



LUCKY LUKE AS THE AMERICAN COWBOY HERO
AS REFLECTED IN JAMES HUTH'S *LUCKY LUKE* MOVIE

A THESIS

In Partial Fulfillment of the Requirements for
The Sarjana Degree Majoring American Studies in English Department
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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, December 2011

Yuliani Trisnaningrum

MOTTO AND DEDICATION

*Success is the good fortune that comes from
aspiration, desperation, perspiration and inspiration.*

-Evan Esar-

*The future belongs to those who believe in
the beauty of their dreams.*

-Eleanor Roosevelt-

*Let us think of education as the means of
developing our greatest abilities,
because in each of us there is a private hope
and dream which, fulfilled, can be translated
into benefit for everyone and greater strength of the nation.*

-John F. Kennedy-

*I would like to dedicate this paper to
my beloved family who always gives me
material and moral support, motivation,
inspiration and also prayers.
to everyone who helped me in completing this paper.
And for my beloved alma mater.*

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Semarang, December 12th 2011

The Writer

Yuliani Trisnaningrum

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ABSTRAK

Seseorang dapat disebut sebagai pahlawan apabila orang tersebut telah berjasa untuk masyarakat, bangsa, dan negaranya. Pahlawan mendapatkan tempat yang terhormat di mata masyarakat, sebab masyarakat dapat menilai secara objektif kontribusi apa saja yang diberikan pahlawan kepada masyarakat, bangsa dan negara. Pengorbanan dan perjuangan seorang pahlawan dapat memberikan kontribusi berupa nilai-nilai moral kepada masyarakat. Dalam skripsi ini, penulis tertarik untuk menganalisa seorang tokoh cowboy di Amerika yang dianggap sebagai pahlawan masyarakat Amerika. Untuk menganalisa hal ini, penulis menggunakan pendekatan eksponensial dan antropologi.

Dalam film *Lucky Luke* menggambarkan dengan jelas seorang cowboy yang memiliki peranan penting sebagai seorang sherif di kotanya. Perjuangan dan usahanya dalam menjalankan tugasnya menjadi seorang sherif membawanya menjadi sosok pahlawan yang dikagumi. Karakter seorang pahlawan memberikan nilai-nilai moral yang baik kepada masyarakat. Sehingga, pesan-pesan atau nilai moral dari seorang tokoh pahlawan biasanya dapat disampaikan melalui cerita rakyat, dongeng, maupun legenda. Karena cerita rakyat, dongeng maupun legenda merupakan cara yang mudah dalam menyampaikan nilai-nilai moral dan budaya dari kehidupan seorang tokoh pahlawan.

CHAPTER I INTRODUCTION

I. 1. BACKGROUND OF THE STUDY

According to Stephen Prince in *Movies and Meaning; An Introduction to Film*.

Movies are a business as well as art, and the industry's business structure greatly affects the kind of films that it makes. Furthermore, in both an artistic and an economic context, the cinema is a global phenomenon. Movies are seen by millions of people throughout the world, and filmmakers have an enormous opportunity to communicate cross-culturally to viewers in different countries and diverse social communities (2004:300).

Based on the quotation above, this statement means that movies can be a global market in film industry because of the movie distribution around the world. It can be measured by how many people stimulated in consuming films production and making films as an entertainment toward people's life style.

Prince's quotation also shows that movies are seen as a medium of visual representation which illustrates many cultures, customs, traditions, and lifestyles. They are as a reference potential object in the creative industry of film making shared to the viewers around the world. Viewers will be interested in a good artistic movie, a high quality movie, and a good movie making in accordance with professional standard, so that a movie will give a positive image internationally toward an object taken up in the movie. The impact of public consumption in film will give beneficial impact to filmmakers, film industries, film distributors, and all related in film productions economically. Thus, movie is as one of easy media in providing images which is contained by moral and cultural values to the society.

Larry Schweikart and Bradley J. Birzer in *The American West* states that "If movies are quintessentially American, then the "western" film is the quintessential American movie. Although traditionally thought of as occurring in a "frontier" setting,..." (2003:509). This statement implies that the Western movie genre has the essential and familiar movie in the film production. Due to the fact that the Western movie genre is often encouraged by the particular situation of the story in nineteenth century. The situation when American frontier, civilization, and wilderness were illustrated and portrayed in that period. Therefore, many cowboy movies usually tell about westward expansion and conflict between settlers and native Americans in that period.

The Western movie has various produced story in the movie. Prince argues that "Consider these simple terms common to Westerns: *gunfighter, Indian, cowboy*" (2004:44). It shows that cowboy movies become one of the popular Western movie genres that produce many interesting legends and heroes characters. The life and characters of cowboy can create the interesting image to be illustrated in literary works especially in a movie.

"Cowboys of the American West developed a folklore to go along with their work – a lonesome, violent, rugged individualist whose distinctive garb and difficult life created a unique world view" (Schweikart and Birzer, 2003:281). The implementation of real life of cowboy can be appointed to the cowboy character in the film industry. The life and character of cowboy make a legendary story which are usually presented in the literary works such as novel, drama, song, movie, and poem. In this case, folklore is a medium to convey the characters of cowboy in the shape of moral and cultural values taken by cowboy characters.

The writer is interested in analyzing a movie entitled *Lucky Luke* movie which is directed by James Huth and released on October 21st, 2009 due to the fact that this movie portrays a cowboy who is regarded as an American hero. The cowboy appears in role as a sheriff who protects the society, cracks down the crime, stabilizes the chaotic condition and upholds justice. The cowboy's characters are regarded as a hero create a legendary story in society. Therefore, the good characters or behaviors of a cowboy hero can create a positive image in American society. The positive image of cowboy has the main role in contribution of the moral and cultural values in America. Furthermore, the admirable and honorable of cowboy's characters as a hero can be influenced in leading American icon and national identity of America.

The statements above make the writer wants to know more and dig out the information about why the cowboy can change the mindset of society about cowboy hero can be regarded

as the American hero, and what values given by a cowboy as an American hero. This case indicates that a cowboy hero gets a special place as an icon for Western movie genre because of the heroic character. Therefore, the writer is interested in giving the title on this thesis with “Lucky Luke as The American Cowboy Hero as Reflected in James Huth’s *Lucky Luke* Movie”.

I. 2. SCOPE OF THE STUDY

A discussion needs limitations problem, so pointed things are not deviate and too wide. Therefore, the writer limits the object of research and theories used to support the object itself. Limitation of problems in making this thesis is the illustrating of Lucky Luke as the American cowboy hero.

I. 3. PURPOSE OF THE STUDY

The purpose of this paper is to develop knowledge from the data and facts obtained. Based on the purpose, the writer has a number of purposes of writing this thesis, among others, to describe the intrinsic aspects of *Lucky Luke* movie, to analyze the cowboy hero as an icon of American hero, and to analyze the values of cowboy as a hero.

I. 4. METHODS OF THE STUDY

I.4.1. Research Method

The writer uses library research method to get the data by using books that discuss materials relating to the problem in analyzing the cowboy as the American folk hero. The writer uses various sources of data from books, articles, internet websites, and essays to analyze the problem and information that the writer need and to solve the issue that the writer examined. In this study, the writer uses main data with the object is *Lucky Luke* Movie which is directed by James Huth.

I.4.2. Approach Method

The writer uses exponential approach and Anthropological approach which are related with the scope of this thesis. According to Guerin “we designate this method as the exponential approach because the inclusiveness of the term suggest at once the several meanings of motif, image, symbol and archetype” (1992:197). The writer uses an exponential approach to make an analysis of narrative aspects such as theme, character, setting, plot, and also cinematography aspects in order to express the meaning and values in the movie.

To analyze the extrinsic aspects, the writer uses Anthropological approach which the aspects in Anthropological approach linked to each other. Alan Barnard and Jonathan Spencer in *Encyclopedia of Social and Cultural Anthropology* argues that “American Anthropology has a four field academic tradition in which archaeology, linguistics, biological, and cultural anthropology maintain debate around certain problems concerning humankind” (1996:25). It means that Anthropology is not the only discipline that studies people or human life. Anthropology also shares in cultural phenomenon in society which art becomes the important object of cultural phenomenon to be concerned. Art also reflects the cultural values in society.

According to William A. Haviland in *Cultural Anthropology* confirms that “Rather than trying to cover all forms of art we shall concentrate on just a few: verbal art, music, and sculpture” (1983:385). Art actually has a wide scope, nevertheless the writer is more interested in analyzing verbal art.

“the verbal arts include narrative, drama, poetry, incarnations, proverbs, riddles, word games, and even naming procedures, compliments, and insults, when these take elaborate and special forms. The narrative seems to be one of the easiest kinds of verbal arts to record or collect. Perhaps because it is also the most publishable, with popular appeal in our own culture, it has received the most study and attention. Generally, narratives have been divided into three basic and recurring categories: myth, legend, and tale.” (1983:384)

Based on the quotation above, incarnations and tale become one of verbal arts that has the important role in society. Tale can convey the moral and cultural messages or values and incarnation can give assumption or manifestation of human idea. According to Charles W. Harris in *The Cowboy: six-shooters, songs, and sex* points out that “the cowboy has been called America’s folk hero” (1976:5). The heroic values of a cowboy are as the embodiment in the development of moral values as precious cultural heritage that will be inherited from generation to generation. Thus, the existence of heroic cowboy values can be national identity of America.

Joe B. Frantz and Julian Ernest Choate, Jr., argues that “the cowboy exists on three levels the historical, the fictional, and “the folklore level, on which the cowboy sits as an idealized creation of the American folk mind”⁸ (Harris, 1976:6). This means that folklore is an easy-verbal art in delivering the moral values which is owned by a cowboy hero. The values of a cowboy hero can change and idealize the mindset of society. Therefore, the writer uses this approach to dig out and analyze the cowboy hero can be regarded as the American hero in *Lucky Luke* movie through the illustrating of Luke’s character who appears in role as a sheriff.

I. 5. ORGANIZATION OF THE STUDY

The composition of organization of the study as follow:

I.5.1. CHAPTER I

Introduction consists of background of the study, scope of the study, purpose of the study, methods of the study and organization of the study.

I.5.2. CHAPTER II

Synopsis consists of the biography of the *Lucky Luke*'s scripwriter and synopsis of the *Lucky Luke* Movie.

I.5.3. CHAPTER III

Literary review consists of the exponential aspects such as theme, character, setting and conflict, cinematography aspects and extrinsic aspects in the movie.

I.5.4. CHAPTER IV

Discussion consists of the analysis of exponential aspects which contains narrative and cinematography aspects and extrinsic aspects in this movie.

I.5.5. CHAPTER V

Conclusion consists of the discussions that have been discussed previously.

CHAPTER II SYNOPSIS

II. 1. BIOGRAPHY OF THE SCRIPTWRITER

The writer will describe the biography of Morris as *Lucky Luke* movie's scriptwriter because he is famous also in making *Lucky Luke*'s comic. Therefore, he has a significant role in both film and comic of *Lucky Luke*. The writer takes his biography based on official website of Home of Lambiek Comic Shop, Morris (Maurice de Bevere). August 15th, 2011. <<http://lambiek.net/artists/m/morris.htm>>.

Maurice de Bevere is well-known nick name Morris, the Belgian author who is best known for his humorous *Lucky Luke* cowboy. Morris was born in Kortrijk on December 1st 1923, and started his career during World War II at the *Compagnie Belge d'Actualités* (CBA) animation studios. After the War, he was an illustrator for *the Flemish* newspaper *Het Laatste Nieuws*, and for the weekly magazine *Le Moustique*. By the end of the 1940s, Morris became one of the driving forces behind *Spirou* magazine, and together with his colleagues Jije, Franquin and Will formed the so-called *School of Marcinelle*.

While Franquin and Will took over older comic series, Morris created one of his own. The first episode of *Lucky Luke* and his horse *Jolly Jumper*, and he continued 'Arizona 1880' and *Spirou*. In his early 'Lucky Luke' comics, Morris was greatly inspired by animated cartoons à la Disney. In 1949, Jijé took Morris and Franquin to the USA. Morris stayed there for six years, and during this period he helped Jack Davis and Harvey Kurtzman with their plans for *Mad* Magazine. He also met René Goscinny in the States, who would become the scriptwriter for *Lucky Luke*.

Morris and Goscinny introduced historical characters in the *Lucky Luke* comics, such as *Billy the Kid*, *Calamity Jane*, *Jesse James* and *Dalton brothers*. The introduction of the stupid dog *Rantanplan* completed the cast in 1960. During his period in the USA, Morris gathered a lot of documentation for his series, but he also drew inspiration from Hollywood cinematographical techniques. After Goscinny's death in 1977, Morris continued *Lucky Luke* with many writers, like Bob de Groot, Vicq, Fauche, Léturgie, Vidal and others. Morris also participated in the launch of spin-off series like *Rantanplan*.

Morris is still one of the most popular comic characters of *Lucky Luke*. This popularity also led to a motion picture and several cartoon series, including one of *Rantanplan*. *Lucky Luke* was one of the best-sellers in European comic history, and was honored at the festival of Angoulême in 1993 with a big exhibition. After Morris' death on July 16th 2001, *Lucky Luke* was continued by Achdé and Gerra in a new series of albums published by *Lucky Luke Comics*.

II. 2. SYNOPSIS OF THE *LUCKY LUKE* MOVIE

This film portrayed about a cowboy named John Luke, or was often known by the name of Lucky Luke who lived alone because his parents had been killed by the Cheaters Gang which was the most powerful Gang in Daisy Town, a city where they lived. Luke became the legendary American hero and got a lot of awards because he upheld justice, protected the farmers and society from crime and cracked down on crime. Luke got the mission of the American President to release Daisy Town from chaos and crime. The mission was carried out within the framework of the President election by completing a railway that would pass through that city.

Luke got a barrier to attack the criminals who occupied the city in this mission, but he could act against the criminals and imprison them into the jail. He also told Poker, the most powerful leader of the city to leave Daisy Town. Then, Poker hired Billy to kill Luke. Billy was once jailed Luke when he was a kid for killing his parents. The effort of Billy was failed and made Poker angry who was ambitious to kill Luke. Poker used a tactic by asking an entertainer woman in a bar to approach, tempt Luke and take bullets in the Luke's gun.

Poker did the tactic because he wanted to fight by shooting and trapping Luke, as Luke was known as a sheriff who never killed anybody. When Luke shot Poker, his gun was empty. But, Poker had fallen and was declared dead by the gravedigger. When Luke shot his gun without bullets, Poker pressed a spring device in his hand so that the red ink like blood was cracked in Poker's chest as if Luke had really killed Poker. People who saw the incident thought that Luke shot and killed Poker.

Thus, Luke was known as a hero who never killed anybody, now could kill. The assumption of society changed into a negative perspective. Luke was a bit shocked of that moment because he ever promised to himself that he would not kill anyone. He felt to break his promise and he thought that his revenge's sense of his parents' death made him shot Poker. This made Luke release his sheriff's badge in public. Moreover, this incident was published in some newspapers reporting that Luke was a killer and had killed Poker.

After the incident, Luke visited his parents' grave and left his gun there. At the grave, he met Cooper, the Governor of Utah who ever taught Luke to be a real man after his parents' death. Cooper told him to continue his life without guns and violence. The criminals knew that Luke did not carry his gun in the bar and made a lot of criminals wanted to kill him. One of them was Billy, an ambitious man who wanted to kill Luke and wanted to be regarded as the greatest cowboy. Billy and the criminals caught Luke and brought him to the bar yard. Then, Jesse James came and wanted to compete with Billy to kill Luke with the same reason. The reason was they wanted to be the greatest and the legendary cowboy by killing Luke, who was regarded as the legendary cowboy at that time. Without thinking twice, Calamity Jane saved and brought Luke to his house. In Luke's house, there was a woman named Belle, an entertainer woman in the bar who was interested in Luke and wanted to take care of him until they had a close relationship.

Oneday, Luke met Cooper and gave him a ticket to go to Dublin to meet his cousin. Cooper told Luke in order to leave Daisy Town because it was no longer safe to live in the city. Moreover, he also had imprisoned a lot of criminals and Cooper thought that it was the time for Luke to be happy with his wife and his children later. Then, Luke thought the Cooper's suggestion and without thinking long he received the ticket. He invited Belle to go with him, but in the middle of their trip, they met Billy and Jesse who wanted to kill Luke in

a duel fighting. But, their efforts were failed until finally Luke knew that Belle betrayed him and collaborated with Poker by taking the bullets of Luke's gun. Luke knew that the Poker's death was the Poker's tactic. Thus, this incident made Luke angry.

Luke went to the bar and looked behind the wide mirror of the bar. There was a Poker's statue in a coffin made in rubber, and it was as if the rubber's doll of Poker's replica was Poker corpse. Luke was furious, and damaged the rubber doll. At the bar, he met Sam, the bar owner who told that Poker entourage had left the town early to wait for the arrival of the President. Luke in a hurry chased the Poker entourage that would block the train of the President entourage. At the railway, he found the burned train and several the President entourages killed by arrows smelled in sequoia and whiskey which Luke thought that Poker did for slandering the Indians.

Read phonetically

On the way, Jane, Jesse and Billy appeared with their horse to accompany and to act against Poker. Finally, they found the Poker's building, where Poker arrested the President. Luke saved the President and his friends fought the criminals. In fact, the mastermind behind the President kidnapping was Cooper, who was one of the Cheaters Gang that had killed Luke's parents. Cooper did a series of criminal acts because he wanted to be the greatest President. Finally, Cooper and Poker were arrested, Belle went to London and other cities with the ticket owned by Luke. Luke received the medal award as a hero by the President, but he did not take it. The medal award was asked by Jane to be placed in her shop. Then, Luke left the city and lived alone with his horse, Jolly Jumper.

CHAPTER III LITERARY REVIEW

III. 1. EXPONENTIAL ASPECTS

III.1.1. THEME

According to Meyer in *The Bedford Introduction to Literature*, “theme is the central idea or meaning of a story. It provides a unifying point around which the plot, character, setting, point of view, symbols and other elements of story are organized” (1990:96). It shows that theme refers to a concept or an idea foundation in giving a meaning in all events in story through characterization, image and action. Therefore, theme can give a different meaning to each person by reading or close watching a literary work. The writer will take the American Cowboy Hero theme that will be analyzed in *Lucky Luke* movie.

III.1.2. CHARACTER

According to Kennedy in *Literature: An Introduction to Fiction Poetry, and Drama* “a character, then, is presumably an imagined person who inhabits a story” (1991:47). Characters are shown by talking and acting in scene. The dialog and action of each character can show their characters themselves. In this case, characterization can describe the behavior of figures from his/her speech, action, and appearance. Thus, it can make the characters seem real to the audience through the imagined character which is roled by people.

There are two kinds of characters; these are a major and a minor character. “A major character is human personalities that become familiar while a minor character is as a mere passive spectator or even as a character that arrives late upon the scene and then tries to piece together what happened” (Kennedy, 1979: 18). The writer will analyze the main character and the minor character in *Lucky Luke* movie. The main character is Luke and the minor characters are Pat Poker, Billy the Kid, and Cooper.

III.1.3. SETTING

“Setting is physical and social context in which the action of a story occurs. The major elements of setting are the time, the place, and the social environment that frames the character” (Meyer, 1990:107). Setting is the place or time of events that occurred in a literary work. It makes the reader or audience can easily imagine the action of story is closely related with the element of setting.

There are three elements of setting based on Meyer:

1. Time

It is the time in which every action or event takes place. Time description may include specific timing like date, year and century or natural condition such as morning, night or the dawn. It is also could be historical times.

2. Place

Place explains about the location where the action occurs. The place can be a room, a town or a country. Natural environment, such as a mountain, island, forest, etc, can also the setting of place. The actual geographical location including topography, scenery,

even the details of room's interior can describe the setting of place.

3. Social Environment

It covers not only the social class of certain society but also social environment of that society. It shows surrounding condition of the main character. It consists of governmental regulation, society custom, and religion, intellectual and emotional.

III.1.4. CONFLICT

According to Perrine in *Literature: Structure, Sound, and Sense* argues that “conflict – a clash of actions, ideas, desires, or wills. The main character may be pitted against some other person or group of persons (man against man); he may be in conflict with some external force – physical nature, society, or “fate” (man against environment); or he may be in conflict with some element in his own nature (man against himself). The conflict may be physical, mental, emotional, or moral” (1984:42). This movie portrays the main character who has a conflict against persons and himself.

III. 2. CINEMATOGRAPHY ASPECTS

David Bordwell and Kristin Thompson in *Film Art* said that “cinematography is a general term for all the manipulations of the filmstrip by the camera in the shooting phase and by the laboratory in the developing phase” (1986:384). It means that in cinematography we can learn how to create moving images, how to assemble a picture that moves through the piece of images which be able to convey the information or communicate a particular idea.

Cinematography aspects are really meaningful in making film, such as the camera positions, the camera movements, shots, lens, and angles which have the major impacts on the each film. Thus, the writer will discuss the structure and the camera in making film such as shots and angles.

III.2.1. The Shots

According to Louis Giannetti in *Understanding Movies* argues that “the shots are defined by the amount of subject matter that's included within the frame of the screen” (2002:11). There are many different kinds of shots in the cinema, most of them are subsumed under the six basic categories:

1. The extreme long shot

The extreme long shot is taken from a great distance, sometimes as far as a quarter of a mile away. It's almost always an exterior shot and shows much of the locale (2002:11).



2. The long shot

The long shot is perhaps the most complex in the cinema, and the term itself one of the most imprecise. Usually, long-shot ranges correspond approximately to the distance between the audience and the stage in the live theater (2002:12).



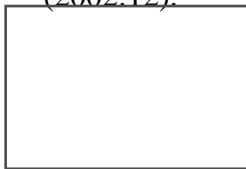
3. The full shot

The full shot is the closest range which just barely includes the human body in full, with the head near the top of the frame and the feet near the bottom (2002:12).



4. The medium shot

The medium shot contains a figure from the knees or waist up. A functional shot, it's useful for shooting exposition scenes, for carrying movement, and for dialogue (2002:12).



5. The close-up

The close-up shows very little of any locale and concentrates on a relatively small object—the human face, for example. Because the close-up magnifies the size of an object, it tends to elevate the importance of things, often suggesting a symbolic significance (2002:13).



6. The extreme close-up

The extreme close-up is a variation of close-up shot. Thus instead of a face, the extreme close-up might show only a person's eyes or mouth (2002:13).

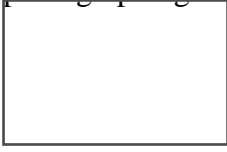


III.2.2. The Angles

The angle is determined by where the camera is placed, not the subject photographed (Giannetti, 2002:13). There are five basic angles in the cinema:

1. The bird's eye view

The bird's eye view is perhaps the most disorienting angle of all, for it involves photographing a scene from directly overhead (2002:15).



2. The high angle

The high angle are not so extreme, and therefore not so disorienting. The camera is placed on a crane, or some natural high promontory, but the sense of audience omnipotence is not overwhelming (2002:15).



3. The eye-level shot

The eye-level shot places the camera four feet from the floor and keeps the camera neutral and dispassionate. Eye-level shots permit us to make up our own minds about what kind of people are being presented (2002:16).



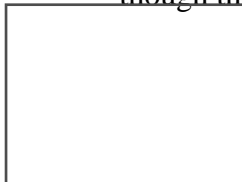
4. The low angle

The low angles have the opposite effect of high. They increase height and thus are useful for suggesting vertically (2002:17).



5. The oblique angle

The oblique angle involves a lateral tilt of the camera. When the image is projected, the horizon is skewed. People photographed at an oblique angle will look as though they're about to fall to one side (2002:17).



III.2.3. Sound

Three basic types of sound figure in cinema. These are dialogue, effects, and music (Prince, 2004:177).

III.2.3.1. Dialogue

Since the late 1920s when synchronous sound became a permanent feature of

the movies, two primary kinds of dialogue have been employed in the cinema (2004:177).

III.2.3.1.1. Speech

Speech is delivered by characters on screen usually in conversation with one another (2004:177).

III.2.3.1.2. Voice-over narration

Voice-over narration accompanies images and scenes but is not delivered by a particular character from within the scene. Voice-over narration typically is provided by an all-seeing, all-knowing, detached narrator or by a character in the story, usually from some time later than the events portrayed on screen (2004:177).

III.2.3.2. Sound Effects

Sound effects are the physical (i.e., nonspeech) sounds heard as part of the action and the physical environments seen on screen (2004:183).

III.2.3.3. Music

Film music may include the score that accompanies the dramatic action of scenes as well as music originating on screen from within a scene (2004:443).

III.2.4. Mise-en-Scene

“In the original French, the term means “the fact of putting into the scene”, and it was first applied to the practice of stage direction. Mise-en-scene includes those aspects that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures” (Bordwell and Thompson, 1986:119). The writer only analyzes two elements of Mise-en-Scene such as: costume and lighting.

III.2.4.1. Costume and Make-up

Like setting, costume can have specific functions in the total film, and the range of possibilities is huge. Costumes may on the other hand, be quite stylized, calling attention to their purely graphic qualities. Make-up was originally necessary because actors’ faces would not register well on early film stocks. And, up to the present, it has been used in various ways to enhance the appearance of actors on the screen (Bordwell and Thompson, 1986:125-126).

III.2.4.2. Lighting

In cinema, lighting is more than just illumination that permits us to see the action. There are four major features of film lighting: its quality, direction, source, and color. But, the writer only analyzes quality and direction features. Lighting quality refers to the relative intensity of the illumination. “Hard” lighting creates clearly defined shadows, whereas “soft” lighting creates a diffused illumination. The direction of lighting in a shot refers to the path of light from its source(s) to the object. There are five parts of direction, such as: frontal lighting, sidelighting, backlighting, underlighting and top lighting (Bordwell and Thompson, 1986:126-129).

III.3. EXTRINSIC ASPECTS

III.3.1. Cowboy Hero as an Icon of American Hero

Richard W. Slatta in *Cowboy the Illustrated History* argues that “the man on horseback – symbolizing power, authority, and leadership – inspires fear and admiration. The cowboys of American West, probably the best-known cultural icon of the United States, are heirs to this long heritage of equestrian envy” (2006:2). It means that cowboy characters become the important role in the Western. Symbol of power, authority and leadership can be found in the cowboy characters. The characters of cowboy changes an idea and a point of view from the society that cowboy can create an American icon and give contribution in moral and cultural heritage. On the other hand, Richard argues that

Still during the cowboy’s heyday pulp fiction, novels, Wild West shows, circuses, and early rodeos began to create and shape the cowboy into America’s new Western hero- a hero who, at best. Was a glorified, romanticized version of the authentic historical cowboy. From that point on, American culture became increasingly suffused with images of the cowboy and his world and, unrealistic as these image usually were, their popularity and cultural influence has been impossible to ignore ever since (2006:180).

This argument shows that the life and character of cowboy truly create interesting image. The American cowboy played an important role in the history and development of the American West. There have been many movies and books or literary work written about him. Cowboy was a very romantic figure in American folklore because in the sense he led a life that appealed to many people and people fantasize about leading that kind of life. Characters or behaviors of cowboy have the good influences that will create inspiration values in the American society.

James P. Owen in *Cowboy Values Recapturing What America Once Stood For* confirms that cowboys give values as an foundation to the country. The character of cowboy has a role in leading American icon. Cowboy hero ought to be admired by generation to generation because cowboy has given contribution of values as the ideals of nation.

This is why I’m convinced it’s time for the cowboy to regain his place as a leading American icon. To the young people of my generation, cowboys were heroes to be admired and emulated. They were the good guys who stood up for what was right, no matter how great the dangers. Our mattinee idols might have been fictional characters, but in truth, they were just larger-than-life versions of real people from our history- the cowboys whose code of honor and hard work helped civilize the West (2008:ix).

Jody M. Roy in *Love to hate: America’s obsession with hatred and violence* explains that cowboy actually has two different sides of icons between the good cowboy and the evil cowboy. The good cowboy is often identified by the cowboy hero, on the contrary of the evil cowboy is identified by the villain cowboy. James confirms that a man who can defend crime, uphold justice, and protect the society as a sheriff also can be called a hero. Cowboy hero usually can be shown by a conflict with the villain cowboy or Indians in particular. The evidence of the cultural anthropology approach can be shown by the incarnation which is belonged to the verbal art. The incarnation of cowboy hero can be illustrated by his role as a sheriff.

First, and perhaps more fundamentally, the cowboy icon has two basic incarnations: the cowboy hero and the cowboy villain. Cowboy heroes often appear in roles such as sheriff, leader of a cattle drive, or I'll call a "wandering hero", such as the Lone Ranger, who appears much like a frontier Superman wherever and whenever help is needed. Writers and producers most commonly place cowboy heroes in conflict either with "Indians" or with cowboy villain (2002:46).

The statements above can be shown in *Lucky Luke* movie that Luke appears in role as a sheriff who has the admirable and honorable character. The character of a cowboy hero can create an icon of American hero. Cowboy who appears in role as a sheriff has the important role in society at that moment. He runs his duties and responsibilities, such as protects the society, upholds justice, cracks down the crime, and stabilizes the chaotic condition. A sheriff has to have the good and heroic characters in order to keep the public trust toward him. The cowboy's duties as a sheriff are very difficult, furthermore a cowboy hero has to act against the dangers and risks, and also stand ready to help society.

According to R. Philip Loy in *Western and American Cultures 1930-1955* argues that "In the face of such enemies, the cowboy hero had to use violence, but he used it for different purpose. He worked for peace and justice... generally cowboy hero sought justice by working within a legal framework, and even when he was not a peace officer, the cowboy hero cooperated with them to capture the outlaws and to put them in jail, not to work his personal vengeance" (2001:112). This statement means that a cowboy hero has duties to uphold justice and also stabilize the chaotic condition into peaceful condition. He has the mission not as his revenge to the cowboy villain, criminals or the outlaw. The character cowboy hero can be shown in the cowboy who appears in role as a sheriff. He is a law enforcing officer with the responsibilities protect the society, keep the peace county, and imprison those who break the law.

Thus, a cowboy hero who appears in role as a sheriff deserves to get the honor and award which is actually in the shape of the medal awards. In addition, the cowboy hero as an icon of American hero can be shown by the sheriff's badge worn by a cowboy. Due to the fact that a cowboy who appears in role as a sheriff always wears the sheriff badge. It shows that a cowboy is a hero in society. Therefore, the characters of a cowboy hero and the sheriff's badge worn by a cowboy can create an icon of a hero.

III.3.2. The Values of Cowboy as a Hero

A cowboy hero often has positive values which can represent his life and character as they carry today and is embodied in American life. The cowboy characters are regarded as good and honorable idealized and inspired by American society. That is why the good characters of a cowboy hero can give contribution in the moral values that ought to be imitated by society. According to Timothy Eagan in William A. Havilland in *Cultural Anthropology* says that.

Part of the reason for this was the early glorification of cowboy life by such notables as Theodore Roosevelt, the painter Frederick Remington, and the writer Owen Wister. These men, and those who came after them, tended to portray cowboys as heroic figures who epitomized such values of

the larger culture as freedom, resourcefulness, and the ability to stand up for oneself and be one's own master (1983:426).

James P. Owen in *Cowboy Values Recapturing What America Once Stood For* points out that:

What we've been missing is a reference point: a clear expression of the values all Americans can share no matter what our religion, origins, or politics. That's where the cowboy comes in. When you think about it, the cowboy's defining values are the same ones that built and, many years, defined our country. Even today, the cowboy is a natural symbol of what's best about America (2008:27).

Therefore, cowboy has an important role in the life of American society in contributing to the good values in America. The moral values create the precious heritage as national identity in America. Owen also describes seven core values that define America based on values got from cowboy character, such as:

1. Courage, courage grows from acknowledging fear and confronting it head-on, accepting risk, change, and failure as part of life, persevering despite the odds, standing up for what we believe, enduring hardship and adversity without complaint, being willing to make the tough choices, and living the life we want (2008:32).
2. Optimism, optimism grows from faith in the rightness of the natural order of things, confidence in our own abilities, acceptance of the blending of good and bad in the world and in ourselves, consciously choosing to focus on the good in our lives, gratitude for the blessing that come our way (2008:38).
3. Self-reliance, self-reliance grows from taking responsibility for our own well-being, confidence in our ability to learn, making do with what we have, doing our best and learning from mistakes, valuing competence over convenience, putting in the time and effort it takes to master a skill, finding satisfaction in every accomplishment (2008:45).
4. Authenticity, authenticity grows from understanding one's self as a whole person, satisfaction in being who we are, actions guided by a coherent set of core beliefs, recognizing our own strengths and weaknesses, and saying what we mean (2008:51).
5. Honor, honor means being worthy of trust, someone who can be counted on, telling the truth, keeping our word, acting with integrity no matter the cost, knowing that just because it's legal doesn't mean it's right (2008:56).
6. Duty, duty means actions not words, responsibility to something larger than one's self, a willingness to sacrifice self-interest, doing what has to be done, respecting core values as absolutes, answering the call when it comes (2008:62).
7. Heart, heart is about seeing the good in people, seeing the beauty in life, finding rewards in giving, recognizing our shared humanity, feeling at one with nature, kindness to all living creatures-including

ourselves (2008:68).

Cowboy characters above underly values that hold on American society. Therefore, the characters of a cowboy hero are highly respected, admired, and imitated by American society. “Even though hardly anybody wants to be a cowboy anymore, the cowboy image is as popular now as it ever was. According to Chuck Milner, working cowboy, singer, songwriter, and poet, the American cowboy retains his popularity because he stands for core values that many people identify with: “Independence, Individualism, and Integrity” (Slatta, 2006:23). It shows that many values that can be taken in the cowboy characters to the leading value in America.

The cowboys give good influences to the values in America. The core values become the leading of American icon, so that the cowboy gets a special place as an icon in movies, novels and works of literary with Western genre because of the admirable and honorable characters of a cowboy as an American hero that have inspired in society. In this movie, Luke shows the good character which can give moral values to the society. The moral values owned by Luke are admired by society, so he deserves to get a special status as an American hero from the President and society.