

Revealing Author's World View About Cowboy and The Frontier Life in Seth MacFarlane's A Million Ways to Die in the West

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Abstract

This library research paper aims to reveal the author's world view about American cowboy/cowgirl and the American frontier life. The subject of the study is a novel entitled A Million Ways to Die in the West written by Seth MacFarlane. This research will apply genetic structuralism theory. Furthermore, to understand the context deeper, some supporting data concerning the history of cowboy/cowgirl and the frontier life are also applied. With MacFarlane well known specific writing style, his novel is different and unique, whereby he blends irony as well as humor in it. His world view about cowboy/cowgirl and the frontier life is quite negative although he ends the story with a happy ending. He considers most of the cowboys are brutal, mean, and extravagant. While he considers living in the frontier is tough because the frontier is a kind of uncivilized place to live. His negative view is mostly presented through the representation of some characters' characterization, especially from the male and female protagonist characters.

Keywords: cowboy, cowgirl, frontier life, genetic structuralism

Introduction

For many decades, the cowboy has been viewed as the icon of America, it holds a special part in the history of America. Even today, the cowboy is still very much a part of American culture. There are still many social activities such as rodeo championship, Ranch life camping, etcetera. Many people in America also still live in their ranch like cowboy where they are breeding their cattle, taking care of their plantation, riding their horse and even practicing their roping skill.

In addition, the word "Cowboy" uses in many aspects of life, as like football club, restaurant, music club, etc. Formerly, a cowboy is mostly described as the real masculine, like what Fishwick (1952: 82) said in his book: "*modest, truthful, brave, enduring, democratic, fun-loving, and highly individualistic. He is the envy*

of all who believe that a good, clean life in God's outdoors, close to the 'real' things, is desirable; a good man to have with you, a demon when he is against you". The image of cowboy suggested above may match the expectation or goal of the place or club concern that becomes one of the reasons why the word cowboy/s still being used until now.

Beside the image, Cowboy's unique costume such as hat, shoes, flannel, lasso which sometimes considered by some people as something 'weird', in another side also being loved and becoming a trendsetter among the specific society, therefore cowboy's costume often becomes a dress code in many events. Not only the figure of cowboy, the tough life of cowboy in the frontier (or sometimes it is commonly called as wild west life) also becomes an interesting topic to talk about. Paul (2014:314) stated that the American West is constructed as a site of individual and collective quests for land and dominance. Violent conflict between settler and Native American in Paul idea often becomes the focus of narrative that represent the West as a still uncivilized space yet to conquered and controlled, as is the case for example in classical western.

Since the story of cowboy and its hard life in the frontier are still flattering for many people, the values of cowboy and the frontier life often bring to eternal life through movies, shows and fictional writing like a novel. Most of cowboy movies and fictional writing such as *Bonanza*, *Have Gun Will Travel*, *Stagecoach West*, *Rifleman*, *Burback mountain*, etc. present both of cowboy and the frontier life as it is, it is presented just the way it is to keep the precious values inside.

Although many novels, movies, and shows about cowboy depict people's admiration toward cowboy and frontier life, some novels were written to criticize or to be a satire of cowboy myth and frontier life. Seth MacFarlane's *A Millions Ways to Die in the West* is somehow one example of novels which presents the image of cowboy and the frontier life in a satirical way. The novel is presented in comedy with of course some exaggerate things in it to convey the message through its story. Besides, through many characters in the novel, MacFarlane tries to show the reader about his view about the image of American cowboy and frontier life during 19th century.

Literary Review

Genetic Structuralism

Genetic Structuralism is a branch of structuralism in literary research suggested by Lucien Goldman. This is the combination of structuralism approach which focuses the analysis on intrinsic elements of a literary work and sociology of literature that concern with the social background and the ideology or *vision du monde* (world view of the author). This research method rooted from the sociology of literature that believes a literary text as the reflection of society. An author is a product of society, he is a part of it. Therefore, his work reveals the society where he lives. What the author get from society as an experience later on presented in his literary work. In other hand, the society mostly influences the author's work or world view. Lucien Goldman further argued that the structure of the literary works and the worldview resulting from the social-economic structure.

Genetic structuralism considers the work of arts as a meaningful speech phenomena (Goldman, 2001:80) thus, any human behavior is an attempt to give a meaningful response to a specific situation in order to create a balance between the doer of the action and the receiver of the action. Here, Goldman method is to reveal the latent worldview of the work and linking it to a social group. Goldman considers social classes as the creator of literary work, because social classes are the inspiration of the creation of it, but Goldman emphasizes that the author is the mediator for both. The author is the one who creates a coherent imaginary world in the context of literary works and performs it to the readers. (Goldman in Alavi et al,2013).

Goldman expressed two opinions about literature in general; the first that literary work is an expression of view in an imaginary world, the second is that in attempting to express the world view that the author created the universe figures, objects, and relations are imaginary. In understanding the world view suggested by Goldman, a researcher can takes three step of analysis, namely: analyze the intrinsic aspect of a literary work, analyze the social culture of the author and the last, and analyzes the historical background of the literary work.

Seth MacFarlane Biography

Seth Woodbury MacFarlane, or is well known as Seth MacFarlane is a famous and successful writer, animator, actor and television show producer. He was born in Connecticut in 1973 and began working in animation in the mid-1990s. “Family Guy” was his first debuted in the animated show. It was canceled in 2002 but brought back in 2005 because of popular demand. Since then, MacFarlane developed other animated series “American Dad!” and “The Cleveland Show”. He did not stop drawing and animating throughout high school, and then he enrolled at the Rhode Island School of Design (RISD) to study video and animation. MacFarlane’s ambition is to be able to join the Disney, but his potential thesis film entitled “Life of Larry”, which later become the “Family Guy” TV series, caught Hanna-Barberrra Productions attention. After his graduation in 1997, MacFarlane made his journey to the west and moved to Los Angeles to begin his career. His talent finally leads him to his success until now. (<https://www.biography.com/filmmaker/seth-macfarlane>)

The History of Cowboy

The history of cowboy emerged and getting popular since 19th century, although the term of cowboys has been heard before the year, but 19th century was considered as the starting point of the born of cowboys, as stated by Capozzi (2018) “*The cowboy was a product of post-war demographics and economy; as such, he “lasted a very brief time, roughly from about 1865 to about 1890.”* The history of cowboys cannot be separated from the history of the frontier because the term cowboys appeared among the frontier.

It cannot be denied that cowboys are real, but its image sometimes imaginary, something mythical. Ericson in his book “The Modern Cowboy” described his experiences to live with cowboys. He said that he had met, ridden, and worked with them. At first, he tempted to consider cowboy as he knew from a book, but then he explained that his understanding was a failure. Later, he continued to say: “Legend tells us that cowboys are supposed to have legs wrapped by long days in the saddle, and maybe seventy years ago they did. Today they don’t. We can begin our description of the modern cowboy by saying that, at least on one point of anatomy, he ain’t what he used to be.”

Sometimes, it is difficult to distinguish the real image of cowboy and its mythical version. Traceback to the history, the real cowboys as described in Joe B Frantz, Julian Ernest, Jr. Choate's book *The American Cowboy: the Myth and Reality*(1981) were figure of workers of the frontier with a unique occupation. They indeed always be men on horseback, but their duty as worker in the cattle business were to round up the dispersed cattle which latter be driven to railroad stations for shipment to market.

By the war ends, the need of cattle increased rapidly and Texas as the home of cattle ranches became the leading supplier of beef for most of the country. In other words, cattle should be transported from Texas to the other parts of the world that cowboys remain to do the shipment. The process of cattle shipment was not easy, the cowboys often have to confront the brutality of bandits and Indians in the way of shipment. Moreover, in this job, the cowboys often traveled miles away that they in need of special qualification as like courage, physical alertness, ability to endure exposure and fatigue, horsemanship, and skill in the use of the lariat. Therefore, the image of real cowboys mostly influenced by the social condition that they faced in life.

The unique, as well as tough life of real cowboys, finally touch public attention, the difficult life of the real cowboys may go with the development of the civilization, but its image remains in public's heart hence it became the icon or symbol of American culture. Cowboy value became more popular since many literary works and movies depict it in their story plot. Owen Wister's book *The Virginian*, published in 1902, was the first of its kind in its treatment of the cowboys. Since then, the cowboy narrative became more mythical rather than real due to the popular and commercial interest. Wright in his book *The Wild West: The Mythical Cowboy and Social Theory* (2001) argued that the character of mythical cowboys represent market demand, not the American character.

Cowboys in the mythical world characterized as the figure who rides a horse and wear a gun. Besides, Wright stated that they represent freedom and equality. As the cowboys ride the wild frontier, they symbolize individualist ideas. They fight for the truth and justice to save the decent citizen. They fight for a new society based on market relations.

Henna Kjellberg (2014) in his research argued the same way as Wright, that cowboy image defined from the myth of heroism, cowboy symbolizes rugged individualism and violence through his heroic action. The mythical image of cowboy is mostly influenced by the hard life condition in the frontier. The symbol of the cowboy as the violent, self-sufficient hero in American popular culture and history is a classic example of the argument.

The Frontier Life in America During 19th Century

The American frontier life can be said as the most exciting era in the history of America, it marked in the year of 1850 to 1900. The classical vision about the frontier started from Turner's thesis. Turner thesis (2007) has been used as the basis to understand the history of the American West. The frontier myth can be seen as the foundation of American dream of success and prosperity. Turner was known as the successful of the mythmaker of American frontier. Beside Turner's thesis, the example of 19th century frontier life can be seen in Laura Ingall's popular novels little house on the prairie. The novel is based on true event; therefore, it captures the real condition of the frontier.

Historically, the American West was sparsely occupied in the 1840s. Although the condition of the frontier in the early settlement was not easy, but as Turner said, the frontier is considered as one of the American dreams, the land of freedom, or the promising land. It was the land which brings about the myth of self-reliance men, therefore, many immigrants including Native American settled down the frontier. The massive settlement, of course, has some consequences, one of them was experienced by the Indian tribe, the White settled pushed the Indian tribes off their lands that emerged most conflict in the frontier, moreover, bandits were everywhere, they increase the tension of conflict among the settlers.

At the early settlement, the people used to live in the ranches. The ranch house in the frontier was varied in condition from the humble-with simple dirty floor, to luxurious mansions. The settlers at the beginning have to be self-sufficient. They used their own ability in fulfilling their basic necessities. They usually do animal hunting both for food and clothes; they also did farming and cattle breeding.

Since the frontier was isolated from other parts of the world, the people tend to be creative in creating self-amusement. Reading, dancing, and singing became a good source of home entertainment. To spend the night, they usually gather in a bare land with a campfire in the middle. They played traditional musical instrument as like guitar or flute, or telling folklore.

Not different from the cowboy, the frontier unique values becoming more mythical. Margaret Wals (2004) said that the myth of the frontier is the most traditional and primitive myth moreover, many literary works and movies depict its values in their story plot that the image of the frontier often captured different way than the real image.

Research Method

This study is a descriptive qualitative research. The researcher uses some supporting data in written text, chosen data, and analyzed it structurally by some theory which has been mentioned previously. This descriptive study is chosen because it is appropriate to help the analysis, as Cresswell (2014:342) states:

“Qualitative methods demonstrate a different approach to scholarly inquiry than methods of quantitative research. Although the processes are similar, qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse design.”

The purpose of qualitative research is to explain the phenomenon or issue of the research subject. Theory in qualitative research functions so that research is more directed and also as a research background. The results of qualitative research are more descriptive in a language in the form of words. The results of this research will produce more words than numbers.

The object of the research are utterances of the dialogue taken from the novel entitled *A Million Ways to Die in the West* (2014) written by Seth MacFarlane. In conducting the research, the researcher uses library research. There are two types of data used, the primary data is the dialogue of the novel, and the supporting data is taken from the theory books, articles, and some materials which support the analysis.

According to Cresswell (2014:342) the data collection steps include setting the boundaries for the study, collecting information through unstructured

or semi structured observations and interviews, documents, and visual materials, as well as establishing the protocol for recording information. The procedures of collecting data are reading the novel is the main step to understand the content of the story entitled *A Million Ways to Die in the West*. It also assists the researcher to find which part of the dialogue will be analyzed to the topic; identifying means the activity of separating between data and non data by marking, underlying, and bracketing the suspected data in the movie. The researcher identifies written dialogues concerning to the myth of the cowboy and the frontier; to help the researcher to answer the research problem, the identified data is classified. There are two problems to be solved in this research, therefore, the researcher classified the identified data based on each problem; in simplifying the data, the researcher finds many data for all of the problems, thus it is necessary to simplify it for each problem which is exposed in data analysis; in selecting the data, the technique used is relevant technique. It means that only relevant data are selected to answer the problems.

To get the best result from the data, the researcher uses some steps. The steps help the researcher to analyze effectively to get the result optimally. These steps among others are, displaying, in this step, the researcher displays all the selected data. This is done in the order to get the answer for the problem statement; Explaining, in this step, selected data are explained in order to get the clear correct answer to the problem.

Discussion and Findings

Author's World View about American Cowboy and The Frontier Life

Based on a screenplay written by Seth MacFarlane, Alec Sulkin and Wellesley Wild, "A Million Ways to Die in the West" finally published in a form of a novel written by Seth MacFarlane alone. MacFarlane is well known for his specific yet unique style in his movies and television shows, it seems that he also brings his style in his literary writing. Using a simple language, MacFarlane blends satire and comedy in his novel. His views about American cowboy/cowgirl and the frontier life is uniquely reflected in it. MacFarlane depicts his view about the

condition of American cowboy/cowgirl and the frontier life during the 19th century as like being stated in the following quotations:

“The big city hospitals in 1882 were bad enough, but they exemplified the cutting edge of science compared to what sort of treatment you got out West”. (Macfarlane, 2014:7).

"The sunset streaked across the Arizona sky, its miles and miles of titanic painted strokes illuminating the distant mesas, turning them a velvety pink". (MacFarlane, 2014:17)

Seen from the characteristic of its language style used in the novel, MacFarlane's novel can be considered as Horatian satire whereby he uses many dirty words, irony, sarcasm, even humor, as the characteristic of Horatian satire. Therefore, the readers will find some exaggeration in his novel. To exaggerate something is one of the typical methods used by the author in satire literary device to convey his world view or ideology.

The following quotation is one of the exaggeration examples about the frontier life found in MacFarlane's novel that represents the author's world view:

"One need only to glance at the front page of any local newspaper to see the truth in such a point of view:

"INFANT TRAMPLED BY SICKLYMARE".

"HUNDREDS PERISH IN LATE SPRING DAMP".

"SCHOOLMARM FELLED BY TUMBLEWEED ABRASION".

"MASS HANGING GOES WELL".

"MUD DEATHS REACH 30-YEARS HIGH".

"DUTCH FAMILY CRUSHED BY FALLING CHINAMEN".

"WOMAN FOUND GUILTY OF ADULTERY: TONGUE, BREASTS REMOVED".

"WATER TOWER CONTAMINATED BY BATHING NEGRESS".

(Macfarlane, 2014:1).

Some sociologists and most of the people with an acquaintance about frontier life consider living in the frontier is tough. Equally important, many research finding upon literary works deliberates that the image of cowboy/cowgirl and the frontier life presented in the literary works tend to be something more mythical rather than real. Even though, what is described in the novel is too much. How could it be that "**Mud deaths reach 30-years high**"? or "**infant trampled by sciklymare**"? that is ridiculous, nevertheless, the exaggerate description in the novel is

something deliberately used by the author to deliver his view. This is a specific style that usually uses by MacFarlane in his works.

“A Million Ways to Die in the West” is like seeing cowboy/cowgirl and the frontier life from MacFarlane’s modern cynical thought. The readers can see MacFarlane's world view through the intrinsic elements of the novel, especially from some characters behavior and attitude.

1. Coward Versus Bad Cowboy

MacFarlane’s world view about cowboy/cowgirl is cynical. His cynical view reflected in the way he characterized the characters, and on his words choice used in the novel. MacFarlane begins his novel with something ironic. He uses obvious contradiction in characterized the characters in the novel. For examples, he characterized the male protagonist character, Albert Stark (henceforth Albert) as a coward:

“Albert Stark was a coward. Not quivering, jittery, weak-kneed sort of a coward, but the kind who viewed his cowardice as an act of sensibility: a coward in the name of pragmatism” (Macfarlane, 2014:1).

Since the past time, until the present, masculine, manly, gentle, or brave are considered as the image of the cowboy, the above quotation is too strange to describe the character of a cowboy who lives in the frontier. Cowardice is absent in the world of cowboys, however, Macfarlane still uses the term to be one of the hints to guide the readers in understanding his view about the image of the cowboy.

In addition, MacFarlane used the word ‘cowardice’ to the detail description of Albert’s character as follows:

“To Albert, his cowardice functioned as a shield that existed to service the very sensible goal of self-preservation. **In the west, brave men got killed. Cowards stayed alive**” (Macfarlane, 2014:1).

Through Albert Characterization, MacFarlane wants to demonstrate to the reader that what Albert did is something smart. The words **In the west, brave men got killed. Cowards stayed alive** is a viewpoint to convince the readers that being brave but got killed easily is not a kind of cleverness. In other words, being brave

is not enough to live in a frontier. To survive in the frontier, people do not just need bravery but a good brain. What lies behind the statement above is that cowboy's bravery sometimes a kind of foolishness. MacFarlane tries to suggest a new term here, that is pragmatic cowardice, his worldview about pragmatic cowardice indeed contradict to the principle of cowboy which keep the bravery as something definitely essential. However, the term is something on purpose to persuade the readers that being coward for a good goal is reasonable. Additionally, the quotation above is used to satirize the bravery of the cowboy that sometimes without keenness.

MacFarlane's affirmation about pragmatic cowardice as something smart that a cowboy should do is presented several times in the plot, for example, in the part when Albert challenged Foy to have a gun deal because of his broken heart. The following quotation describes how the protagonist character named Anna tried to fool Foy to help Albert:

“But rather than heading back to Albert, she stopped at an empty table in the corner of the barn. She set both glasses on the table and quickly glanced over each shoulder. When she was satisfied no one was watching, she subtly removed a paper pouch from her sleeve. She emptied its contents—a small quantity of white powder—into one of the glasses. She tossed away the paper and scanned the room. Foy and Louise have seated five tables over. Anna made her move.” (MacFarlane, 2014:88)

Realizing that Foy was a good gun shooter, Anna (Albert's friend) tried to help Albert to win the deal. Beside she helped Albert to practice gun shoot every day, she without Albert knowing, put a certain medicine in Foy's drink to make him lost his consciousness. What Anna did is a kind of cowardice, but that is pragmatic cowardice, a smart strategy to deal with a bad cowboy like Foy.

Furthermore, in another part of the story, it is described that Albert has a gun deal with Charlie Balance—a grizzled terrifying cowboy, as the impact of the damage caused by Albert's sheep to Charlie's ranch. Rather than being brave or confident to face Charlie's challenge, Albert tried to persuade Charlie to give another chance for him to pay the damage. Albert Said:

“I..I don’t wanna do this. You’re a way better shot than me, and so before this gets outta hand and we both get all crazy and dead here, I..I don’t wanna have a shoot out”. (MacFarlane, 2014:3)

And:

“Look, I-I just wanna resolve things more reasonably, okay? **I mean, we’re both intelligent adults, right?** So...I’m just gonna pay you for the damages”. (MacFarlane, 2014:4)

After Albert had tried hard to persuade Charlie not to shoot him, he accepted Albert’s idea to pay the damage in cash. But still, Charlie shot him just for fun. In this part, MacFarlane obviously shows the contradiction between Albert's cowardice but the pragmatic attitude with Charlie's harsh attitude. He aims to persuade the readers that in doing something, a cowboy tends to exclude his rationality, or his action mostly governs by his free will to show his physical strength or domination. Charlie’s attitude described above is something contradicts to the myth of cowboy that bravery means the mix between courage, skill, and virtue. While Albert’s word “**I mean, we’re both intelligent adults, right?**” is something to strengthen MacFarlane’s view about cowboy’s intelligence which in his view tends to be foolish.

Another contradiction is showed by MacFarlane in characterizing the cowboy characters. Most of them are characterized as valiant but mean, or ignorant people, and only two cowboys, that are Albert and his close friend, Edward, who characterized as a kind but coward ones. This binary opposition technique in characterization is another interesting yet satirical thing to be seen. Binary opposition is a common method used by an author to convey his ideology; this is one of a simple way to help the readers in understanding the message of the story.

Using the technique of binary opposition, MacFarlane tends to persuade the readers to believe that cowboy is savage person suggesting that in reality, the classical cowboy was commonly an individual traveler who struggle their life as a cattle breeder, farmer, ex-soldier, or gold hunter. He was struck both in physical and mental, and most of them were good people. Likewise, in mythical life, as mostly described in literary work, the cowboy is mostly pictured as a hero, the inspiration to the emergence of the myth of heroism. The bad cowboy known both

by society, as well as in the literary world was bandit and Indian, but in the novel, MacFarlane presents the fact differently. Not only are the bandit, even a farmer and business owner cowboy also characterized as a bad guy.

The following are some example characters of bad cowboys depicted in the novel. Number one is Charlie Blanche, a sheep farmer cowboy, the one who had a gun deal with Albert because his sheeps grazed up Charlie's ranch. Charlie was characterized as a terrifying guy as described in the below quotation:

"Blanche was a grizzled, weathered-looking mass of aggression, who looked as though he hadn't smiled since the days of Lewis and Clark. He glared at Albert with an expression that seemed to say, I want to shoot you in the dick with a bullet made of cancer".(MacFarlane, 2014: 2)

The words **"He glared at Albert with an expression that seemed to say, I want to shoot you in the dick with a bullet made of cancer"** is another exaggeration, something hyperbolic to sharper the characterization of Charlie Blanche. What lies behind the characterization of Charlie Blanche is another author's view about the image of the cowboy, that he is emotional, inhuman, or irrational.

Another bad cowboy is Foy Ellison, he is an owner of the cowboy beauty salon, where eccentric cowboy usually grooming himself. Foy is characterized as an eccentric, materialistic, as well as arrogant cowboy, an upper-class society who lived in wealthy condition, besides, he also a handy gun shooter. He is described to be the one who made Albert broken heart because of his girlfriend dumped him to be with Foy. His specialization is to beautify cowboy's mustache. The below quotation will describe Foy's characterization:

"She told me she didn't want to date anyone! Albert sputtered. "she said she had to work on herself! Bull-fucking-shit! And Foy! The owner of the moustachery! What. The. Fuck. If it were acceptable to be openly gay, Foy would have ten Englishmen living in his asshole." (MacFarlane, 2014:41-42)

The occupation of Foy Ellison reflects something satirical due to the fact that most cowboys are adventurers and cattle transporter who definitely close to nature and have very little time to groom themselves. By characterizing Foy in such a way, MacFarlane wants to either entertain the readers or to deceive the real

condition of cowboy in the classical era. This is one of MacFarlane modern cynical thought about how dated and boring life of a cowboy was.

2. Who Said Woman cannot Be Cowgirl?

In a classical western era, woman as a cowboy is something rare, even something ridiculous because of the woman in that era seen as someone weak, someone fragile, a domestic creature, or accessories for a man. In another word, it is no need for a woman to be clever, strong, or brave, what she needs is to be beautiful and obedient to man. In reality, classical cowgirl referred to someone who lives among cattle, ranch, and cowboy. She is a partner of cowboy in breeding and taking care of the ranch rather than someone who will travel with him with gun and rope in her hands and doing adventure.

This condition seems to be MacFarlane's consideration in presenting his view about women in the cowboy era. Although MacFarlane characterizes most of women characters as what the classical society commonly describes, in his novel, he presents one female protagonist character as a cowgirl. Moreover, she is characterized as someone that is contradicting to the real condition of cowgirl. This is another method used by the author to convey his world view.

To sharpen his view and to strengthen his new insight into the existence of cowgirl in the era of the cowboy, MacFarlane presents many women characters with various contradictive characterization and condition. For instance, the first female character is Ruth. She is characterized as a professional and dedicates prostitute who has a loyal but coward boyfriend as described in the following quotations:

"Ruth's sex talk had always been a bit clumsy, but her heart was in the right place, and as a prostitute she was exemplary: always on time for her shift, freshly bathed after every fifth customer, and willing to accommodate all types of fetishes. Edward admired her work ethic. The seriousness with which a person took professional obligations said a lot about their character. He was lucky to be with such a woman." (MacFarlane, 2014:11)

The words chosen by MacFarlane in the above quotation are a kind of humor yet irony. As has been explained in the previous chapter, in satire novel, the author tends to use many language styles to convey his message. What message behind

the above description is that the condition of a woman living in the frontier is not better than the man, moreover, for a woman with such Ruth's occupation.

Second, another character is Louise Dannel, she is characterized as the most beautiful girl in the frontier. At first, she is Albert's girlfriend, but then she dumped him to be with another richer guy. In characterizing Louise, MacFarlane also uses a satire:

“She was a rare beauty, even discounting the standards of the western frontier, where most women were **indistinguishable from bears**. She had all her teeth too, which **was another wondrous anomaly**.”(MacFarlane, 2014:14)

The words “**indistinguishable from bears**” and “**was another wondrous anomaly**” above are a kind of hyperbolic words, but those words are essential to winning the reader's attention. The words **indistinguishable from bears** is also aimed to criticize the condition of lower class women at that time that commonly has no money to take care of themselves to be beautiful.

Besides those typical women of classical era's, Macfarlane characterized one female protagonist character differently. She was a cowgirl named Anna, a wife of the most frightening bandit cowboy in the frontier, as described in bellow quotations:

“Edward and Ruth both turned to him in shock. Albert felt as though he were watching events play out from afar. He had known all along that Anna was protecting a secret of some kind, but he'd never fathomed it could possibly be something this dark. *She's married. To Clinch Leatherwood. The deadliest, most ruthless, most murderous outlaw in all the West.*” (MacFarlane, 2014: 101)

Anna described as a beautiful cowgirl, a creature that challenges the standard of woman or cowgirl at that time.

”She was quite beautiful. Probably mid-thirties, the old man guessed. She had a kind face, even though her stony expression was doing its best to deny the fact. Her soft-looking brown hair and graceful curves were out of place among the company she kept. She didn't belong with this group—and yet somehow she did.” (MacFarlane, 2014: 28)

She is described as a handy in using a gun, smart and positive thinking woman, and the one who always help Albert in facing his life problems. In addition, Anna was the one who finally encourages a coward cowboy like Albert

to be more confident, braver, and handy. The following quotation describes Anna's role in helping Albert:

“During the following days, she drilled him. Hard and often. Everything from tin cans on fences to hand-drawn paper targets to airborne ceramic plates. And soon, armed with the ominous knowledge that what hung in the balance was not only the love of his life but his very life itself, Albert began to improve.” (MacFarlane, 2014: 75)

To put a female protagonist character as heroin to help male protagonist character in cowboy or frontier life story is a novelty. Most of the authors of the cowboy story will prefer to focus on the male character to strengthen the good value of the cowboy's image. They tend to keep the masculine character upon cowboy rather than upon cowgirl. But, MacFarlane does differently because he wants to suggest a new insight into a cowgirl through his female protagonist character. Besides, there is a satire inside the characterization of Anna as a brave, as well as beautiful cowgirl, which is to play a joke upon cowboy's image. This in line with how MacFarlane characterized cowboys as a fool, bad, or coward cowboys.

The contradiction of female characterization presented in the novel, in the researcher's opinion is a smart strategy used by MacFarlane to convey his world view. By doing so, he wants to inform the world that a woman is not just a fragile creature who hides behind men's back, but in fact, the woman can be stronger, braver or smarter than man.

3. The Frontier Life in MacFarlane World View.

As it is explained by some experts, living in a frontier is definitely tough. In capturing the frontier life image, MacFarlane seems to be in the same point of view with the experts, but, rather than described the condition as the way it is, he described it in a satirical way. In some parts of the novel he even obviously expresses his view about the frontier life as described in the bellow quotations:

"Oh, really? What, Ruth? What is there to live for on the American frontier in 1882? Let me tell you something, We live in a terrible place and time. The American West is a dirty, depressing, horrible, shitty place. Everything out here that's not you wants to kill you. Outlaws. Angry Drunks. Scorned hookers. Hungry animals. Diseases. Major injuries. Minor injuries. Indians.

The weather. You know how Jim Wegman the blacksmith died? Wet socks." (MacFarlane, 2014: 21)

"Well, Jesus, look where I live, he grumbled. "Oh, hey, here's a fun fact about the American West in 1882. You receive the same punishment whether you're a horse thief or a retarded newborn." (MacFarlane, 2014: 55)

MacFarlane's view about frontier life as described in the above quotation is definitely negative. The quotations above used by MacFarlane to confirm, or to persuade the readers about the image of the frontier life. Since the novel is written in the 21st century, it is possible that all the exaggeration, the irony or the satire used in the novel is also to improve its commercial value.

MacFarlane presents the awful physical condition in the frontier as the following quotations:

"Children fidgeted and played idly with their favorite toys, such as apple cores, bits of string, and diseased mice. Dogs lay panting on the ground, no doubt wondering how the fuck any human being could live a nonsuicidal existence in such an awful, depressing place." (MacFarlane, 2014: 2)

The above quotations are something ridiculous. There are two possibilities why MacFarlane describes such ridiculous things, it whether he wants to criticize the condition of the era that lack of proper things human being needed, or he wants to shock the readers to increase the amusement.

Not only presents the awful physical condition of the frontier, but MacFarlane also presents the bad moral values of most of the people living in the frontier in a hyperbolic way, as stated in the following quotations:

"And almost immediately the townsfolk began to disperse as if nothing had happened. The entertainment was over. Everyone casually returned to their watching a sideshow in a traveling carnival-never mind the fact that a man had barely avoided losing his life mere moments before". (MacFarlane, 2014: 5)

"He pointed across the street at a slumped-over form that lay in an alleyway next to the general store. "That is our mayor," he declared with pomp. "He is dead. He has been lying there dead for three days, and no one has done a thing: not moved him, not looked into his death, not even replaced him with a temporary appointee. For the last three days, our mayor, the highest-ranking official in our town, has been a dead guy." (MacFarlane, 2014: 23)

And the following dialog:

"The sheriff looked at Albert with coldness. 'it's not my place to intervene, Stark. I believe a man should fight his own battles'".

"You're the sheriff," Albert said.

"That's right."

"So...the one thing we're all paying you to do like, the one function you have in town-you're saying everyone else should do it."

"I'm not your goddamn bodyguard, Stark," (MacFarlane, 2014:7)

Using the quotations above, MacFarlane wants to show the reader that most of the frontiers are the people that less in humanity and less in empathy to the others. The frontier society will remain selfish rather than helpful, even the one as a sheriff who is in charge in protecting the society does not care about his citizen.

Beside, MacFarlane considers the society of the frontier is uncivilized, his view presented in the following quotations:

"He wiped a sheen of sweat off his brow. "Why the hell does everything in the West always have to be settled with violence anyway? This is the '80s, for Christ's sake. Let's be civilized." Anna turned to face him and took both his hands in hers." (MacFarlane, 2014: 85)

To strengthen his view about uncivilized society, MacFarlane adds another description in his novel as the following:

"Really? Where are you going?"

"San Francisco. You know, civilization. A place where you're not taking your life in your hands in eight different ways just by walking to the outhouse to shit." "Well, you gotta do what makes you happy, I guess." She shrugged. (MacFarlane, 2014: 55)

MacFarlane made a comparison between the condition of Arizona and San Francisco. This is something cynical. It is like that MacFarlane wants to say that San Francisco is a more civilized society.

Talking about the frontier will not complete without talking about Indian. The following quotation shows MacFarlane view about Indian:

"God, why are the Indians always so mad?" she wondered.

"I don't know."

"I mean, we're basically splitting this country fifty-fifty with them."

"They're just selfish." (MacFarlane, 2014: 64)

This is another cynical view of MacFarlane about frontier life. The word **“I mean, we’re basically splitting this country fifty-fifty with them.” “They’re just selfish.”**Is a satire to criticize the white people. Based on the history, the white men settlement in the frontier had pushed the Indian out of their land that often caused the most conflict among the settlers.

Conclusion

Seen from study genre, MacFarlane’s novel can be considered as Horatian satire novel. It fulfills the conditions of being satire novel as stated in the previous section such as using exaggerate words, irony, humor, etc. McFarlane uses satire in the novel both to convey his message and to entertain the audience. Based on the analysis, MacFarlane world view about the cowboy and the frontier life can be concluded as follows:

1. MacFarlane view about the cowboy and the frontier life is mostly negative.
2. MacFarlane considers cowboy as someone who is brilliant but stupid, mean, less intelligence and less of keenness.
3. MacFarlane suggests that a woman is not always fragile, weak, or stupid, even she can be stronger, braver and smarter than the cowboy.
4. MacFarlane considers frontier life as a horrible and uncivilized place to life.
5. MacFarlane considers the society during the era of the cowboy or the frontier life as ignorant.

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