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**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)*

Andriadi

Tadris Bahasa Inggris

Institut Agama Islam Negeri Bengkulu

Pos-el: Andriadi.Ambassador1@gmail.com

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Abstract

The degradation of appreciation toward Western movies nowadays became the backround of this research. The film producers tried to revitalize the elements of Western movies in order to produce more interesting films in different atmosphere. The problems of this research were to investigate inventions and cultural interaction to explore external elements which caused the changes of Western formulas in films Wild Wild West (1999) and Django Unchained (2012). The result of the research showed that the reversal of aesthetic structure types in both films happened: firstly, the setting becomes more and more modern, and it is far from savage culture; second, the iconography - weapon and transportation - got modernization; third, both films showed marginal heros; fourth, the story ideas became more various and dynamic; and fifth, situations and types of actions become more and more brutal. The evolutions in both Western films were influenced by politization in production process, the age evolution, and the change of audience's/society's taste.

Keywords: Formula, Inventions, Wild Wild West, Django Unchained.

Abstrak

Degradasi apresiasi terhadap film Western mutakhir melatarbelakangi penelitian ini. Para produser film mencoba merevitalisasi elemen film Western agar menghasilkan karya yang lebih menarik dengan atmosfer yang berbeda. Penelitian ini menelaah invensi dan interaksi budaya melalui eksplorasi unsur-unsur eksternal yang menyebabkan perubahan pada formula genre Western dalam film Wild Wild West (1999) dan Django Unchained (2012). Hasil penelitian ini menunjukkan bahwa terjadi pembalikan tipe struktur estetika dalam kedua film tersebut. Pertama, latar karya menunjukkan ruang yang semakin modern dan cenderung mengurangi ruang kebudayaan liar; kedua, ikon persenjataan dan transportasi yang digunakan oleh para tokoh semakin modern; ketiga, tokoh hero yang ditampilkan semakin marjinal; keempat, ide cerita semakin variatif dan dinamis; kelima, situasi dan pola tindakan yang disuguhkan menunjukkan formula kekerasan yang semakin brutal. Evolusi yang terjadi pada kedua film teranalisis dipengaruhi oleh politisasi produksi, perubahan jaman, dan perubahan selera penonton/masyarakat.

Kata kunci: Formula, Invensi, Wild Wild West, Django Unchained.

INTRODUCTION

Western is well-known as a genre tells about American Old West life around the middle of nineteenth century. It has been popular in various kinds of media, especially in form of novel, short story, film, comic, even Wild West show. However, film is the

most popular media for this genre. It is widely known that Western movie has began to produce since 1903 in form of silent movie. Based on Longford (2005:56), Edwin S. Porter's *The Great Train Robbery* (1903) becomes historical hint of narrative film and it is often claimed as the first Western movie

because its main elements easily known by audience as Western genre. Then, Schatz (1981: 45) claimed that *The Great Train Robbery* was the birth not only the Western movie but also the commercial narrative film in America. For Western genre, film became the most favourite media and its reached glory age in movie industry in the world.

Western film started to develop its popularity when the sound element in film was introduced in the middle of 1920s and rolled over film industry both films and television serials. Genre Western reached its glory in range of 1950-an (Etulain, 2002: 1843). In this age, Western film started to produce in different sense by Hollywood when the tension of Cold War was rising. Corkin (2014: 1), a social researcher of Temple University stated that Western films are the most respected genre film and got the most profit in Hollywood industry, although the country was in idiologytention. By the end of 1990, the audience thought that Western film was so vintage and monotonous that cowboy stories went down sharply (Adi, 2011: 86). The regularity of formulas in Western films caused boredom of the audiences. As the result, this genre started to leave by its audience. This declining was noted by less number of Western movie productions from year to year, and the number of audience who came to cinema for watching Western movies got less and less.

Although it will be difficult for Western genre to get its popularity among thousand kinds of modern genres now, it seems that this film genre does not really dead. Western films are still produced from year to year and got positive attention from their audience. After the declining age in 1990s, they were still produced in different package especially varied in characteristics of their heroes. One of them which got popularity is *Wild Wild West* released in 1999. This film tells about American President's concern, Presiden Ulyssess S. Grant, for disappearance of key America's

scientists. To solve this serious case, the president asked special agents Artemus Gordon (stared by Kevin Kline), a man with awesome talent for creating shopisticated technology and James West (stared by Will Smith), a brave careless black cowboy. After getting hand from a beautiful girl named Rita Escobar (stared by Salma Hayek), the kidnapper is Dr. Arliss Loveless (stared by Kenneth Brannagh), anarsist scientist with a number of his sexy bodyguards. Dr Loveless has a good skill in using weapon with high technology, persuasion, and he also succeeded in creating a steamed-power tank as well as giant spider 60 feet height to support his ambition to dominate some cities of America. Actually, it can be found many inventions in this film, but the most outstanding one is the black hero who is represented by James West (stared by Will Smith). Therefore, *Wild Wild West* film got many awards in various film festivals, namely: the best *Box Office* film in *ASCAP Film dan Televisi Award* (2000), the most favourite artist in *Block Buster Entertainment Award* (2000), the winner in *Bogey Award German* (1999), and the most favourite song in *Kids' Choice Award, USA* (2000).

Another popular Western film especially in America is *Django Unchained* released in 2012. This film is stared by black actor, Jamie Foxx with setting in Texas, two years before Civil War – exactly 1858. The theme of this film is concerned to black history of American – Slavery. Many scenes show slavery situation which really happened in America history. Actually, it is a simple story: an ex-slave named Django (Jamie Foxx) is ready to help a Germanydescent of *bounty hunter* who has made him free, *Dr. Schultz* (Christoph Waltz) to find fugitives for getting dollars. The doctor guarantees that he will help Django to get free his wife, Broomhilda (Kerry Washington), from a France descent of landlord, *Calvin Candie* (Leonardo Dicaprio). In formula of cowboy story with

sensitive theme – black history of America and black hero is really rare to be found. These kinds of elements help to support the film popularity.

It is important to inform that *Django Unchained* is the first film of Quentin Tarantino which got the highest income in America. It was noted that until January 17, 2013 – a month after its released (the film was released on December 25, 2012), *Django Unchained* was able to reach US\$ 130 millions and it would rise up. This number exceeded Tarantino's other films like *Inglourious Basterds*, which was released in 2009 and got US\$ 120 millions. In addition, *Django Unchained* got various awards, namely: the best script in *Golden Globe Awards*. For *Academy Awards*, it got some nominees – the best film, the best script, and the best supporting actors.

From the explanation above, it can be assumed that appreciation degradation of Western movies has happened both quantitatively and qualitatively. Producers of Western films tried to revitalize the formula of Western by using innovative ways. In other words, they used fixed formulas and combined them with innovative formula in order to produce more interesting art in different atmosphere to fulfill the current audience's taste of art. Such was the case, this research focuses on inventions found in both Western films and the background of the formula evolution.

LITERATURE REVIEW

The Concept of Formula in Literature

Genre as a principal of regularity is determined by type of structure or the arrangement of a certain literature (Wellek dan Warren, 1995: 299). It means that genre in literature is not only a name, but also convention in a specific literature work which characterizes it. Common, Western films are easy to identify by their classical iconography – cowboy hero in *ten-gallon* hat, *saloon* with twin doors, Colt, Cavalry, and others. Then, its thematic elements –

American Frontier, desert, dead or alive, and revenge – are so familiar in American audience and even became popular imagination of global audience. It is obvious that genre *Western* has established structure in so long tradition that its various conventions become strong component, included conventions in its literature structure.

Basically, genre analysis in popular fiction is conducted by viewing the elements of popular fictions. Element in the context of popular literature is called formula. Cawelti (1976: 5) stated that a literary formula is a structure of narrative or dramatic conventions employed in a great number of individual works. The concept of formula refers to conventional elements of popular literature. Genre formation of a certain popular fiction can be a combination between formulas in popular fiction. Cawelti (1976: 6) also explained that formula is the combination or synthesis of a number of specific cultural conventions with a more universal story or archetype. Formula concept shows a conventional way in treating a specific matter. The matter refers to convention structure of a culture in a certain period of time. In other words, formula is a way of them and specific cultural stereotype become a universal basic form of the story (archetype).

As an element, formula serves a cultural pattern. Formulas are cultural products and in turn presumably have some sorts of influence on culture since they become conventional ways of representing and relating certain images, symbols, themes, and myths; the process through which formulas develop, change, and give way to other formulas is a kind of cultural evolution with survival through audience selection (Cawelti, 1976: 20). When readers or audiences succeeded in defining formula as a pattern, they have isolated a basis of popularity amount of literature works. It becomes a successful formula when a story

clearly has specific interest and meaning for many people in culture.

A fiction can be new in its plot, narration, and other elements of story. It happens because literature works are rich of invention. All cultural products contain a mixture of two kinds elements: convention and invention (Cawelti, 1980: 384). Genre as a group of texts is known by the authors, critics, and audiences in long history can be seen in its convention structure which consist of regularity of plot, stereotype characters, and accepted ideas. On the other hand, invention elements in form of unique imagination from the authors such as characters, idea, and new narration.

Convention and invention have different cultural functions. Conventions help maintain a culture's stability while inventions help it respond to changing circumstances and provide new information about the world. Convention as reflection of stereotype elements and well-known meaning to clarify the continuity of value, in the original elements will appear a new perception or meaning that has not been realized before. In this situation, convention is to see regularity elements of a certain genre, while invention is to see the evolution of elements in a certain genre, in this article is Western genre.

Characteristics of Western Genre

Frank Gruber, a popular writer of *pulp Western*, suggest that there are seven basic plots of Western: (1) The Union Pacific Story; (2) The ranch story; (3) the empire story; (4) The revenge story; (5) The Marshal story; (6) The Outlaw Story; and (7) Cavalry and Indian Story (Cawelti, 1999: 19). Although, there are some basic plots of Western genre, the first step that the researcher does in this research is recognizing the most important iconographies - *ten-gallon* and horse. The next step is exploration about fixed formula of Western which covers: setting, complex of characters, types of situations, and

patterns of action with both western films which become material objects in this research.

Basically, setting is understood as place and time in a story, but it is different in Western genre. As Cawelti (1999:19) explained that Western setting is a matter of geography and costume. It means that discussion about setting is not only the matter of place and time but also discussions about costume. This is the reason why setting becomes the main formula in defining Western genre. Geography must fulfil the qualification of social and history setting. According to Cawelti (1999: 20), the Western is a story which takes place on or near a frontier and consequently the Western is generally set at a particular moment in the past. The setting of time happened in *Wild West Age* and geographically in America frontier (between Mississippi river and West coastal area). This idea reexplained by Buscombe (2003: 23), that the setting of Western is divided into two types: indoor and outdoor settings. Outdoor settings cover some places in America such as desert, mountain, forest, and large plain. Then, indoor setting refers to some spaces in the past, such as saloon, prison, court, house with a ranch and plantation, hotel, riverboats, and prostitution complex.

Costume become the special formula which give contribution in Western genre. This idea is also stated by Buscome (2007: 12):

"...Iconography of the Western in drawing a distinction between a film's inner and outer forms. Inner form refers to a film's theme, while outer form refers to the various objects that are to be found repeatedly in genre movies – in Western, for example, horses, wagons, buildings, clothes, and weapons. In genre films, iconography refers to particular objects, archetypal characters, and even specific actors".

Costume contribute for intrinsic elements and the writer's way in creating film. The costume reflects the characters and theme. Cawelti (1999: 27) said that in simplest form, costumes symbolized moral oppositions. It means a protagonist wears a good, neat, and clean costume, while antagonist wears bad and black costume. The costume tradition in Western also has complex meaning, especially for distinguishing hero and outlaw from town people. Town people usually concerns to nineteenth century fashion; the women wear longer dress of an earlier period, and the men wear coat. This is one of ways in exploring Westernness in a work. Then, hero and outlaw or savages are more striking in costume – the cowboy's boot and tightfitting pants or chaps, his heavy shirt and bandana, his gun and his ten-gallon hat - symbolize his adaptation to the wilderness.

Another important formula is characters. In Western genre, there are three central dominated character roles: the town people or agents of civilization, the savages or outlaws who threaten this first group, and heroes who are above all "Men in the middle," possessing many qualities and skills of the savages fundamentally committed to the town people (Cawelti, 1999: 29). The kinds of characters create plot structure in stereotypical theme. Hero and savages are usually men, and town people are dominated by women. This gender dichotomy often becomes antithesis of civilized and uncivilized, because women, basically, are as the symbol of civilization. That is why a woman character often refers to schoolmarm. Other kinds of women can be common racist nineteenth-century dualism - the blonde and the brunette; the blonde represents genteel, pure femininity, while the brunette symbolizes a more fullblooded, passionate and spontaneous nature (Cawelti, 1999: 30). The black girl is a feminine embodiment and spontaneous side. She understands which is the man has deep passion. The schoolmarm is civilized code of

behavior reject the passionate and freedom of aggressiveness. When the hero involves with the schoolmarm, the dark girl is left.

The other kinds of townpeople are: *pioneer* – resemble the hero in being virtuous and honorable people, but they lack of ability to cope with savagery; and *escapee* – mediates between the hero and townpeople and in doing so represents some of ambiguous feelings toward society that the Western embodies. This kind of town people can be a banker, rancher, railroad agent, and a dance hall girl (woman). These types of townpeople figure (escapee) symbolizes the negative side of civilization (Cawelti, 1999: 31).

Other major role character in Western is the savages. They can be Indian or lawless outlaw (Cawelti, 1999: 34). They are enemies for town people. The role of savage is more or less interchangeable between Indians and outlaws since both groups are associated with lawlessness and rejection of the town settle way of life. Then, the most important character is hero. He is a more complex figure because he has internalized the conflict between savagery and civilization; his inner conflict between the new values of civilization and the personal heroism and honor of the old wilderness tends to overshadow the clash between townpeople and savages (Cawelti, 1999: 37). A hero is a man who is riding a horse and using a gun in his hand (Cawelti, 1999:38). It directly shows about American attitude to wilderness and the image of a shooter. Various kinds of guns are used as universal properties of hero's adventure.

The other important formulas of Western are types of situation and pattern of actions. A kind of basic situation of Western is epic moment (Cawelti, 1999: 45), where the society stands balanced against the savage wilderness. This kind of situation involves a hero who possess some of the urges toward violence as well as the skill, heroism, and personal honor ascribe to the wilderness way of life. It places this hero in

a position where he becomes involved with the agents and values of civilization. The nature of this situation implies formula pattern of action is that *chase* and *pursuit* because in the pattern that the clash of savages and townpeople manifest itself. The savages attack the town and are pursued by the pioneers. Some of the pioneers leave the town and are pursued by the savages. The savages capture one or more of the town people and are pursued by the hero (Cawelti, 1999: 45).

METHOD OF THE RESEARCH

It is a textual analysis which places films as texts; while other technique aspects in the films are not discussed. Klarer (2004: 56) stated “Film idiosyncratic model of presentation –such as camera angle, editing, montage, slow and fast motion – parallel features of literary texts or can be explained within a textual framework...it is possible to analyze film by drawing on methods of literary criticism...”. When a film is placed as a text, analysis method refers to structuralism (Storey, 2006: 67), because structuralism treats literary works as accumulation of elements totally. By this way, the elements can be understood the integrity by totality of literary works.

Structuralism as method in popular fiction research is concerned to convention in society which related to the fiction. That is why when a researcher criticizes a popular fiction, it means that the researcher concerns in the area of convention. It happens because the structuralism intention is to define the condition which causes the fiction appears, analyzes the belief system of society, thought, conception, and idea which enable to create literature product are important to analyze (Adi, 2011: 141). Context of popular fiction in structuralism studies also means analyzing the belief system, culture, and thought which underlies popular fiction appears, as Culler (1975: 4) said that structuralism is thus based in the first instance, on the realization that if human

action and production have a meaning there must be an underlying system of distinction and convention which makes meaning possible.

Film *Wild Wild West* (1999) and *Django Unchained* (2012) are as object materials in this research because they have different characteristics with previous Western genre. Based on formula theory proposed by Cawelti, both films are included into film genre. Basically, film genre is a story which has been known its type, because it has a certain stereotype (Cawelti, 1971, Adi, 2011, and Pramono, 2011: 46). A film can be said as film genre if its narrative system can be tested from terms of its basic structure: plot, characters, setting, theme, language, and others (Schatz, 1981: 16). Both films fulfil the basic structures of Western genre. Therefore, they are proper as material objects in this research.

In collecting the data, the researcher explored the complete texts as information to support analysis; identified whole texts – dialogues, narrations, and picture – which concerned to formula. After getting valid data, the researcher analyzed the data in deep to find the inventions and explore the external factors as background of the formula evolution in both Western films. In analyzing the data, the researcher analyzed the distinctive ways in which the Western films organize their elements into an order pattern of plot in order to find evaluative elements (invention), and finally a determination of cultural significance of this pattern (external factors as background of evolution).

DISCUSSION

Evolution in Narrative Structure

Structures out of stereotype appear in these films, both in minor or major stories of the films that can be identified as evolution

in Western genre. *First*, in the films appears romance and comedy structures.

Scene: Romance of Slave Couple



Picture (1)



Picture (2)

Source: Django Unchained (2012)

In Western formula, a hero is known as *laconic hero*—a hero with minimum expressions and make him far from a woman character away (Cawelti, 1999: 41). This formula makes Western film tends to avoid romance. In *Django Unchained* (2012) is not only placed a couple of slaves as the main character, but also used their love stories as main plot. Radway (1991:13) said that the relationship between a man and a woman is the most important element in a romance. Plot of *Django Unchained* (2012) is built by scenes of sorrow, joy, and obstacle in the process of being united Django's and Broomhilda's love. Although, the initial plot does not begin with love element, but this element appears after Django finishes his duty to help doctor Schultz to kill Brittle Brothers. After the project, the doctor asks Django as his partner as bounty hunter till winter finished. Django is ready to help him in condition of the doctor must also help him to find his lost wife and get his wife free. Django and Broomhilda are slave couple who were met by slavery. Their marriage makes them dare to attempt to runaway from slavery which fetter their freedom as individual. Their efforts to runaway are assumed as unforgiven betrayal by their owner. As the result, Broomhilda is sold to another owner in low price. Slaver examines their love cruelly. But, the power of love can defeat everything; Django can make free his wife and live together. This story is really romantic because the attainment of fulfilling love requirement for main characters passes various obstacles in overcoming social and psychological problems.

Oft-Laconic hero – a hero who speak much but has integrity – actually has existed later Western period (Cawelti, 1999: 42). But, the hero type in *Wild Wild West* (1999) is different from previous type. Character Captain James West is a character who is very easy adapted with his new environment. His character speaks too much makes him liked by many people around him. His carelessness, manipulation, speaking too much produce comedy nuance in this film. These reasons makes this film has comedy structure.

Shifting Setting and Iconography–Modern Space and Technology

Setting and iconography are also evolved in both films. In *Wild Wild West* and *Django Unchained* shows different setting which concerned to time and place. The evolution causes the changes of story pattern and theme. *Django Unchained* (2012) is a story which happens in 1858 in three setting of places, namely: Daughtrey City (Texas), Tennessee, and Mississippi.

Scene: Setting of Pre-Civil War



Picture (3)

Mississippi



Picture (4)

Tennessee



Picture (5)

Texas

Source: Django Unchained (2012)

If it concerns to Western setting convention in *Wild West* (about 1865–1890), this film setting gets back a few years from established convention, but geographically is still in *Old West* America area. The shifting setting affects plot stability and story theme. Film Western that should narrate about a white cowboy after Civil War, or a struggle

of white American in Civil War Period changed its narration about black cowboy before Civil War with brutal slavery situation. The changes of more brutal social condition before civil war produce more brutal violence.

Setting of place and characters contribute much for whole story and affect to the changes of setting both outdoor and indoor settings in Western movies. The variations of characters get film producers adapt its setting of places. It can be seen in *Wild Wild West* Movie (1999) which sets in Washington D.C, Capital of America, shows Presidential palace of America, White House. It is described as an important space with high security service. Every space in it kept by many bodyguards. Because of security, every guest who comes in this area must be inspected and left his weapons to the bodyguards before coming to the room. White House has a secret room with a secret door. Only certain people can enter it. There are many civil servants working in the secret room in high concentration based on their own division.

Scene: Modern Setting



Picture (6)
The White House



Picture (7)
The Wanderer



Picture (8)
Spider Canyon
Source: Wild Wild West (1999)

In this film also shows *The Wanderer*, a modern train space with *rococo* concept has important roles in building complexity of the story (*Wild Wild West*, 1999). In established formula of Western, a train is actually an important icon. Most of previous Western movies used space in trains as main

setting in their stories, even in the first Western movie (*The Great Train Robbery*) used main setting in train space as a setting of robbery happened. Then, the robbery in the train inspires the following Western movies. The train in common Western movies are really different from *The Wanderer* (*Wild Wild West*, 1999), Gordon designed the train space with sophisticated elements. It is completed by “Rel Egressor”. Besides as effective transportation medium, *The Wanderer* is also used by Gordon as an experiment room, both for creating his own inventions and examining the others’ scientist inventions. By this reasons, the setting in *The Wanderer* space can be included as invention for Western movies because it is an innovation of previous convention by showing different performance and function of a train.

Another modern setting in *Wild Wild West* Movie is Spider Canyon – an artificial small town made by Loveless located in a canyon of Notern America, Utah. This town has luxurious and strong building for the purpose of inventions and experiments. Spider Canyon becomes a reclination of kidnapping scientists. They are kept strictly by male and female bodyguards with sophisticated weapons. To enter this city, Loveless and his bodyguards use giant spyder. This amazing spyder is not only for transportation but also as main weapon for loveless. Some modern settings above, especially *The Wanderer* and Spider Canyon, are really different from setting convention in Western film which used to concern with vast open grandeur of prairie or desert, saloon, ranch, and prostitution complex. It is an evidence that setting of places in these Western movies become more modern and civilized, and tends to reduce wild cultural spaces such American frontiers and dirty isolated towns.

Heroes and savages represent witstriggers of new icons in the stories especially transportation means and weapon they use. In Western movie, hero is a man

who rides a horse (Cawelti, 1999: 38), but Gordon uses different transportation means – *Nitro-Cycle* (*Wild Wild West*, 1999) a fast bicycle with nitrogliserin, its speed is more than a horse speed. Gordon also uses *Air Gordon* – a giant kite that flies to chase Loveless up to his giant spider. On the other hand, the savage, Loveless, uses a mechanic giant spider to kidnap President Grant and smash buildings in Promontory Point. The giant spider is 80 feet with strong feet that enable to smash all things hinder it. In addition, Loveless, the savage (*Wild Wild West*, 1999) uses a tank with steam engine power can kill many people. This Loveless' tank kill many General McGrath's soldiers as his trial target of this machine by only pressing a knob of remote control from long distance. Then, *the Impermeable* – a vast which can protect body from a hot bullet – is a great costume which saved West when he was shot by a beautiful Loveless's bodyguard from giant spider. In short, the heroes' weapons is not only limited of having a gun and the way of using them. However, the heroes started using more sophisticated weapons in order to overcome the savages' wild. It is an effort to counterbalance the savages' power which becomes smarter in applying weapon technology in stirring the security stability up. The kinds of modern iconographies can be imaged from the following pictures:

Scene: Modern Transportation



Picture (9)
Nitro-Cycle



Picture (10)
Air Gordon



Picture (11)
Loveless' Tank



Picture (12)
The Impermeable



Picture (13)

Giant Spider

Source: Wild Wild West (1999)

Transformation of Savages – from Wild Indian and Outlaw to a Disability Smart Scientist.

The different kind of savage in this film lies on Dr. Arliss Loveless (*Wild Wild West*, 1999) – a disability smart scientist who brings negative value for civilization.

Scene: Dr. Arliss Loveless with Sexy bodyguards



Picture (14)



Picture (15)

Source: Wild Wild West (1999)

Physically, he does not have his two feet; it makes him use automatic wheel chair to help him to walk. His bright brain makes him able to create a steam tank and giant spider to reach his goals to take over America. This ex-scientist of Confederation felt disappointed to America government; as the result, he uses genius ways to conquer the world by kidnapping America scientists to take over technology.

"[Loveless: ...Gentlemen, since the beginning of written history a nation's power has been measured by the size of its standing army. Tonight that chapter will be closed. The traditional army, to say nothing of the United States, will become extinct, laid low by a cripple, as the general so amusingly implied, and mechanology. But my friends, that tank is just a little hors d'oeuvre compared to what the country's greatest scientists are cooking up for me next (Wild Wild West, 1999, 45:00)"]

His statement proves that the main power of a country is not determined by how much soldier it has; but how the scientists in the country master technology. By having many scientists, Loveless is surely able to match the scientists' power in order to create various sophisticated instruments to reach his goals easily to conquer the world. The savages in Western film does not consider physical power and the use of gun with great ways anymore, but physical disability is not an obstacle to break the law to conquer and stir up the world because the savages use intellectual power. The smarter the savages, the larger criminal they master. Loveless proves this, he does not try to conquer a small village, but he tries to conquer states in America. As the result, the hero must face more serious obstacle in defending the states that become the target of savages like loveless.

Black Characters – from Zero to Hero.

Actually, black characters do not exist in Western formula. The genre characterized by a story of white native America which must have survived in confronting with savages in America frontier.

Scene: Black Heros



Picture (16)
Captain West

Source: Wild Wild
West (1999)



Picture (17)
Django

Source: Django
Unchained (2012)

These films have dominant black character in whole story. West (*Wild Wild West*, 1999) is a black captain who makes commitment to town people and takes positive values to civilization. In one side, West is a careless and a humoris person. Beside he has a good skill in fighting, he is also a good shooter, but he tends to have a fight without any weapons and use smart tricks to reach his goals. His effective

communication skill encourages him to have romance nuances. He is easy to make relationship with women.

Another black hero is Django (*Django Unchained*, 2014). Django is an ex-slave who was originally from public slaver auction in Greenville. Dokter Schultz bought him and gave him his freedom. As a slaver, he is a kind of laconic hero. He does not know many things, even he cannot read. Through long process, Doctor Schultz educated him and made him a communicative one, was able to read, even has great capability of language in tricking the enemies. In short, Django is a professional bounty hunter now who is very good in recognizing his target. Django is a character who struggles for positive values and have good relation for good niggers. In this film, the black hero still characterizes a real western hero - struggling for the truth and showing American interaction of an image of violence and a shooter. The special point of this film lies in director's *genious* of using slave through Django as liberator for himself who used to do by a white agent or liberator.

Scientist and Dentist as Smart Heros

Educated and smart hero influence the popularity of these Western films. The kinds of hero are as antithesis for previous cowboy heros. As Pye (2003: 204) explained that the protagonist in western is inferior in intelligence.

Scene: Smart Heros



Picture (18)

Gordon Flying Air
Gordon

Source: Wild Wild West (1999)



Picture (19)

Gordon in guise as
a bar girl



Picture (20)



Picture (21)

Dr. King Schultz

Source: Django Unchained (2012)

Smart heros can be found in Gordon (*Wild Wild West*) and Doctor King Schultz (*Django Unchained*, 2013). Gordon is a genius American marshal. He overcomes the problems and realizes his missions through creating new technologies or inventions and smart tricks.

Gordon created *the Impermeable*, a vest worn in first layer of shirt to protect human's body from any kinds of bullet. He also created *Air Gordon* – a giant kite which can flid through air. He created this technology to reach Loveless' giant spider.

Then, Gordon is very good in the art of disguise. This skill becomes his trick to deceive his enemies, hence, he gets free to come to his enemies area without knowing by anyone. He comes to his enemies' headquarters in other's people's characters. In this case, Gordon does not show American character toward violence and shooter image. He tents to do smart actions through his smart tricks and inventions. Gordon is not characterized by physical power and muscle body, but he show his intelligence.

Then, Doctor King Schultz (*Django Unchained*, 2012) is an German ex-dentist who becomes bounty hunter. He kills his targets brutally without thinking about humanity. Violence seems to dominant in his actions, even it is more intense and axcessive. He shows exaggeration masculinity. Doctor Schultz is also a smart bounty hunter in negotiation, and he understands all law structure in America society. It makes him easy to make decision and avoid all things which included into law disobedience. Shcultz is a friendly traveler who fights for money. In whole story,

skillful in using gun is as his main ability. Schultz appears in the film as a skillful shooter who also masters various kinds of weapon technology.

External Factors as the Background of Formula Evolution in Western Genre

In every age, Western films represent their own history. The emergence of various formulas follow the age in making documentation of Western film structure. Although it is difficult for Western genre to rereach its glory agelike in 1980s, this genre started to attract audience's attention in 1995 till now. These conditions are caused by external factors especially politization in film production process. Ones who involve in production house especially director, distributor, consumer, and society, of corse, give their intervention in form of different nuance and their life experience. On the other hand, the age evolution affects them and finally reflect in the works. In addition, society's taste also becomes important factor for the film evolution in creating works based on audience's taste to attract their sympathy and emotion.

The success of both films because their formula can fulfill audience's expectation. Both of them present marginal class as heros. Marginal characters refer to the ones who have marginal roles in whole story in previous Western films. They can be black or women characters. *Wild Wild West* (1999) was stared by Wild Smith becomes one of Wester film with black hero. This film signs the resurgence both black cowboy hero and smart one. This phenomenon keeps developing through emergencing other black cowboy heros like in *Django Unchained* stared by Jamie Foxx (2012). The phenomenon was caused by production politization and the condition of America politic. Producer, director, and screenplay writer were dominated by White Americans. Therefore, they present the total story based on their conception, white American conception toward black American.

According to history of America, Black African-American was in subordination position in the society till 1940s (Wibowo, 2012: 129). At that age, it is widely known that African-American descendants got despicable discrimination, even in Mississippi, they got inhuman repression from a movement which was called *Ku Klux Klan*.

In this film, although a black man was placed as a hero, he is only as a comparison object with white hero. Wild Smith presents as Captain West in *Wild Wild West* (1999), as a careless cowboy who often does mistakes in running his duties. On the other hand, in the same film, Gordon is presented as smart cowboy who is able to produce useful inventions in technology. He does most his duties by creating smart tricks. Gordon guides West in completing his duties as the one who upholds the law. In short, West as a hero is only as instrument by white American to dig up identity that the success of Black never apart from White American, and the position of African-American descendant will never better than white ones. The same case is also represented by Django's position (*Django Unchained*, 2012) that is always under Doctor King Schultz. Django got all of his success - freedom, shooting skill, reading skill, negotiation skill, and his wife's freedom - from Doctor King Schultz who is a white man.

In addition, through West and Django, it means that the white American keeps assuming that they are marginal class who play their roles to accompany the White in all situations. Besides heros, all slave characters show that they must work hard in plantation, house, animal husbandry, mandigo, even a whore (*Django Unchained*, 2012); furthermore, a group of black were killed in Liberty village by Loveless as a try out of his new weapon, it is all for making white people reach their dream. It indicates that Wild Smith and Jemmy Foxx as heros West and Django in these films are only as

media to clarify about the existence of African-American as a group of marginal class.

As explained earlier, the success of both films because of smart heros. The heros are as antithesis the image of previous heros who only showed high quality of masculine. The smart heros are represented by Doctor King Schultz (*Django Unchained*, 2012). The development of technology correlates with this case. Gordon (*Wild Wild West*, 1999) manages the savages by creating creative inventions and smart tricks. As a scientist, he is able to creating new useful inventions in technology of weapon and transportation to cope with savages of antagonists. To know about enemy's weakness, he uses smart tricks and does smart investigations. As the result, by using modern technology in weapon and transportation as well as smart tricks, it reduces vulgar in violence actions as fighting and shooting which usually finds in previous Western stories.

Besides the heros, the savages present the smartness. This phenomenon was influenced by the social condition of America. As a country with a high criminality in the world, phenomenon of international scale conspiracy which involves smart savages, complex and organized forms of criminals happens frequently in this country. Film *Wild Wild West* (1999) proves that criminality which conducted by Loveless is more complex and organized very well. He extends his criminal scale by dominating most of America territory at that time. This case is really different from previous savages who only tried to dominate a small village. In undergoing his criminal mission, Loveless organizes all his followers based on their specific duties to make a good organization of job division. To dominate America, Loveless kidnaps the well-known scientists of America to help him to produce many inventions because he is sure that by

mastering science and technology, he is able to master the world easily.

In this age, Western films have started to use weapon as an icon and innovative modern transportation that make them different from previous iconographies. The story even refers to scientific fiction with various sophisticated of science and technology. These kinds of iconographies are contributed to the inventions of using weapon and modern transportation. film *Wild Wild West* (1999) proves that the criminality was done by genius savage (Loveless) because of the domination of science and technology. HE can conquer easily the world by using his sophisticated weapon of his own invention such as: tank and giant spider to destroy his enemies only by using its single shoot through *remote control* for a long distance.

The more sophisticated the science and technology the savages use, the more various kinds of savages can be in Western genre. The power of technology can beat skillfull shooters. In other word, having a good skill in using gun and muscle body as well as strong physic are not important anymore. Loveless – a disability savage- can dominate a larger scale of criminality even much more than the ability of previous types of savages like Wild Indian with strong physic and outlaws who have good ability in using gun. Therefore, Gordon (*Wild Wild West*, 1999) manages savages of antagonist by creating new useful inventions especially related to modern weapon and transportation.

Setting of update Western genre tends to be American imagination which has shifted from wild cultural space. The shifting of social condition, economic, culture, and technology become the most important factors correlate to the sifting space. In this period, America has been in great condition of social, economic, culture, and technology. The modern life reflects to the western films which are produced in this age. Some setting of places in Western film

such as space of train called *The Wanderer* and Spider Canyon are really different from setting convention of Western. It was a frontier in a small village, forest, dessert, saloon, animal husbandry, and prostitution complex (Cawelty, 1999). This condition shows that the setting of space in nowadays western genre is more modern and civilized, hence, it tends to reduce of using wild space such as a dirty and isolated frontier.

Both Western films in this paper are kinds of fiction which influenced by various story structures that developed in nowadays society. The story are presented by combining fixed Western formula with other elements in a good concept. It is believed that a film is produced not only for a pure art but also for fulling audience's taste and expectation. Exploration of film elements is needed to produce better work to attract audience's sympathy and emotion. It indicates that audience's taste becomes important consideration in influencing formula evolution in Western genre. In popular fiction relation, the taste of society can be seen from the development of genre variants in popular fiction at a certain time and space. The developed genres in society reflect society's taste at a certain time and place. This kind of genre sometimes influences the stability of other narration structures with the result that it is also populer in the success among those genres.

Romance and comedy narrations are outstanding structures in both films. Romance elements help to build the success of this genre in society. This kind of narration can attract woman segment of audience. On the other hand, comedy narration can reduce violence representation like fighting and shooting by using a *Colt* (a common kind of gun used in Western films). Instead, hero mostly uses smart tricks that makes violence representation not really vulgar even it is more aesthetic. This story structure produces Western movies which can be watched by all types of audience.

Audience's interest in historical elements always exist till this period. Many fictions contain historical elements which inspire the production of Hollywood films included Western. In *Django Unchained* (2012), events and characters as main story are combined with historical phenomena – black slavery - which actually happened in America. Bright knowledge of screenplay writer and director is able to produce a great work that fits with a real history which covers setting of place, time, ideology, and condition of society during the slavery age, description of slavery situations, oppression of the slaves, and slave trading.

Audience's taste also influences the evolution of kinds of townpeople. The target of Western audience is adult spectators. Therefore, the standard characters are based on the the adult's taste. The variations of townpeople in both films are created locally based on characters in real life of *Old West* America. As the result, the functions are still relevan with the Western plot, such as: American president, scientist's wife, and beautiful and sexy woman bodyguards. However, most of the characters are more modern because the producers tries to adjust them with the modern audience' taste.

It can be concluded that all people who involved in the production of both films succeeded keep the aesthetic values in both films by keep including fixed convention of Western genre, and they are able to respond the change of era through all inventions of their films. All inventions offered by these films, all people in the production houses are success in attracting audience's attention to watch their film. Actually, this is the most important value for film industry, abundant number of audience which gives more profit for the industry.

CONCLUSION

Film *Wild Wild West* and *Django Unchained* are still consistent to most basic conventional structure to give a space to film producers to explore the works by all

inventions to respond the evolution of era and give new information about *Western genre*. The evolution of formula in both films appears dynamically and variatively based on the evolution of era. The plot structure is based on the audiences' taste. The changes of setting tends to be more modern. This kind of changes is also striggerthe change of costume concept, where in both films the costumes sign social class and gradation of culture. The characters are more various and shows better level of intellectual. Smart heros and antagonists encourage the use of modern weapons and transportation means. Various kinds of plot produce different actions based on current audiences' expectation in different levels. The changes of work elements of Western movies becomes a unity elements to respond the development of era and give new information about Western genre. All inventions in both films are centered in aesthetic structure which covers: setting, plot structure, complex of characters, types of situation, and patterns of action.

The most interesting result in this research is the reversal of aesthetic structure types in both films: firstly, the setting becomes more and more modern and it is far from savage culture. Second, weapon icon and transportation got modernization (Colt – *the impermeable*), (*horse — Nitro-Cycle/AirGordon –Rocket*). Third, both film shows marginal hero (black and slave hero). Fourth, the story idea becomes more variative and dynamic (law and order – romance – comedy). Fifth, situation and types actions become more and more brutal (shooting/fighting in a saloon till brutally beating and killing toward black slaves).

The evolution in both Western films are caused by the influence of politization in the production process where all elements who involved in film production constructed the elements they got from their own experience. In addition, the age evolution also influences them, and finally reflect

them in their works. Then, the audience's/society's taste becomes important factors contributed in the formula evolution; the producers, with interesting and fresh idea, become important factors to attract audience's sympathy and emotion.

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