



**INDIVIDUALISM VALUES OF COWBOY  
IN THE FILM *OPEN RANGE* (2003)**

**A THESIS**

**In Partial Fulfillment of the Requirements for  
the Sarjana Degree Majoring in American Studies of English Department  
Faculty of Humanities Diponegoro University**

**Submitted by:**

**Rifqi Adzani**

**NIM: 13020112140041**

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2017**

## **PRONOUNCEMENT**

The author honestly confirms that he compiles this thesis entitled “Individualism Values of Cowboy in the Film *Open Range* (2003)” by himself without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The author ascertains that he does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, March 2017

Rifqi Adzani

## MOTTO AND DEDICATION

“Whatever your heart rejects, then abandon it.”

— *Prophet Muhammad*

“Takkan Melayu hilang di dunia.”

— *Hang Tuah*

“I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear.”

— *Nelson Mandela*

“Passion is energy. Feel the power that comes from focusing on what excites you.”

— *Oprah Winfrey*

*“Do not follow where the path may lead. Go, instead, where there is no path and leave a trail.”*

— *Ralph Waldo Emerson*

*The author sincerely dedicates this thesis to his beloved ones, for couraging and embracing him.*

**INDIVIDUALISM VALUES OF COWBOY IN THE FILM *OPEN RANGE*  
(2003)**

**Written by:**

**RIFQI ADZANI**

**NIM: 13020112140041**

is approved by thesis advisor,

on March 3, 2017

Thesis Advisor,

Retno Wulandari, S.S., M.A.

NIP. 19750525 200501 2 002

The Head of the English Department,

Dr. Agus Subiyanto, M.A.

NIP. 19640814 199001 1 001

## **VALIDATION**

Approved by  
Strata 1 Thesis Examination Committee  
Faculty of Humanities Diponegoro University  
on March 16, 2017

Chair Person

First Member

Dra. Christina Resnitriwati, M.Hum

Rifka Pratama, S.Hum., M.A.

NIP. 19560216 198303 2 001

NIP. 19900428 011511 1 092

Second Member

Third Member

Prof. Dr. Nurdien H. Kistanto, M.A.

Dr. Agus Subiyanto, M.A.

NIP. 19521103 198012 1 001

NIP. 19640814 199001 1 001

## ACKNOWLEDGEMENTS

All praise to the Almighty Allah SWT due to strength and chances granted to me. Accordingly, I have accomplished the thesis entitled “Individualism Values of Cowboy in the Film *Open Range* (2003)”. Much obliged to my academic advisor as well as thesis advisor Retno Wulandari, S.S, M.A. for her dedication and advices given to me. I would like to thank anyone who has shared ideas, suggestions, and information in regard to the completion of this thesis, especially these following ones:

1. Dr. Redyanto M. Noor, M.Hum., as the Dean of the Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A., as the Head of the English Department, Faculty of Humanities, Diponegoro University.
3. All of the lecturers in the English Department, especially the American Studies section, Faculty of Humanities, Diponegoro University, for their dedication in sharing knowledge and delivering advices.
4. Beloved parents, Lindra Azmar and Indrayani, dearest sisters, Rezky Fitria Yandra and Ghina Sharfina Yandra, as well as relatives, for the intense love.
5. Good fellas of mine, M. Syaiful Raif, Ikdham N.K., Diondi A. Manik, M. Rizwan Rianda, Syarifah Zahara, Putri Dery C., Elnisa Asritamara, Angeline Rebecca B., Yashinta Diajeng K.L., Eva Juliana, Mentari T. U., Almira Agriphina, Idrifa Marsyena, M. Salman Tesaindra, M. Syihabuddin Naufal, Ulin Nuha Al-Haris, M. Hilman Rasyid Y., Dianika

Bhayangkara, Risky Hendra S., Lilah Gustilah, Fitri R. Adzhani, Yasmin Shabira W., Yulia Asti S., Fenita Austriani, Kiki Zondag, M. Iskandar Wijaya T., Eko Budi P., M. Iqbal Firdaus, Rivansyah Gunawan, Danio Yoga P., Dmitry Ignatov, Samuel Anderson, Fajri Ijrian, and Alexander Ramadhan S., for the unwavering friendship.

6. Colleagues in the English Department, Diponegoro University class of 2012, for the solidarity and valuable experiences.
7. UKSA-387 UNDIP, especially 21st batch, for the kinship, organization and scuba diving experiences likewise shared knowledge.
8. Tim KKN UNDIP 2016 Desa Sitirejo, Tambakromo, Pati, for the support and meaningful experiences.

As this thesis has been accomplished, lack of understanding may appear both implicitly and explicitly. In expecting to be useful for anyone, this thesis aims to contribute how the presence of individualism values of cowboy illustrated in the film can be both inspiring and encouraging. Hence, any criticism and suggestion are expected in order to have better understanding onwards.

Semarang, March 2017

Rifqi Adzani

## TABLE OF CONTENT

PRONOUNCEMENT .....	ii
MOTTO AND DEDICATION .....	iii
APPROVAL .....	iv
VALIDATION .....	v
ACKNOWLEDGEMENTS .....	vi
TABLE OF CONTENT .....	viii
LIST OF PICTURES .....	ix
ABSTRACT .....	xi
CHAPTER 1 INTRODUCTION .....	1
1.1. Background of the Study .....	1
1.2. Scope of the Study .....	4
1.3. Aims of the Study .....	4
1.4. Method of the Study .....	4
1.5. Organization of the Study .....	5
CHAPTER 2 SYNOPSIS OF THE FILM <i>OPEN RANGE</i> (2003) .....	7
CHAPTER 3 LITERATURE REVIEW .....	9
3.1. Intrinsic Aspects .....	9
3.2. Extrinsic Aspects .....	15
CHAPTER 4 INDIVIDUALISM VALUES OF COWBOY IN THE FILM <i>OPEN RANGE</i> (2003) .....	23
4.1. Analysis of Intrinsic Aspects .....	23
4.2. Analysis of Extrinsic Aspects .....	35
CHAPTER 5 CONCLUSION .....	47
BIBLIOGRAPHY .....	48



## LIST OF PICTURES

Picture 3. 1 Extreme Long Shot (ELS) .....	12
Picture 3. 2 Long Shot (LS) .....	12
Picture 3. 3 Medium Long Shot (MLS) .....	12
Picture 3. 4 Medium Shot (MS) .....	13
Picture 3. 5 Medium Close Up (MCU) .....	13
Picture 3. 6 Close Up (CU) .....	14
Picture 3. 7 Extreme Close Up (ECU) .....	14
Picture 4. 1 Herding cattle .....	23
Picture 4. 2 Settling down .....	23
Picture 4. 3 Taking a stroll in town .....	23
Picture 4. 4 Mose's grave .....	25
Picture 4. 5 Heading back from the town .....	25
Picture 4. 6 Sneaking out the villains' camp .....	25
Picture 4. 7 The open range .....	25
Picture 4. 8 Doc's house in town .....	25
Picture 4. 9 Having drinks in the saloon .....	25
Picture 4. 10 Charley fixing the wagon .....	27
Picture 4. 11 People in town .....	27
Picture 4. 12 Baxter's subordinates .....	27
Picture 4. 13 Boss looking through the prairie .....	28
Picture 4. 14 Boss having a small talk .....	28
Picture 4. 15 Boss and Charley sharing stories .....	28
Picture 4. 16 Charley helping Mose to get up .....	29
Picture 4. 17 Charley after fixing up the wagon .....	29
Picture 4. 18 Charley's expression while facing Sue .....	29
Picture 4. 19 Baxter holding up a gun .....	30
Picture 4. 20 Baxter and his subordinates .....	30
Picture 4. 21 Baxter sitting in the jailhouse .....	30
Picture 4. 22 Mose and Button playing .....	31
Picture 4. 23 Mose playing card .....	31
Picture 4. 24 Mose and Button tidying up .....	31
Picture 4. 26 Button herding cattle .....	32
Picture 4. 25 Button looking after Tig .....	32
Picture 4. 27 Button holding up a gun .....	32
Picture 4. 28 Sue and Doc Barlow .....	32
Picture 4. 29 Sue before waving goodbye to Charley .....	32
Picture 4. 30 Sue confronting Baxter's subordinates .....	32

Picture 4. 31 Working together as a team .....	36
Picture 4. 32 Charley breaking a horse .....	36
Picture 4. 33 Boss and Charley crossing the river .....	36
Picture 4. 34 Boss while wandering .....	41
Picture 4. 35 Herding cattle on the open range .....	41
Picture 4. 36 Boss and Charley in town .....	41

## ABSTRACT

The presence of cowboy as the representation of the hero in the West is always substantial as they represent one of the values admired by Americans, individualism. Based on Wright's theory about 'natural' individuals, individualism values represented by cowboy include rationality, autonomy, and self-interest. The existence of cowboy in Western is inseparable from elements familiarly portrayed, namely death, women and the language of men, landscape, horses, and cattle. The film *Open Range* (2003) illustrates two characters of cowboy named Boss and Charley, as they reflect the values in the way they think and behave in their life. Elements of Westerns in the film are illustrated as a means of supporting elements in the representation of individualism values of the cowboys.

Keywords: cowboy, individualism, the West, Western

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

The popularity of Western is still with us today as it portrays the image of the West into dramatized version of the life American pioneers in the nineteenth century. Western has made its way to be such appealing genre in America from era to era with its typical story portraying the life of the West. The Western image has always performed cowboy illustrating a hero character defeating villains, helping society, and his close relation to nature. No wonder, the portraying of cowboy hero has impacted society until today for his inspiring deeds.

In the history record, at first, many chances for the starters to run business in the west side of America had led to the great migration or what so-called as moving west. The opportunities offered by the land were mostly in the field of farming, stock-raising, and mining. Hectares of the land were transferred to private hands by the Homestead Act of 1862. Cowboys who were mostly portrayed as cattlemen ran business by frequently ranging in the open range. In immediate time, this business had widely flourished throughout the West (Olson: 109).

Jeremy Agnew on his book *The Creation of the Cowboy Hero* states it is firstly noticed that cowboy has always been the main character in the image of the West. This popular character has always been placed as the popular identity of the West until today (2015: 1). Wright explains the West refers to the environment of the open frontier on set with the social situation in which

community of the starters in America. Each part of the new society relies on the idea of individualism as the nature of human being. The emergence of cowboy as the typical character of the West reflects an image of individualism. As a cowboy rides a horse through the frontier and struggles for society promising justice all performed by himself, these are the instances of depicting individualism values (2001: 1).

According to Tompkins, the image of the West has some distinctive features which can be noticed since the West is such a familiar image portrayed in films, novels, and television. Prairies, deserts, and great rocks are typical whilst imagining about cowboy films. Social situation where settlement including wooden houses, farms, saloon, cattle, and horses are familiar image of the West in the context of Western films and novels. The West is about an identity of a world of imagination whose features in all kind of Western films likewise novels are identical. Whenever watching this genre, the presence of cowboy as a heroic character tells the same stories as the other Western genre films do as well as reading novels and watching television telling about cowboy (1992: 5).

Due to cowboy's presence in Western genre films has almost been always the central actor, it can be concluded that cowboy plays an important role in portraying the image of the West. Jane Tompkins classifies elements of Westerns into several things, namely death, women and the language of men, landscape, horses, and cattle. These elements of Westerns become a comparison in order to support the image of cowboy as a character representing individualism in this thesis. Nicholas states

The cowboy became the shining star and main attraction in this notion of the West, its most famous and meaning-laden symbol. By the early twentieth century, it seemed simply natural, assumed knowledge to most Americans and westerners that the West was a land defined by its rugged, self-sufficient individualists and that their embodiment was the cowboy (2006: xv).

Cowboy is not just the symbol of the West, he also depicts an image of one of American admired ideologies, namely individualism. According to Wright, the existence of cowboy as an individual has some distinct values which have strongly bonded in his appearance and actions related to individualism values. Based on the assumption that individual is naturally rational, there are three features which can be said as distinct and typical ones of cowboy including rationality, autonomy, and self-interest. Rationality is related to equality as the nature of rational individual. Cowboy's autonomy explains about freedom represented by a cowboy as an individual. Meanwhile, self-interest is about owning private property (2001: 34).

These three features are the core of the analysis of individualism values emerged from the film *Open Range* (2003) directed by Kevin Costner. *Open Range* (2003) is one of the films categorized as Western genre. Western genre films typically portray the life of American society in the nineteenth century which mainly portrays the building of the new country. Mostly, the image performed gives a picture of the Western hero or cowboy who depicts individualism values. The implementation of cowboy in real life can be seen in film which visualizes as well as communicates every detail of values and aspects regarding individualism values of cowboy. *Open Range* (2003) is chosen due to the film portraying the image of typical Western society of American pioneers. It

is not just simply the image of the West, since the image of cowboy has become the major cultural icon for the West, hence, the cowboy characters in the film illustrate the individualism values by means of the way they think and take actions.

## 1.2 Scope of the Study

In writing a research essay, listing the problems in particular is necessary in order to focus to the main ideas of the study. It also determines object of the study appropriately without having unnecessary materials. The discussion in this study is scoped into two main aspects: intrinsic aspects which include narrative elements and cinematic elements likewise extrinsic aspects which illustrate individualism values of cowboy in the film *Open Range* (2003).

## 1.3 Aims of the Study

The aims of the study comprise two main aspects, they are:

1. Describing intrinsic aspects in the film *Open Range* (2003) including narrative elements and cinematic elements.
2. Analyzing individualism values of cowboy in the film *Open Range* (2003).

## 1.4 Method of the Study

In order to collect the data and applies each method properly, the author comprises two kinds of methods, namely method of research and method of approach.

#### 1.4.1 Method of Research

In collecting data, the author applies library method in which the data refer to books, articles, lecture materials, and the internet. This method is applied to give information related to the study, therefore, some additional information can be addressed analytically to the object of the study.

#### 1.4.2 Method of Approach

There are some approaches applied to analyze the film *Open Range* (2003), such as objective approach and sociology of literature approach. The author applies objective approach in describing the intrinsic aspects including narrative elements and cinematic elements. Sociology of literature approach is applied in analyzing the extrinsic aspects: individualism values of cowboy, by adapting to Will Wright's theory in *The Wild West: The Mythical Cowboy and Social Theory*. The theory 'natural' individuals determines individualism values occurred in cowboy personality. In addition, Jane Tompkins' theory about Elements of Westerns in *West of Everything: The Inner Life of Westerns* is put together as supporting things to develop individualism values of cowboy.

#### 1.5 Organization of the Study

##### CHAPTER I INTRODUCTION

This chapter encompasses background of the study, scope of the study, aim of the study, method of the study, and organization of the study.

##### CHAPTER II SYNOPSIS

This chapter contains summary of the film *Open Range* (2003).



### CHAPTER III LITERATURE REVIEW

This chapter comprises theories related to the study. The theories include intrinsic aspects and extrinsic aspects.

### CHAPTER IV DISCUSSION

This chapter is the analysis of both intrinsic aspects and extrinsic aspects of the film *Open Range* (2003).

### CHAPTER V CONCLUSION

This chapter composes the conclusion of the analysis.

## **CHAPTER 2**

### **SYNOPSIS OF THE FILM *OPEN RANGE* (2003)**

Spearman, often called as Boss, is a cattleman who hires Charley, Mose and Button, and they work as a team. Charley is known as a former soldier. One day, Mose goes to Harmonville for supplies. The town is controlled by an Irish landlord, Denton Baxter, who has problem with open-rangers. While Mose reaches the town, the marshal called as Poole jails him as Mose has been attacked by Baxter's subordinates before. Mose is jailed in the jailed house for a while.

Boss and Charley become worried when Mose does not return and they immediately leave their camp to look for him instead. Someone named Percy who is a livery stable owner tells them that Mose is jailed in the jailed house. In fact, Mose is seriously injured, then, Boss and Charley take him to the house of a doctor named Doc Barlow. Doc Barlow has a sister called Sue Barlow. Charley thinks that Sue is the doctor's wife instead. He has been attracted to her since it is his first time meeting her. They return back home after Mose has been cured.

Soon they arrive at their camp and finds out that Button does not show up yet. A little bit while, he shows up and tells them that three masked strangers have been watching their cattle. Soon after that, they, but Mose overtake these masked strangers to warn and stop them. Unfortunately, these four leave them instead. Boss and Charley plan to meet them and figure out what business these people have with them. In the night, they sneak up and figure out that these four subordinate to Baxter the landlord. They arrest these four after knowing the fact. At the same time, at their camp Mose has been killed by the other Baxter's

subordinates and Button is greatly injured. They come back immediately to their camp and take Button to the doctor. Boss plans something to arrest Marshal Poole, he finds out that the marshal has been controlled by Baxter. Afterwards, he steals chloroform from the doctor's house and soon jails the marshal. Those subordinates are also jailed.

Shortly, Charley figures out that Sue is the doctor's sister, not his wife. Charley declares his feelings for Sue. He writes a message to Percy in order to let him know what to do if in case he is dead then in the fight. In the morning, after noticing that his subordinates are jailed, Baxter then looks for them in town. Soon after that, they meet each other and start to fight in the street.

Charley shoots a man named Butler, the gunman who shot Button and killed Mose. They get help from the people in town who start to fight against Baxter since he is a public enemy. Baxter's subordinates are dead and Baxter is trapped in the jailhouse. Boss meets him in the jail, and then shoots Baxter until he dies. The people win the gunfight.

In the end, Charley speaks to Sue and tells her that he must leave. Before they leave, she says the same feeling she feels to Charley. On the same day, Charley then proposes to her at the Doc's house while Sue is gardening. Boss and Charley leave the town to get their cattle. Boss decides to leave his cattle business and take over the saloon in town instead. He invites Charley to run the business together.

## **CHAPTER 3**

### **LITERATURE REVIEW**

#### 3.1 Intrinsic Aspects

Intrinsic Aspects defines surrounding and environment developed in literary work. The aspects matter as it pictures the surrounding and environment that affect straight to extrinsic aspects. According to Pratista's (2008) *Memahami Film*, intrinsic aspects are divided into narrative elements and cinematic elements. Both elements are related to impacting the surrounding and environment in film.

##### 3.1.1 Narrative Elements

As one of intrinsic aspects, narrative elements are essential to properly understand film. In this thesis, the author only focuses on theme, setting, character, and conflict.

###### 3.1.1.1 Theme

Theme is an idea that constructs the whole idea of a literary work. According to Meyer (1990), theme is basically a central idea of story which associates the other narrative elements in order to conclude an idea. The author choses "cowboy's life" as the theme to be analyzed deeply in the next chapter.

###### 3.1.1.2 Setting

Setting gives a picture of situational elements in a literary work. According to Meyer (1990), setting is divided into time, place, and social background. A literary work cannot be constructed as a complete idea without

including setting within. The author analyzes these three elements of setting including time, place, and social environment.

#### 3.1.1.2.1 Time

Time covers the when question of the story in a literary work. It explains specific time of a story, such as year and natural conditions for instance morning. Besides, time can also refer to historical period.

#### 3.1.1.2.2 Place

Place explains the where question of a story. It is basically about places or location happened in a story. Place can be shown through natural environment, geographical location, and even scenery.

#### 3.1.1.2.3 Social Environment

Setting of social environment gives a picture of social circumstances developed in a story. It is directly related to social phenomena that emerge as a part of story. In addition, social environment basically includes custom, value, belief, etc.

#### 3.1.1.3 Character

Character plays an important role in a story. According to Satoto, character is actor and characterization is performance presented by actor. Both character and characterization influence each other. In order to portray character, there are three dimensions such as physical, sociological, and psychological (2012: 12). According to Kennedy (1991), character is divided into two main contexts, namely major character and minor character. Major character is the main

character positioned as the central character which is illustrated the most in a story. Meanwhile, minor character plays as supporting character to the main one and their appearance is seldom appeared. The author divides the characters in the film into major and minor character and portrays their personality based on these three dimensions.

#### 3.1.1.4 Conflict

As one of the plot stages, conflict is the key to create tension of story in order to make it appealing. According to Meyer (1990), conflict includes two types, namely internal conflict and external conflict. Internal conflict is issues faced by character which happen in personal mind. Whereas, external conflict refers to problems happened between one to other ones likewise to the environment.

#### 3.1.2 Cinematic Elements

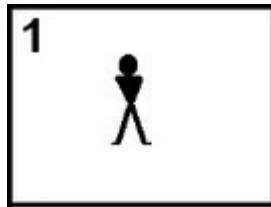
Cinematic elements intend to give a precise picture of film through the aspects of cinematography. Cinematography is related to feelings and ideas shown in film. According to Pratista (2008) there are four elements in cinematography, such as cinematography, mise en scène, audio aspects, and editing. In this thesis, the author focuses on cinematography, mise en scène, and audio aspects.

##### 3.1.2.1 Cinematography

Cinematography deals with camera and techniques to apply it. According to Pratista (2008), cinematography contains three aspects, such as framing, camera distance, and picture duration. The author chooses camera distance in

order to support the screenshot adapted to the analysis. Meanwhile, camera distance explains the distance between object and camera in film.

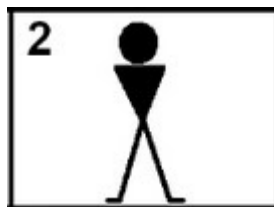
### 1. Extreme Long Shot (ELS)



Picture 3. 1 Extreme Long Shot (ELS),  
<https://readycamerashoot.files.wordpress.com>

Extreme Long Shot (ELS) is considered a shot taken very far from the camera position. It pictures the object and the surrounding around it as happening event portrayed (2008: 105).

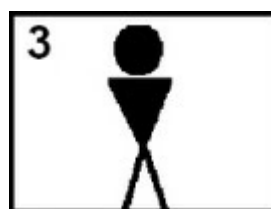
### 2. Long Shot (LS)



Picture 3. 2 Long Shot (LS),  
<https://readycamerashoot.files.wordpress.com>

Long Shot (LS) is one of the shots which explains the entire body of the object. This type of shot gives a clear picture about the appearance of the object from its precise size to the camera (2008: 105).

### 3. Medium Long Shot (MLS)



Picture 3. 3 Medium Long Shot (MLS),  
<https://readycamerashoot.files.wordpress.com>

Medium Long Shot (MLS) is the modified version of Long Shot (LS) where the object is pictured closer to the camera. It shows a three-quarter length body of the object (2008:105).

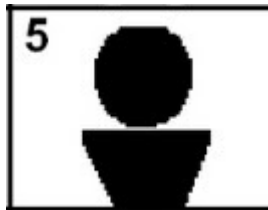
1. Medium Shot (MS)



Picture 3. 4 Medium Shot (MS),  
<https://readycamerashoot.files.wordpress.com>

Medium Shot (MS) shows a half body of the object (2008:105). This shot positions the object closer than Medium Long Shot (MLS) where the surrounding becomes unfocussed. Usually, this shot shows the object while having a talk.

2. Medium Close Up (MCU)

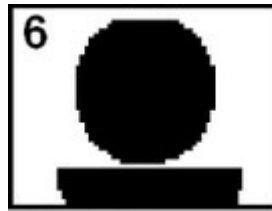


Picture 3. 5 Medium Close Up (MCU),  
<https://readycamerashoot.files.wordpress.com>

Medium Close Up (MCU) gives intense detail to the object as it shows the object from the chest to the head (2008:105). As it gets way closer, the shoot shows the facial expression of the object.



### 3. Close Up (CU)



Picture 3. 6 Close Up (CU),  
<https://readycamerashoot.files.wordpress.com>

Close Up (CU) shot covers the face of the object starting from the neck (2008:105). The expression showed by the object gets intense and detail as it shows the entire face.

### 4. Extreme Close Up (ECU)



Picture 3. 7 Extreme Close Up (ECU),  
<https://readycamerashoot.files.wordpress.com>

Extreme Close Up (ECU) covers the object's feature in detail and closest way (2008: 105). This shot is used in order to give an intense detail of the object. Therefore, the surrounding is not showed.

#### 3.1.2.2 Mise en scène

Bordwell and Thompson states “*Mise-en-scene includes those aspects that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures* (1986: 119).” The author only focuses on costume aspect in analyzing the extrinsic aspect. Costume including make up, gives impressions as well as marks the social situation related to characters. Costume functions as a matter

which distinguishes every character, gives an identity, and explains conditions (1979: 176).

### 3.1.2.3 Audio Aspects

According to Himawan Pratista (2008:61), audio aspects include dialog, music, and sound effect. In analyzing this film, the author only focuses on dialog aspect. Dialogue is one of audio aspects which significantly affects the plot in film. William Harmon and C. Hugh Holman in *A Handbook to Literature*, state that “*dialogue is a conversation of two or more people*” (1986:44). By noticing dialogue spoken by each character, the intension of messages that a film tries to deliver can be understandable.

## 3.2 Extrinsic Aspects

Individualism values depicted by cowboys, however, are influenced by the environment surrounding his daily life. As commonly known, most cowboys worked as cattlemen who lived nomadically as they ranged in the open range. The West, in the 1800s, was the side of America with its large and potential land for farming, stock-raising, and mining. Thus, the starters migrated from every part to the West in order to improve and capitalize hectares of land offered by the Homestead Act of 1862. Along with the establishment of society in the West, these people also built a settlement and their business as well. The presence of cowboy as part of society, mostly took part as cattlemen who separated themselves in running their business (Olson, 111). Eventually, the environment of the West, which was wild and challenging, had established cowboy’s character depicting individualism values.

### 3.2.1 Elements of Westerns

Before going further, firstly it is best to understand the term “West” and “Western” in order to interpret how these two words are used in context. Agnew perceives the West refers to the real image of a place where events occurred in specific time in history. Meanwhile, Western is used to portray the image of the West in the context of fictional work (2015: 5). Therefore, elements of Westerns determine substances that familiarly and significantly are portrayed in Western genre.

#### 3.2.1.1 Death

The presence of death is not surprising since death is one of primary elements of Western genre. According to Tompkins, death is an expression of glory and it also tells about honor (1992: 27). The familiarity of death is commonly followed by violence. Violence familiarly is a gunfight between two opposites: cowboy and rivals likewise violence dramatically leads to murder which happens in the outdoors or public spheres (1992: 38). Violence leading to death happens for some reasons, yet the presence has always been appeared in Westerns.

#### 3.2.1.2 Women and the Language of Men

Gender issue has always taken part in Western genre movies and novels . This issue generally represents the social situation in the nineteenth century era when gender system was an absolute appeared issue. Tompkins points out men superiority is caused by silence and women as the opposite tend to be vocal and express their inner feeling. Hite perceives this thing is related to dominance of

men over women in society, whereas men taking control by speaking as required (1987: 25). Most of this language issue often happens in domestic sphere (1992: 58). Addressing masculinity and femininity, Schwenger argues women expressing their emotion while talking shows femininity and men as long as they can control emotion, it shows integrity (1984: 43-45). In the sense of position, one can argue the assumption of man superiority to woman happens in society, yet this superiority leads to protection man does to woman as the inferior side.

#### 3.2.1.3 Landscape

Landscape is not only an image, furthermore, it offers messages. For instance, desert shows suffering with the absence of water and shelter. Consequently, individual has to struggle in order to survive (Tompkins, 1992: 70). As Wright quotes “*The wilderness is dangerous but beautiful – forests, mountains, deserts, prairies. It offers the hope of a new social order built on an open frontier. This is the famous and familiar image of the American Wild West* (2001: 1).” He implies the wilderness presence is what makes cowboy become naturally stronger with his wilderness skills and violence skills comparing to others in society (2001: 40). The portraying of a town is typical where there are horses, cattle, saloon, church, and houses on the edge of the street. A town, based on Tompkins’ assumption is the center where everyone comes from every part to socialize, take rest, and transact (1992: 86).

#### 3.2.1.4 Horses

As some Western films begin to start, the appearance of horses has always been a sight. Almost every adult rides horses, no exception to a cowboy. Villains

ride horses to do his violence in society and a wagon is also driven by horses. Horse presence is counted as the familiar image of Western. According to Tompkins, it is paradoxical about the presence of horses in Western, whilst at the same time, they do not really mean anything in the context of their role in story (1992: 92). Hence, their role does not really count as actor or character, but a kind of property. Moreover, a horse is positioned as a moving home when it creates a sense of home carrying equipment of the rider and their relationship is inseparable as they together begin a journey (1992: 97). Meanwhile, based on his assumption about horses in *The Big Country* (1958) film, he argues a horse can be a property of pride in showing off a man's superiority to others (1992: 101).

#### 3.2.1.5 Cattle

Beside horses, cattle take part in most Westerns as well. The difference comes up in terms of their position, while horses tend to be property and cattle as animal to be consumed both for food and clothing. Therefore, cattle's presence is important to sustain. Tompkins assumes cattle are similar to horses in the sense of their presence in Western which is unnoticeable although they often show up (1992: 117). He reacts to *Red River* (1948) film, when the cattle, in the end are herded for economical purpose (1992: 120). However, the familiar image of cattle is often associated with cowboy, as a cowboy tends to work as herding cattle.

#### 3.2.2 Individualism Values of Cowboy

The image of cowboy is popularly known as someone riding horse, herding cattle, and gunfighting with villains in small town. Many also think that cowboy is always associated with a character herding cattle as his popular name

begins with 'cow' that may symbolize cattle. However, Wright argues cowboy is not represented by his job which is often associated with herding cattle. Hence, these represented values that identify him as a cowboy. Cowboy can also include sheriff, rancher, or even farmer. His individualism values including rationality, autonomy, and self-interest are obtained from the basic assumption of 'natural' individual. 'Natural' individual emerges from values in the state of nature context which refers to values owned by individual to be free and equal aside from social order. Thus, these individualism values are inherent in cowboy, which define an individual as a cowboy (2001: 6).

#### 3.2.2.1 Cowboy Rationality

According to Wright, although cowboy rationality essentially refers to cowboy representing equality values, but rationality also refers to three main things related to individualism values, namely equality, superiority, and wilderness skills. Cowboy sees the wilderness as the nature of equality. Every part of nature is equal including human being. Cowboy sees others as equal as himself, thus he often fights just to save others' equality. The way he sees and brings equality has led him to be honored by others. Respecting others and helping each other are the example of his equality perspective. He never takes advantages or popularity by helping others, instead of his merit in seeing others as an equal individual. In the other hand, his merit has made him popular and honored by other individuals around him (2001: 39).

Being honored makes him become superior to others in the context of his merit. Wright states superiority comes from his merit in helping others and leads

him to get his authority. Accordingly, authority is given by others on the basis of his merit. All merit is performed for the sake of equality, hence he never seeks for recognition but others always honor him superiority and authority. In some Western films portraying cowboy, eventually, the cowboy used to separate himself from society after helping them. He never looks for appreciation instead of equality to others. In consequence, society honors and gives him authority (2001: 38).

Cowboy's point of view about equality is inseparable from his perspective about the way he sees nature. Nature is seen as the source of equality for every matter. To help maintaining justice, it is his authenticity to master the wilderness. His wilderness skills are born naturally as he learns to be. Cowboy can master the wilderness well and know how to deal with it. Surviving and sustaining are part of his lone life in the wilderness. Hence, he has skills at protecting himself in the wilderness as well as violence skill. Violence skills matter since cowboy needs to survive in the wilderness which has no law and rule (2001: 40).

#### 3.2.2.2 Cowboy Autonomy

Cowboy autonomy principally is about freedom he depicts. As he settles in the wilderness, separates himself from society, and fighting for goodness, these are some instances of freedom he occupies. Furthermore, according to Wright, in the context of individualism values, cowboy autonomy delivers freedom, honor, and strength. Honor in this context is related to merit, he occasionally uses violence in order to protect society from villains. As an equal individual, cowboy sometimes breaks the law by fighting with honor to maintain justice. As

previously mentioned that honor is the gift from society not his will to attempt it. Honor in another word is a form of appreciation of cowboy's merit, however it directly impacts to his role in society. Thus, his autonomy cannot be separated from his honor (2001: 45).

Freedom is closely related to the wilderness which clearly figures it. Cowboy is always identified as a free individual, he naturally represents the image of independent and self-reliant character. His image as an individual in the wilderness, herding his cattle on the open range, and riding horse, therefore these simply reflect freedom. However, honor and freedom is always related. Freedom is derived from the wilderness where everyone can express themselves without any intervention. (2001: 44).

Meanwhile, cowboy's identity as a strong man is obtained from his close relation to nature whilst the wilderness is mentioned as a place promises freedom. Thus, the image of cowboy is associated with freedom. The wilderness has naturally taught him to be strong as he has to deal with it. Strength is necessary to maintain justice which often becomes an issue in society. Since he has to deal with the wilderness, therefore, he becomes naturally stronger compared to most people in society (2001: 45). His natural strength leads him to help others. After all, honor, freedom, and strength are related to each other. As a cowboy is close to the wilderness representing freedom, hence, he becomes naturally strong. As an equal individual, he helps people with his strength to maintain justice. In consequence, society honors him superiority and authenticity.



### 3.2.2.3 Cowboy Self-Interest

Owning private property is the essential of cowboy self-interest. As a rational and autonomous individual, cowboy aims to own private property. However, private property in this context mainly refers to land. The assumption begins with the open frontier as free land which nobody owns it. Even so, he only seeks for opportunity to own private property through a good way.

According to Locke and Smith, quoted by Wright states cowboy self-interest in owning property is in order to get involved in society. Open frontier is wide where everyone can compete to claim some land, but when the land diminishes, a competition begins. This thing leads to violence caused by villains who aim to monopolize the rest of the land. Corruption and violence may arise when someone aims to monopolize the free land. However, people always need owning private property to improve and sustain. This is the popular image of the open frontier which is often pictured in Western novels and films (2001: 53).

## CHAPTER 4

### INDIVIDUALISM VALUES OF COWBOY IN THE FILM *OPEN RANGE* (2003)

#### 4.1 Analysis of Intrinsic Aspects

This section analyzes internal factors appeared in the film *Open Range* (2003). These factors are related to the aspects supporting and enhancing extrinsic aspects, both narrative elements and cinematic elements. In this thesis, cinematic elements function as a means of providing testimonies shown in the movie through cinematography, mise en scène, and audio aspect.

##### 4.1.1 Narrative Elements

###### 4.1.1.1 Theme



Picture 4. 1 Herding cattle (00:00:41)



Picture 4. 2 Settling down (00:03:08)



Picture 4. 3 Taking a stroll in town (00:18:16)

A combination of green hills, prairie, blue horizon, and cloudy sky are the first pictures impressing one to notice a portrayal image of the wilderness. The impression changes when there are cattle and the herders riding horses along with their wagon. It is obviously the image of the open range. The typical image of the open range is certainly bonded with the West. Western commonly portrays this kind of greenish image as Western genre basically portrays the image of the West.

Picture 4.1 Illustrates the image of the open range using Extreme Long Shot (ELS). The picture shows some cowboys herding their cattle as it is part of their life as cattlemen. Cowboy does not basically settle down, they build a shelter somewhere in the wilderness to sustain. They range from one place to another to herd cattle. Picture 4.3 using Long Shot (LS) shows a group of cowboy building a tent to shelter from the storm. Using Medium Long Shot (MLS), Picture 4.3 portrays the town appearance as it shows a saloon, equipment shop, general store, and laundry which indicate the common town in Western. There can be seen Boss and Charley riding their horses in the street among the crowd which simply explains cowboy's life cannot be separated from society.

As Western illustrates the image of the West, the figure of cowboy always follows as the part of its typical story. This film reveals the way cowboy spend his daily activities as herding cattle, settling down in the wilderness, looking up for supplies in town, and helping the society. Also, fighting in order to stand for justice is considered a part of cowboy's life as he is the figure of Western hero who represents the spirit of equality. As many scenes dominantly portraying the image of cowboy and their life, hence, cowboy's life is the theme chosen.

#### 4.1.1.2 Setting

##### 4.1.1.2.1 Time

The whole story happens in the late nineteenth century. Picture 4.4 using Medium Close Up (MCU) shows the grave of Mose who dies in 1882. As Agnew states the West era historically began in the 1800s, but specifically the era of cowboy happened around 1865 to 1880 (2015: 8). This picture also indicates

morning time when it happens right after Mose's burial who has been killed the night before.



Picture 4. 4 Mose's grave  
(00:43:38)



Picture 4. 6 Heading back  
from the town  
(00:27:48)



Picture 4. 5 Sneaking out  
the villains' camp  
(00:34:40)

Picture 4.5 using Medium Long Shot (MLS) illustrates Boss and Charley brings injured Mose out of town heading to their camp. The pinkish sky indicates it happens in the evening. Minutes before this scene, Boss takes Mose out from the jail house and introduces himself to Marshall Pole. Meanwhile, picture 4.6 using Medium Close Up (MCU) which appears Baxter's subordinates having a campfire in the forest clearly shows night time. Most of the events happen in day time though. However, this film portrays some events happening in several times, from the beginning which shows morning time until the end of story that appears day time.

#### 4.1.1.2.2 Place



Picture 4. 7 The open  
range  
(00:01:43)



Picture 4. 9 Doc's house  
in town  
(00:26:36)



Picture 4. 8 Having  
drinks in the saloon  
(01:13:06)

Some events take place in the wilderness such as the open range, prairie, forest, river, and hills. The other scenes also take place in town such as livery stable, restaurant, saloon, jail house, general store, Doc Barlow's house, and the street. At the beginning of the film, the scenes illustrate the open range landscape along with cattle and herders.

Picture 4.7 using Extreme Long Shot (ELS) portrays Boss and his fellowmen riding a horse on the open range as it happens while they are moving on to somewhere. The open range is located in Forth Harmon Country as mentioned by Baxter on his argument with Boss in the jail house "You know, folks in Forth Harmon Country don't take to free grazers or free grazing" (*Open Range*, 00:21:42 – 00:21:48). Picture 4.8 using Extreme Long Shot (ELS) shows the scene of Doc Barlow's house on the side of the town of Harmonville. The name of the town "Harmonville" is indicated by the signpost at the general store. Most of the events take place here, when Mose gets his first aid and also Button gets his treatment after being injured. This house is also the place where Charley proposes to Sue. Picture 4.9 using Medium Long Shot (MLS) illustrates Boss and Charley having drinks in the saloon belonging to Baxter. It is the saloon which is taken over by Boss after Baxter gets killed in the end of the story. However, most of the events take place on the open range as they herd cattle and in the town of Harmonville where they go to some places to do business such as having treatment at Doc's house, Charley buying tea pot at the general store, and gunfighting in the street with Baxter and the subordinates.

#### 4.1.1.2.3 Social Environment



Picture 4. 10 Charley  
fixing the wagon  
(00:06:46)



Picture 4. 11 People in  
town  
(00:17:47)



Picture 4. 12 Baxter's  
subordinates  
(00:30:10)

It portrays cowboy's life on the open range and it is not far from civilization in Harmonville. As Boss and his subordinates live by ranging from one place to another to herd cattle, they do not settle down. Shabby and dirty cloth reflects their image as hardworking cattlemen whose life is mostly spent on the open range. To deal with the wilderness, they have everything they need in their wagon. The wagon provides their supply to sustain in the wilderness. The supply includes clothes, foodstuff, tools, and other equipment. Picture 4.10 using Long Shot (LS) illustrates the scene of their camp while Charley is fixing the trapped wagon. There can be seen Mose is clothes drying on the clothes line and Button is tidying up their camp. This scene indicates they work as a team which each one has their own charge.

Picture 4.11 using Medium Long Shot (MLS) portrays life in Harmonville. A woman wearing long skirt paired with blouse, boys wearing shirt paired with vest, boots, cowboy hat, and pants, and girls wearing long dress are the old West typical outfit all in low tone colors. These fashion features represent the spirit of the era though and give an understanding that most of people in town are from middle-class. Meanwhile, Harmonville is just a small town which is illustrated by

the presence of around 30 houses built up there. No wonder people know each other in town. As illustrated by some scenes, people are easy to meet each other in some events. Their town is centralized to the main street where buildings and houses facing it. The church has always been there in scene, as well as laundry, saloon, and restaurant. The buildings are built from wooden material likewise brick.

Picture 4.12 using Medium Long Shot (MLS) portrays the subordinates of Baxter as they are watching Boss' camp in order to warn them. On the other hand, villain always surrounds the town's life in Western. It cannot be separated from civilization. In this film, as Baxter known as the public enemy aims to monopolize the whole land of Fort Harmon Country, thus free grazers as Boss and subordinates are not allowed. The marshal has corrupted in terms of helping Baxter who has been known as a landlord, he seeks for advantage. Wright perceives villain presents as their intention to be dominantly achieve privilege in town (2001: 15). These are the familiar image of life in small town of Western.

#### 4.1.1.3 Character

##### 4.1.1.3.3 Major Character

##### 1. Boss Spearman/Bluebonnet Spearman



Picture 4. 13 Boss looking through the prairie (00:00:58)



Picture 4. 14 Boss having a small talk (01:04:54)



Picture 4. 15 Boss and Charley sharing stories (00:45:02)

Boss is about 60 years old as he is grizzled and wrinkled. As the leader in his group, he is such a brave, kind hearted, and caring man who dominates and treats them as his family. Picture 4.14 using Long Shot (LS) shows his face indicating his attentive expression while interacting with others. It is shown by his concern toward Mose and Button who is badly injured by the villains. As he says to Sue who examines Button “Whatever’s needed for Button, you do it” (*Open Range*, 00:52:10 – 00:52:14). Picture 4.13 using Long Shot (LS) illustrates this cowboy wearing high boots, shirt, vest, neck rag, shotgun style chaps, cowboy hat and occasionally a coat as typical Western wears.

## 2. Charley Waite/Charles Travis Postelwaite



Picture 4. 13 Charley helping Mose to get up (00:23:33)



Picture 4. 14 Charley after fixing up the wagon (00:09:02)



Picture 4. 15 Charley’s expression while facing Sue (00:24:53)

Charley is about 50-year-old man who has been working with Boss for ten years. Although he seems to be a tough man, he has been through hard times throughout his life before working with Boss. His childhood was never been easy, as he tells his childhood life which he had to kill someone in order to protect his mother. Charley owns Tig, the only dog in the group. Charley is a gentle and caring person. Also shown on Picture 4.16 using Medium Close Up (MCU) while he is helping Mose and Button while being injured. In contrary, Charley is a man who is hard to be understood. As Buttons says to Mose “You know, it’s hard to



figure Charley sometimes. I ain't even sure if he likes me" (*Open Range*, 00:07:14 – 00:07:19). His interest to Sue makes him seem clumsy in some scenes. Picture 4.18 using Close Up (CU) shows his deep staring to Sue as he begins to attract with Sue as he is talking to her.

### 3. Denton Baxter



Picture 4. 16 Baxter holding up a gun (01:54:52)



Picture 4. 17 Baxter and his subordinates (01:42:25)



Picture 4. 18 Baxter sitting in the jailhouse (00:22:42)

Well known as Baxter is a rich rancher man admitting he has wide spread in Forth Harmon Country. He monopolizes the country and forbids free grazes to herd cattle in his land. He seems to be a rude and greedy man as he does anything needed in order to realize his will, particularly forbidding free grazing. Picture 4.21 using Medium Close Up (MCU), reflected by his eyes staring at them, he shows indignant face while talking to Boss as he is announcing them to leave the land instead. He hires Marshal Poole and some men to help and protect him. His bad deed is clearly illustrated during the gunfight, as he says "I'll crush any man who stands with them! When I finish that, I'll torch your homes and drive your wives and children out into the cold prairie. So you women, you better take hold of your men. If you don't, you'll be raising orphans by winter" (*Open Range*, 01:54:10 – 01:54:27). In another case, he is known as the public enemy as admitted by Percy, Doc Barlow, and Sue.

#### 4.1.1.3.2 Minor Character

##### 1. Mose Harrison



Picture 4. 19 Mose and  
Button playing  
(00:10:27)



Picture 4. 20 Mose  
playing card  
(00:04:27)



Picture 4. 21 Mose and  
Button tidying up  
(00:07:31)

Mose is about 30-year-old man who appears to be a big man. Mose eventually is killed by Baxter's subordinates. Mose has close relation with Button as they often do chores and plays together. Picture 4.22 using Extreme Long Shoot (ELS) illustrates it. One thing certain, he is a good hard worker who is ready for everything that the group needs. As he said to Button as he seems tired "Every man's got to pull his weight, Button" (*Open Range*, 00:07:04 – 00:07:06). This word to Button, in some ways, indicates him as a serious one. Picture 4.23 using Medium Close Up (MCU) confirms his seriousness as he is concentrating at playing cards. He takes part in doing any chores such as tidying up, cooking, clothes drying, and making coffee as shown on Picture 4.24 using Long Shoot (LS). Charley states at his funeral "Well, he sure as hell wasn't one to complain. Woke with a smile. Seemed like he could keep it there all day. Kind of man that'd say "good morning" and mean it, whether it was or not" (*Open Range*, 00:43:02 – 00:43:17).

## 2. Button

Button is a grown-up boy aged about 16 years old. He represents a young cowboy in the making. Picture 4.22 using Long Shot (LS) shows Button is an attentive person, he worries about his best friend Mose while not showing up since leaving for town and he cares about Tig the dog.



Picture 4. 24 Button  
looking after Tig  
(00:15:56)



Picture 4. 23 Button  
herding cattle  
(00:13:39)



Picture 4. 22 Button  
holding up a gun  
(01:55:58)

Meanwhile, cheating at playing cards indicates he is just a young man who does not really aware of honesty value as it is considered not respecting. In consequence, Charley kicks him while he is taking a rest on a horseback near the river. Picture 4.26 shows his face as he feels disappointed by Charley's treatment. In another chance, while they fix the wagon, instead of being serious pulling the wagon, but he is playing with the dog. After all, he is a good and brave man as illustrated by Picture 4.27 using Medium Shot (MS) while he is trying to attack the rivals in the final gunfight.

## 3. Sue Barlow



Picture 4. 25 Sue and  
Doc Barlow  
(00:27:11)



Picture 4. 26 Sue before  
waving goodbye to  
Charley  
(01:27:36)



Picture 4. 27 Sue  
confronting Baxter's  
subordinates  
(01:53:41)

She is about 40-year-old woman who is genuine and friendly to others as she helps his brother, Doc. Picture 4.29 confirms her attentive expression through her eyes before waving goodbye to Charley. She is genuine as she offers Boss and Charley to stay while storm happening outside. She is modest and well-mannered which can be seen from her outfit and treatment to others. Sue wears blouse and long skirt most of the time as shown on Picture 4.28 using Medium Long Shoot (MLS). Although she looks innocent in the way she behaves, she is a wise and brave woman. Her bravery is illustrated while she is confronting Baxter's subordinates to protect Button as illustrated by Picture 4.30 using Long Shoot (LS). In the saloon while meeting Charley, she declares her feeling and offers wise message to Charley.

#### 4.1.1.4 Conflict

##### 4.1.1.4.1 External Conflict

One day, Boss sends Mose to the near town Harmonville to buy supplies. It is expected to be one day trip, but Mose does not show up the next day. Boss and Charley decide to catch him up in town and find out that Mose has been jailed by the marshal. Having conversation in the jail house proves that the marshal works for Baxter. Since the marshal works for Baxter, he arranges the story about the chaos that has been done by Mose in town in order to get fines. Boss surely does not believe it. To set him free, the marshal forces them to pay the fines which are considered not worthy by Boss. Therefore, the marshal is considered a corruptor. Baxter delivers his intention in the following conversation.

BAXTER : I got the biggest spread around this part, bigger than any three or four put together. Built it up with me own two hands, piece by piece, along with this town. And there ain't no free-graze cattle gonna take the feed off my cattle on this range.

BOSS : Free graze is legal.

BAXTER : Times change, Mr. Spearman. Most folks change with them. A few holdouts never do. You know, a few years back, a free-graze outfit came through. One night, the cattle got stampeded, the wagons caught on fire, and one of those boys was shot off his horse in the middle of it all.

CHARLEY: Shot in the back, was he? (*spits*)

BAXTER : (*stands up*) Your man's horse and rig are at the livery barn. You can take him with you when you leave tonight. And come sunrise, you hitch up your wagon and get your damn free-graze cattle moving and keep them moving til you're out of Forth Harmon country! (*towards the marshal*) Now, you let Mr. Spearman fetch his man so he can be on his way.

(*Open Range*, 00:21:58 - 00:23:04).

By the time they get Mose back to their camp, Button finds out that there are masked horse riders who has watched their cattle for some time. Guessing they are Baxter's subordinates, they set a strategy to stop Baxter. In the night, Boss and Charley sneak out of their camp and find out that they aim to stampede the herd. Finding Mose and Tig have been killed likewise their broken wagon as they come back to their camp, leads them in anger. However, what becomes a problem is in the way Baxter tries to monopolize the country and truly realizes his will. As Boss talks to Charley

CHARLEY: You reckon them cows are worth getting killed over?

BOSS : The cows is one thing. But one man telling another where he can go in this country's something else. That rancher sat in that jail house, sneering and letting his lawman lay down the law till he figured it was time to show us that he gave the orders around here. Ooh, sticks in my craw.

(*Open Range*, 00:32:41 – 00:33:01).

The conflict arises when Boss and Charley accidentally meet the marshal in the café, there the marshal announces to people about them who have assaulted

Baxter's subordinates. Meanwhile, Boss speaks the truth about what apparently happens. The meeting draws conclusion that they are about to settle the problem by gunfighting shortly. Eventually, it ends with Boss and Charley gunfighting with Baxter and his subordinates including the marshal the next day.

#### 4.1.1.4.2 Internal Conflict

Charley has been through hard times since he was a kid, leaving him become such a difficult one. Only it happens when he and Boss sneak out of the camp of Baxter's subordinates. It appears he aims to kill one of them because of the past he had with this one. Unfortunately, Boss prohibits it because they are not supposed to kill anybody, but stands for justice instead. One night, Charley shares his childhood story with Boss when he had killed a man in his very young age to protect his mother, and he joined army positioned as a front-row gun shooter in war. However, this experience has brought him into a difficult one. He admits it "Every once in a while, I almost get through a day without thinking about who I am, what I'd done" (*Open Range*, 00:46:56 – 00:47:05). Meanwhile, while the gunfight is flaring up, there is a moment while Charley aims to kill a man of Baxter's who is already giving up. It seems so hard for Charley to control his will to kill this man. Unfortunately, Boss and Percy manage to stop him from being cruel. Evidently, Charley's past has left so much hatred inside him.

## 4.2 Analysis of Extrinsic Aspects

The analysis focuses on individualism values of cowboy illustrated by two main characters, Boss and Charley. As these two cattlemen significantly obtain

the values, hence they are both considered a cowboy. The individualism values of cowboy include rationality, autonomy, and self-interest. Otherwise, elements of Western emerge as things that support the emergence of these individualism values, as these elements are directly correlated and connected to cowboy's life.

#### 4.2.1 Individualism Values of Cowboy

##### 4.2.1.1 Cowboy Rationality



Picture 4. 29 Working together as a team (00:08:30)



Picture 4. 28 Charley breaking a horse (00:06:11)



Picture 4. 30 Boss and Charley crossing the river (00:16:16)

##### 4.2.1.1.1 Equality

As previously mentioned, cowboy's rationality is related to three things, namely equality, superiority, and wilderness skills. The way Boss and Charley treat others represents equality. Boss is known as the leader in the group as he hires Charley, Mose, and Button. Boss considers them as family which takes care of each other and always treats his fellowmen in a good way, so does Charley. They work together as a team in many chances, for instance while fixing the trapped wagon as shown on Picture 4.31 using Long Shoot (LS). It illustrates Charley who implicitly seems to be the second man in the the group, he keeps working as a team instead of giving the order. At the moment while Mose does not show up after leaving for town, Boss and Charley are worried about him and pick him up instead. Boss sets him free from the jail house. At the moment,

clearly Charley shows his concern to Mose who is badly injured and helps him to rise up. Soon after that, they take him to Doc Barlow's house for curing.

Meanwhile, realizing that Baxter has forbidden them to free graze in Forth Harmon Country, eventually they plan to fight against him in order to help people and themselves stand for justice. They stand for justice on the basis of pursuing equality, as equality means seeing others as equal as themselves. This thing has led to the gunfight and left Baxter dead. In fact, Boss never aims to kill others if in case nobody puts him in danger. As shown at the moment when Charley aims to kill one of Baxter's subordinates, but Boss and Percy block his way instead because they know this man is just an ordinary man who is paid as a gunhand.

BOSS : I ain't gonna let you do it, Charley. You do this, you ain't no different than Poole or Baxter or that gunhand of his that murdered Mose.

CHARLEY: Him killing Mose is how this started.

BOSS : We come for justice, not vengeance. Them is two different things.

*(Open Range, 01:49:28 - 01:49:41).*

It illustrates of how age influences the way one thinking and behaving, as age is related to number of experience. Shown by Boss who is the oldest, he is the most admired cowboy by his fellowmen for his skills and good deeds. Meanwhile, Charley who is the second cowboy in the group, in some cases, he cannot control his emotion as hatreds still within him leaving him not as wise as Boss. It is his past influenced him the most.

In another case, while Button being injured, Boss and Charley become worried and take him to Doc Barlow. There they do not find Doc but Sue instead. While Sue is checking Button's ears, Boss says "It's not his hearing, Ma'am. He



hears real well when he's awake" (*Open Range*, 00:48:20 – 00:48:22). Unfortunately, this scene indicates Boss is kind of underestimating Sue as she is a woman. It is related to gender issue in which woman is seen as inferior and is considered only dealing with domestic affairs. Moreover, after she explains what is happening to Button, Boss says "No offense, Ma'am, but we come a long way to see that the boy gets look after proper by Doc Balow" (*Open Range*, 00:49:39 – 00:49:46). By saying so, it indicates although Boss seems to underestimate her, but he respects Sue as Boss treats others equal. He always shows respect through small things such as saying "thank you" after Sue helping him and holding his hat while leaving from her house.

Sue happens to be the only woman character. Charley is attracted to her for her beauty and treatment to others. As they often meet since then, there are many scenes showing Charley gets nervous while interacting with her. It seems he maintains his integrity as a man who does not talk a lot, as this thing is related to superiority as a man. It is also shown when Charley accidentally breaks the set of china pot belonging to Sue right after he has bad dream. Instead of apologizing, he walks out the house without saying any word. Later on, he apologizes by aiming to buy a new one. This indicates, for man, action plays the role instead of saying words. He shows his respect to Sue as he is taking off his hat likewise standing up while talking to Sue. As a gentleman, Charley is the first one who declares his feeling to Sue implicitly. Sue is the one who explicitly declares her feeling and gives signals to him as she wants him. This shows how woman tends to be vocal

in expressing her feeling. As gender system exists, traditionally a man as the superior side proposes to a woman, indeed it also happens to both of them.

#### 4.2.1.1.2 Superiority

Superiority is mainly shown by Boss as he runs the business. Superiority in the group is illustrated by many events where Boss giving orders to his fellowmen. One of them can be seen while Boss is giving orders to Button “Get yourself dressed, Button. Help Mose get things cleaned up around here then you walk out and look for them horses” (*Open Range*, 00:06:22 – 00: 06: 29). Button does as he orders, so do the others. As Charley also admits his superiority at the moment while Button has been badly injured, by saying “You know I never gone against you, Boss. Always let you do most of the talking” (*Open Range*, 00:40:23 – 00:40:28).

At the outside of the saloon, Charley also has another statement showing Boss’s superiority, he says “Well, I work for you, Boss. I’ll pay it however you want” (*Open Range*, 01:17:15 - 01:17:18). Soon later, Percy the livery stable owner comes their way to let them know that Baxter’s subordinates are around who aim to chase them. Boss gives him some pennies to buy drink in order to appreciate Percy’s help. This little thing is what makes Boss superior in other’s eyes, because of his merit by appreciating and helping others.

#### 4.2.1.1.3 Wilderness Skills

One thing certain about these two cowboys is their skills in mastery the wilderness likewise violence skills. They live nomadically as a group of free grazer on the open range, they have to survive and sustain as the wilderness can

be unpredictable. As said by Boss while button ask him about moving on to another place “We always do, don’t we, once we’ve grazed off the place?” (*Open Range*, 00:29:32 – 00:29:34). Once they settle, they build their tent to shelter. There is a moment in their shelter while they are playing card and Boss is smoking. However, playing card and smoking are two typical and familiar scenes shown in most Westerns.

Herding cattle in the beginning scene illustrates one of wilderness skills as a cowboy, besides Boss’ ability in finding their lost horses. Picture 4.32 using Long Shoot (LS) illustrates Charley while breaking a wild horse. Picture 4.33 using Extreme Long Shoot (ELS) illustrates Boss and Charley as they are crossing the river to get Mose in town. The presence of horses seems essential in their life as a cowboy. As horses are part of their life, the horses frequently take part in their daily activities such as riding their wagon and as their vehicle to herd cattle and take them anywhere. It can be seen that the presence of the horses is regarded as property. As one of Western films, this film illustrates the presence of horses does not significantly appear to be a matter, they are just there in frame without any role in the story.

Meanwhile, violence skills such as gun shooting and fighting are self-taught as they have to deal with the wilderness. However, Boss and Charley’s ability in violence skills cannot be argued. Charley seems to master violence skill better than Boss, as his past experience which ever joined army. As illustrated by their triumph in defeating Baxter and his subordinates in the final gunfight, hence, Charley has set the strategy and Boss basically knows what he has to do. These

wilderness skills and violence skills they have are always related to their merit in mastery nature. Their mastery of nature proves them as self-reliance likewise independent individuals who obtain values from what nature has to offer.

#### 4.2.1.2 Cowboy Autonomy



Picture 4. 33 Boss while wandering (00:01:25)



Picture 4. 33 Herding cattle on the open range (00:01:39)



Picture 4. 33 Boss and Charley in town (00:17:50)

##### 4.2.1.2.1 Freedom

Cowboy autonomy is related to three main things, namely freedom, strength, and honor. These three values are correlated to each other though. The main value of cowboy autonomy is freedom. The expression of freedom emerges from his existence as a cowboy who spends most of his time in nature, as nature delivers the value of freedom. Nature separates individual from society which has been restricted by social orders. It is illustrated by Boss and his fellowmen who lives nomadically in the country. They separate themselves from the society as they work as cattlemen.

Unfortunately, their freedom has to be deprived by Baxter who claims most of land in the country belonging to him. They feel the land as their home is stolen, as they do not claim land but live by ranging in the country. However, there are no such rules about disallowance of free grazing. Thus, they are against Baxter who is afraid of the lack of feed for his cattle as well. Somehow, Boss and

his fellowmen admire the freedom on the open range. As said implicitly by Boss about the past day when he began to live on the open range as his wife and child were dead “They caught the typhus and died. And after that, home didn’t seem a place to spend time. Believe I’ve changed my mind on that now that I’m getting on in years” (*Open Range*, 01:04:34 – 01:04:44).

Nevertheless, Boss adores where he spends his days, he admires the landscape that seem familiar to him, as he speaks to Charley “Beautiful country. A man can get lost out here, forget there’s people and things that ain’t so simple as this” (*Open Range*, 00:31:55 – 00:32:05). His admiration to landscape is also shown as he often gets caught up while he is facing landscapes, as shown on Picture 4.34 using Extreme Long Shot (ELS). However, the presence of landscape seems to be noticeable. Picture 4.35 using Extreme Long Shot (ELS) portrays how this image of prairie with cattle, horses, and cowboy transmits the story into something calming and mesmerizing. Town which is inseparable from Western as illustrated by Picture 4.36 using Long Shot (LS) offers a feeling of safety and sociable as people come from every part and interact to each other. However, town often appears violences happened in the middle of society, such as corrupted offices as shown by Marshal Poole who works for Baxter as he cannot afford Baxter’s control.

#### 4.2.1.2.2 Strength

As he derives from freedom value, he depicts equality for everyone. To help maintaining justice for everyone, the cowboy hero remains to be strong. That is what is shown by Boss and Charley in order to save the citizens from the

corrupted marshal and the landlord who monopolizes the country. Boss and Charley are two strong cowboys with their mastery to both wilderness skills and violence skills. Their strength is shown while Boss speaks to Marshal Poole in front of many people in the café as they aim to tell people what Baxter has done. Nevertheless, their strength has led them to defeat Baxter and his subordinates as well as the marshal. Their triumph in the final gunfight has left Baxter and Marshal Poole dead. This is the implementation of death in Western. As the presence of death is something common and familiar, for living in the frontier enforces anybody to remain strong.

#### 4.2.1.2.2 Honor

Boss and Charley's bravery and strength have led them to be honored by the society. The society appreciates justice they have maintained, thus the society grants them authority for his merit. Eventually, many people voluntarily help them fight against Baxter in the gunfight. Meanwhile, Boss' honor is also illustrated by his closer ones. A small thing like standing up as boss entering the room at Doc's house shows how Boss is respected by Charley. Charley and Mose, right after boss manages to find the lost horses admit it as well.

MOSE : *(smiling)* Old Boss sure can cowboy, can't he?  
 CHARLEY: *(smiling)* Yeah. Broke the mold after him.  
*(Open Range, 00:09:33 - 00:09:39).*

Moreover, Charley also directly shows his admiration to Boss before they start the gunfight.

CHARLEY: I ain't doubting your grit, Boss. You got more than any man I ever known. It's just that... I don't mean to be hard about this.

It's just the other night, them fellows back in them trees we let go.

BOSS : It was my call, Charley. I can see now it was probably a mistake.

CHARLEY: It's not what I meant. I mean, maybe it was. But the fact is it's what I always respected about you. What I always appreciated. How you treated other people and how you treated me. How you never look for no trouble. That kept me from trouble.

(*Open Range*, 01:35:45 – 01:36:18).

However, his fellowmen admire him and give him authority for his merit as he is skillful and he respects them as the leader in the group. Boss also respects others in the way he values authority, as he says to Button who cheats at playing card “A man's trust is a valuable thing, Button. You don't want to lose it for a handful of cards” (*Open Range*, 00:05:14 – 00:05:19). His equality value he depicts as an autonomous individual has led him to help the society. Honor of his merit is only a gift as an appreciation given by others. No scene shows how this cowboy asks for appreciation, the society just grants him that way. Nevertheless, after justice has been enforced, Boss leaves the town as Western image of cowboy used to portray, although he aims to live in town to run the saloon thereafter.

#### 4.2.1.3 Cowboy Self-Interest

Everyone aims to claim property as it is essential to live and sustain. No exception for cowboy. In the West context as it is the frontier, private property commonly means to be land. Cowboy as a rational individual pursues his interest in owning private property. In this film, Baxter as the landlord is someone who aims to monopolize the country. He acts as all the land belongs to him, thus he

takes control the country. However, individual aims to claim property, but if it means to steal the rights of others, it becomes a real problem.

Boss and Charley feel threatened of Baxter's will since the country does not belong to him and no rules about disallowance of free grazing. Thus, they decide to fight against him instead to stand for justice. Somehow, there is a small thing shown by these cowboys about the right to own private property. At the moment when they sneak out of the camp of Baxter's subordinates who aim to stampede their cattle, they tie up and break their guns, instead of stealing them. This indicates how these two cowboys see others as equal as themselves, thus, others' property is not their right.

Boss and his fellowmen do not own land but the wagon, cattle, and horses. They only seek for the open range where they can herd the cattle. Realizing their wagon has been destructed by Baxter's subordinates who warn them to leave the country, they do what it takes to protect their property as well. Meanwhile, in the café, Marshal Poole confronts them in front of the people claiming that Boss and Charley are against law. Boss explains to people what is actually happening, as he continues.

CHARLEY: We got no quarrel with none of you folks. Baxter's man bushwhacked our friend and shot him dead. Shot a 16-year-old boy, too. And clubbed him so hard, he might not live. Tried to take out cattle. Your marshal here ain't gonna do nothing about it. You don't like free grazers in this town. We don't much like being here. But a man's got a right to protect his property and his life. And we ain't letting no rancher or his lawman take either. We got no intention of harming bystanders.

POOLE : Anyone who helps or comforts these goddamn lawbreaking free grazers is gonna have to deal with me.

(*Open Range*, 00:59:13 – 00:59:37).



This clearly indicates how he points out cattle which appear to be his property mean to him, since the cattle are his property to sustain. Cattle's presence in the film is obviously shown as a means of economical purpose. As cattlemen, they own about 100 cattle and herd them as well as move on after grazing off the range. After all, these all are done for selling the cattle. However, as many scenes show the presence of cattle herded by these cowboys, nevertheless, the cattle are only a means of cowboy's property to live and sustain.

## **CHAPTER 5**

### **CONCLUSION**

Cowboy is popularly known for his role as a hero in American folklore until today. He derives from nature which has built him into a strong individual. Cowboy's life is inseparable from Western as it is the image of the West implemented in literary works and films. His presence in Western has always inspired many Americans due to individualism values he depicts. Individualism values of cowboy pervade rationality, autonomy, and self-interest. These three values are correlated to each other which consider one as a cowboy. A rational cowboy sees others as equal as himself. An autonomous cowboy obtains freedom to pursue his self-interest. Western has familiar elements which surround cowboy's life such as death, women and the language of men, landscape, horses, and cattle.

Individualism values of cowboy are represented through cowboy's life in the film *Open Range* (2003). The main characters illustrate how they spend days depicting the values and they are surrounded with the familiarity of Western. Living on the open range, sustaining, owning cattle, and riding horses are the familiarity of Western this film try to figure. Interacting with society depicts how these cowboys basically take part in the society as pursuing their self-interest. The conflicts occur as the country monopolized by the villainous landlord reflects the typical West's life as everyone competing for private property. As a consequence, these rational and autonomous cowboys eventually get involved in the gunfight in order to stand for justice.

## BIBLIOGRAPHY

- Abrams, Meyer H. *The Mirror and the Lamp*. London: Oxford University Press, 1971.
- Agnew, Jeremy. *The Creation of the Cowboy Hero: Fiction, Film and Fact*. North Carolina: McFarland & Company, Inc., Publishers, 2015.
- Hite, Shere. *The Hite Report: Women and Love – A Cultural Revolution in Progress*. New York: Knopf, 1987.
- Kennedy, X. J.. *Literature An Introduction to Fiction Poetry, and Drama*. New York: Harper Collins Publishers, 1991.
- Meyer, Michael. *The Bedford Introduction to Literature*. Boston: Bedford Books of St. Martin's Press Inc., 1990.
- Nicholas, J. Liza. *Becoming Western: Stories of Culture an Identity in the Cowboy State*. Lincoln: University of Nebraska Press, 2006.
- Olson, Keith W.. *An Outline of American History*. USA: United States Information Agency.
- Open Range*. Directed by Kevin Costner, performances by Robert Duvall, Kevin Costner, Michael Gambon, Abraham Benrubi, Diego Luna, and Annette Bening, Buena Vista Pictures, 2003.
- Perrine, Laurence and Thomas R. Arp. *Literature: Structure, Sounds, Sense*. Boston: Thomas Learning, 1988.
- Pratista, Himawan. *Memahami Film*. Yogyakarta: Homerian Pustaka, 2008.
- Schwenger, Peter. *Phallic Critiques*. London: Routledge & Kegan Paul, 1984.
- Satoto, Soediro. *Analisis Drama & Teater*. Yogyakarta: Penerbit Ombak, 2012.
- Tompkins, Jane. *West of Everything: The Inner Life of Westerns*. New York: Oxford University Press, Inc., 1992.
- Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt Brace Jovanovich, 1977.
- Wright, Will. *Wild West: The Mythical Cowboy and Social Theory*. US: SAGE Publications Inc., 2001.
- The Grammar of Film: Type of Shoots*. 2009. *Ready, Camera, Shoot*.  
[https://readycamerashoot.files.wordpress.com/2009/09/shots\\_camera\\_basic-jpg.jpeg?w=570](https://readycamerashoot.files.wordpress.com/2009/09/shots_camera_basic-jpg.jpeg?w=570). Accessed 25 Jan. 2017.
- The Purdue OWL Family of Sites*. The Writing Lab and OWL at Purdue and Purdue U, 2017, owl.english.purdue.edu/owl. Accessed 28 Feb. 2008.