastern western genre, which states that the eastern western genre is a western-style genre combined with distinctive elements of eastern culture, the *Grisse* series fits into this category. If spaghetti westerns are known for the majority of Italians involved in the film, then eastern westerns are the same thing. The eastern western genre is arguably a new genre. There have not been many films or researches about this genre. Even so, there are several films that carry the eastern western theme from Indonesia such as the *Marlina Si Pembunuh Dalam Empat Babak* (2017), *Buffalo Boys* (2018) and also *Grisse* (2018).

In this research, the researcher choose *Grisse* as an object because *Grisse* is identified as having two cultures formulated in it: Asian culture and western culture, which is interesting to analyze. So, the researcher focus on the western formula that applied to Asian films.

### **1.2 Statement of Problem**

From the background explanation above, the researcher concluded that there are two questions that will be the main focus of this research, they are:

1. How is the convention western formula used in *Grisse*?
2. What are the invention of the western formula found in *Grisse*?

### **1.3 Research Purposes**

Based on the formulation of the research question above, the researcher is intended:

1. To find the convention western formula used in *Grisse*.
2. To find out the invention of the western formula found in *Grisse*.

### **1.4 Research Significance**

This research intends to make a new contribution to the study of popular literature. The contribution is both theoretical and practical.

The theoretical significance intends to be a source for literature review and further scientific investigation in the field of English literature, especially film analysis.

As for the practical, there are three contributions. First, this research can help literary enthusiasts who can use it as a new insight into the genre. Secondly, for film creators who are expected to be a source of inspiration and motivation in making a film with a similar genre. Last, for the English Literature Department, Faculty of Adab and Humanities, Sunan Gunung Djati State Islamic University Bandung, the results of this study can be used as further learning material regarding further research on similar topics.

### **1.5 Conceptual Framework**

Everybody has their own favourite film genre, and there are plenty. Spanning from current new genres to historical ones. The historical genres or known as old genres are genres that have existed since ancient times such as epic and comedy genres. One example of a classic epic film is *Spartacus* in 1960 which tells the story of a rebellion against the Roman government in 73 BC. Also, a well-known comedy film, like 1997's entitled *Bean* starring Rowan Atkinson or familiarly as Mr.Bean.

Formula is the basic framework that works by creating structure, character, myth, and distinctive narrative elements in a work. Every film has its own characteristics, and the western genre is no exception. Therefore, in this study, researchers analyzed the structure, character, myth and distinctive narrative elements that have been formulated in the object that has been chosen. This research aims to analyze the western formula contained in the film series entitled *Grisee* (2018). The writer will analyze the object by using the genre approach. Genre approach is an approach by understanding works or literature into certain categories based on their characteristics. In this study, writer used John G. Cawelti's formula theory and strengthened by Joyce G. Saricks' theory. In categorizing a work or film into a genre, writer refer to the formula theory. Formula is closely related to two things, namely convention and invention (Cawelti, 1980). Convention is a basic rule agreed upon in a cultural product, this rule can be in the several form. It can be

in the form of Setting, Costume, Characterization, and story line. While invention is are new elements found in a work. These elements can be found in settings, characterization and others.

### **1.6 Previous Study**

To support this research, researchers compiled several related studies. The first related research was conducted by Andriadi with his article *Invensi Dalam Genre Western: Analisis Formula Terhadap Film Wild Wild West Dan Django Unchained (Inventions in Western Genre: Formula Analysis in Wild Wild West and Django Unchained Films)* by (Andriadi, 2021). This research analyzes the evolution of the Western genre by examining the films *Wild Wild West* (1999) and *Django Unchained* (2012). It explores the changes in narrative structure, setting, and iconography, as well as the portrayal of black American characters in these films. It also discusses the influence of cultural interaction, social change, and audience preferences on the evolution of the genre.

The second research related to the eastern western genre is an article entitled *Studi Semiotik Feminisme pada Film Marlina Si Pembunuh dalam Empat Babak (Analisis Semiotika Roland Barthes)* by Arifin & Anshori (2021). This article discusses the semiotic analysis of feminism in the film *Marlina Si Pembunuh dalam Empat Babak* (2017) directed by Mouly Surya. This research uses a qualitative approach with Roland Barthes' semiotic analysis theory to analyze the signs of feminism in the two main characters of the film. The results show that the film signifies feminism but also contains elements of masculinity. The film *Marlina Si Pembunuh dalam Empat Babak* depicts women's resistance to the patriarchal system through the character Marlina who fights the patriarchal system by resisting violence and sexual harassment. This film depicts women's resistance that is different from the stereotypes of women in general who are soft and weak. The character of Marlina played by Marsha Timothy is portrayed as having a strong and mysterious identity, which symbolizes her ability to show resilience and resistance to patriarchal norms. In addition, the film also depicts the extreme measures that women may take when oppressed and cornered by the patriarchal system, as seen

in the scene where Marlina fights back using violence against her oppressor. The film also features the character of Novi, played by Dea Panendra, as another example of a woman who quietly and silently resists male oppression, which ultimately leads to a fatal outcome. The depiction of women's resistance to the patriarchal system in this film is identified through semiotic analysis of the characters' actions and behaviors.

The third research is entitled *Tears of the Black Tiger: The Western and Thai Cinema*. In *The Western in the Global South* by Jimenez-Varea & Expósito-Barea (2015). This article discusses a Thai western film entitled *Tears of the Black Tiger* (2000). This film discusses how the influence of the classic western genre in Thai films by Wisit Sasanatieng. They mentioned that this film is a phenomenon called transculturalism where aspects of conventions in the western genre are combined with a culture in this case more precisely Thai culture. Like the spaghetti western genre, Thai western is also a form of revitalization of the western genre which certainly has its own characteristics. In this study, it is also mentioned that the setting in the film does not show the characteristics of the western genre, but the setting of Southeast Asia during World War II. A number of Thai cultural elements adorn the elements in the film such as characterization, scenery, and culture that give rise to a combination of western film conventions with the distinctiveness of Thai cultural aesthetics.

The last related research is a dissertation titled *Influences of Hollywood on Indonesian Film: A Transnational Study of Western Film in Buffalo Boys* (2018) by AL.AMIN & Munjid (2020). This research explores the impact of Hollywood on Indonesian cinema, focusing on the western film genre and using the film *Buffalo Boys* (2018) as a case study. The study examines how Hollywood has influenced Indonesian films and how the western film genre addresses themes of race, social class, and gender. The analysis also considers how *Buffalo Boys* differs from traditional Indonesian themes. Hollywood has significantly influenced the development of Indonesian cinema, especially in relation to the western film genre. The spread of Hollywood films has led to changes in the film industry outside



Hollywood, including Indonesia. The film tells the story of two brothers who seek revenge for the death of their father at the hands of colonizers in the 1860s in Java. What makes this film unique is that it depicts cowboys as heroes, deviating from typical Indonesian films that feature heroes with Indonesian identities. Hollywood's influence on Indonesian cinema, particularly through the western film genre, is evident in the film *Buffalo Boys*. The film conveys three important issues commonly found in western films: racial and ethnic dynamics, social class struggles, and gender roles. These issues are linked to ideologies such as white supremacy, capitalism, and patriarchy, which are often portrayed in western films. "Buffalo Boys" reflects these influences through its elements, characterizations, and narrative, showing the impact of Hollywood's influence on Indonesian cinema. In summary, Hollywood's influence on Indonesian cinema, particularly through the western film genre, has led to the incorporation of western film elements and themes in Indonesian films such as *Buffalo Boys* reflecting Hollywood's transnational impact on the Indonesian film industry.

### **1.7 Definition of Key Terms**

Some explanations are needed regarding several definitions, in order to avoid the ambiguity in this research.

- 1) The first one is the definition of Eastern Western. Eastern Western is a subgenre derived from the Western genre. This genre combines western elements and eastern elements. Stephen Teo in his book stated that Eastern-Western takes place in the East but it still has the spirit and themes of the West.
- 2) The second term is formula. Formulas are stereotypes that come from local standards; in literature, they are used to create, evaluate, or understand a work. Cawelti (1980: 5) mentioned in his book that a literary formula is a set of dramatic or narrative devices that are used regularly in different works.
- 3) Invention. Invention is a new way or an innovation elements found in formula with the aim of attracting more interest in the work.