

Formulating Western Fiction in Garrett *Touch of Texas*

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Abstract

Western fiction as one of the popular novels has some common conventions such as the setting of life in frontier filled with natural ferocity and uncivilized people. This type of fiction also has a hero who is usually a ranger or cowboy. This study aims to find a Western fiction formula and look for new things that may appear in the novel *Touch of Texas* as a Western novel. Taking the original convention of Cooper's *Leatherstocking Tales*, this study also looks for the invention and convention of *Touch of Texas* by using Cawelti's formula theory. The study finds that Garrett's *Touch of Texas* not only features a natural malignancy against civilization, a ranger as a single hero, and a love story, but also shows an element of revenge and the other side of a neglected minority life. A hero or ranger in this story comes from a minority group, a mixture of white blood and Indians. The romance story also shows a different side. The woman in the novel is not the only one to be saved, but a Ranger is too, especially from the wounds and ridicule of the population as a ranger of mixed blood. The story ends with a romantic tale between Jake and Rachel. Further research can be done to find the development of western genre with other genres such as detective and mystery.

Keywords: fiction, formula, frontier, Western fiction, wilderness

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Introduction

Tracy Garret's *Touch of Texas* was published in 2007 as Western historical romance fiction (Giggles, 2018). Categorized into popular literature, this fiction tells the life of a ranger, Jake Mc Chain, in a small town, Lucinda, Texas, a place close to the lives of cowboys and minority Mexicans. Talking much about life in frontier known as West, this novel is actually a development of another Western fiction, which is the work of James Fennimore Cooper's *Leatherstocking Tales* known as one of the markers of the basic source of the American literature uniqueness since 18th century (Kaiter, 2015, p. 253). *Touch of Texas* and *Leatherstocking Tales* embrace the same theme, wilderness and its indigenous people, with the latter describing the condition of the American continent at times when the British colonized the area in the nineteenth century. Since *Leatherstocking Tales* has a thick nuance of the American tradition and mind especially with its main character, Hawkeye, it has finally been regarded as the popular conventions of the Western genre (Elaine, 1988, p. 12; Wallace, 1993, p. 700). Considered classics of American literature, the *Leatherstocking Tales* set the pace for future writers of Western and frontier stories, including Tracy Garret's *Touch of Texas*.

Campbell notes that word 'West' in Western literature may mean "a fixed, permanent geographical and ideological fact" (as cited in Hamilton & Hillard, 2014, p. 9) while, according to Padget (1998):

the very word West may suggest Euro-American narratives of westward expansion and a more general process of colonization through which Native Americans and Mexican national and immigrant populations were incorporated into the US during the nineteenth and early twentieth centuries (p. 380)

The statement mythically pictures the superiority of Euro-American colonization to the Native American and Mexican American in the nineteenth century. In addition, some experts denote the 'West' as frontier melting pot, symbol and myth of American origin, Euro-American settlement expanding westward and advancement of American global militarism (Baym, 2006, p. 806; Dasgupta, 1969, p. 61; Paul, 2014, p. 312). This signifies the movement of European people aiming at showing their strength to conquer the wilderness of the American continent. This phenomenon has also distributed to the emergence of Western literature finally recognized as European modern literature.

The studies of Western fiction are usually centered on frontier life involving wilderness, civilization, and romance plot. In this advance, the frontier is considered as the meeting point between savagery and civilization. This study aims to determine the main formulas on those three

elements of frontier life (wilderness, civilization and romance plot) found in Garret's *Touch of Texas*.

Theoretical Framework

The existence of Western fiction is inseparable from popular literature. Popular literature is a literature determined by the fondness of the masses. This literature adapts to what the community likes. In addition, much popular literature reveals the existence of issues associated with the existing culture and history. In its development, fictions are divided into historical, romance, and crime fiction simply known as popular fiction or to be more specific, genre fiction. This fiction involves readers who maintain their interest in reading a text which is flexible and adaptable through times and era (Gelder, 2004, p. 12).

According to (Kress, as cited in Chandler, 2007, p. 7), genres denote to the certain texts controlled from the behavior of producer, consumer, topic, medium, manner and occasion. Kress argues that texts can describe the situation or condition of the real phenomenon in certain place and time. The genre usually links the producer of the fiction and its potential consumer. The text produced by a writer always becomes the media to bridge the thought of the producer of the text with the buyer's expectation. The text then denotes to what is called popular. This is supported by Fowler in Chandler. He (Chandler, 2007) states "genres are not simply features of texts, but are mediating frameworks between texts, makers and interpreters. Further genre makes possible the communication of content" (p.8). This statement means that genres as form of cultural knowledge conceptually frame and mediate how we understand and classify life in various situations. This view recognizes genres as both organizing and generating kinds of texts and social actions, in complex, dynamic relation to one another. Briefly, there is a relation between the text of the works and the social condition which give the classification of genre.

Genre fiction is also stated as formula fiction. Cawelti (2014, p. 163) explains that formula is the element of fictional works, stated as convention and invention. Cawelti (2014, p. 163) adds that formula becomes a structural text of narrative or dramatic conventions in literary works. Inventions are those literary elements that are uniquely imagined and which dominate so-called serious literature. Conventions are elements of the plot, stereotyped or well-known characters to the reader. Formula story discusses not only about how the writer conveys a story, but also about how the writer can create a story in an artistic content to invite reader's attention and imagination. This is why the story can be stated as the production of an art and popular culture. Furthermore, Cawelti (2014, p. 193) examines five modes of formula fiction: the gangster fiction, the classic detective fiction, the hard-boiled detective fiction, the western, and the social melodrama. Western fiction is one of formula fictions in modern literature.

Western fiction originally portrays the West as "a vast unsettled wilderness, a region... in the mountains, forests, plains, and deserts" (Hamilton & Hillard, 2014, p. 3). This notion resumes the story setting of Western fiction which geographically consists of region as a wild area found

in forest, plain and desert. The actual stereotypes of Western fiction do not only refer to region, but those also refer to the people. Some researchers have abridged these stereotypes as the representation of “east and west, settled society and lawless openness” Cawelti (2014, p. 19), the movement from uncivilized to the civilized society characterized from attitudes, habits, and beliefs (Kantor, 2007) and the meeting of civilized values with uncivilized ones (Clearly, 1985, p. 348). The wilderness and civilization of the Western fiction can easily be revealed in Cooper’s *Leatherstocking* tales as the pioneer and basic convention of Western fiction. The presentation of civilization versus wilderness is seen in Cooper’s image of the West. Cooper in his fiction series explicates the West as a place where the civilized society, shown in Hawkeye as the hero, meets the uncivilized society, presented by Iroquois Indian (Cawelti, 2014, p. 214).

Western fiction is considered as one of the most famous fictions and portrays the life on the frontier in the nineteenth-century America (Bevilacqua, 1989, p. 78; Cawelti, 2001, p. 192; French, 2005; Hamilton & Hillard, 2014, p. 11). Some literary works of Western fictions reflect the environment of the American West between 1840 and 1900 (Altman, 1984, p. 10). Western fiction often stresses the harshness of the wilderness and frequently set the action in an arid, desolate landscape. Specific settings that shows the wilderness include isolated forts, ranches and homesteads; the Native American village; or the small frontier town with its appears in saloon, general store, livery stable and jailhouse. Apart from the wilderness, the code usually the saloon that emphasizes that this is the Wild West: it is the place to go for music (raucous piano playing), women (often prostitutes), gambling (draw poker or five card stud), drinking (beer or whiskey), brawling and shooting. This can be understood that Western fictions have been developed over a long period of time. Many literary works were produced during this period of time mostly portraying the story of American people in that time. Nowadays, Western fiction belongs to a genre of fiction that tells about old American life. Western fiction is particularly an interesting subject to be analyzed since its span time covers nearly one hundred and fifty years and has been spreading in different media such as film.

Cawelti (2014, p. 364) notes that the Western formula probably comes into the existence when Cooper particularly made felicitous combination of fictional materials dealing with the settlement of the American wilderness and the archetypal pattern of the adventure story. Taylor, Milton, and Walker define that “Western American literature is bounded by region, individualistic, masculine, and rural in theme, and, most importantly, it is in opposition to the social, urban themed literature of the East” (Hamilton & Hillard, 2014, p. 3). Those literary theorists also define that the West with geographical precision is to promote the study of the literature of the American West in all its varied aspects (Hamilton & Hillard, 2014, p. 3). Milton, (a cited in Hamilton & Hillard, 2014, p. 5) characterizes western in the relationship between complex climate and conflict faced by one main character. In contrast, East literature is characterized in social are social group and tradition. The story in Western involves myth of American frontier to the rise of the cowboy image and its power in American culture (Nicholas, 2006, p. 3) and violent of crime in its story (Cawelti, 1975, p. 523). Western fiction also portrays wilderness and civilization as the conflict between the hero and the villain, as explained by Cawelti (2014):

a western is like a game played a field where the middle line is the frontier and the two main areas of play are the settled town and the savage wilderness. The three sides are the good group of townspeople who stand for law and order, but are handicapped by lack of force; the villains who reject law and order and have force; and the hero who has ties with both sides. The object of the game is to get the hero to lend his force to the good group and to destroy the villain (p. 203)

Analysis

The discussion of this fiction has actually explored what we can see from the general convention of Western fiction. The study is also developed into the newest finding seen from the fiction. There are some different findings from what it is seen in the basic formula of Western fiction; in addition, the finding shows that the writer of the fiction, Garret, writes the fiction by collecting the common interest from people in general. The fiction actually purposes for romance story as Garret shows her interest of romance in all fictions she wrote. However, the fiction mainly explores what it is found in the general convention of Western formula fiction. Before coming to the deeper analysis of what the findings are in this study of Garret's *Touch of Texas*, the short summary of the story is discussed further.

The story focuses on the central character, Jack Mc Chain who characterizes the stereotypes of Western fiction. Jake McCain has never stayed in one place. A home and a family are not for the likes of a man accustomed to the rough life of the trail. Jake Mc Chain accidentally arrives in the small city in the frontier, Lucinda. A blizzard blows Texas Ranger Jake McCain to Rachel Hudson's cabin and trouble is right behind him. He is badly wounded and has nearly frozen to death when he arrives at Rachel's house. Mc Chain meets Rachel who lives with her younger brother and their animals. Jake Mc Cain finally gets revives with help of Rachel, but when he sees the trouble Rachel faces, he cannot leave her behind. Taking care of Jake Mc Chain is the right thing to do for Rachel, but she knows the local gossips cannot see it that way. Jake Mc Chain finally stays in conflict with the inhabitants in the town and the romance life. Having ambiguous identity of half white and Indian, Jake has never been accepted by the people in the town, but he can finally resolve the problem. At the end, the fiction concludes the story to the resolution of the problem and the romance of Jake and Rachel. The finding of the study focuses to the Western formula especially in wilderness and civilization, dominance power of ranger, revenge plot and romance plot.

Wilderness and Civilization

Wilderness and civilization have become the trade mark of basic convention in Western literature. Both mark the period of changes in society, from uncivilized to civilized one. The changes from wilderness to civilization are a part of what people say in the US as 'Americanization' and it has been started since the first history of the US. The meeting of those can be investigated from the life of frontier; as Turner (1962, p. 3) states "the frontier is the outer edge of the wave – the meeting between the savagery and civilization". This means as the movement of civilization from uncivilized condition to civilized condition (Tripathy, 2008, p. 166) and the movement makes the

people and the place “more and more American” (Turner, 1962, p. 4). The changes of civilization can be seen from the character and the condition of the territory.

As the theory states the wilderness as the main convention of Western literature, the fiction has directly stated this condition in opening of the story. Garret gives full description of how wilderness is performed in his fiction from the main character, Jake Mc Chain. The wilderness is seen from the savage environment in the town of Lucinda. In the opening of the story, Texas Ranger Jake McCain has suffered a terrible beating and is missing in a snow storm. Garret clarifies the atmosphere of life in frontier. Garret with meticulous detail describes how bad climate such as freezing snow and snowy path affects Jake in chasing the bandits. Garret also emphasizes the possibility of Jake to catch the bandits in such a bad condition by stating in the fiction that Jake is on the trail of some nasty offenders and wondered if he would ever catch them in frozen snow conditions (Garrett, 2007, p. 1). An explanation of wilderness since the beginning of this fiction can be claimed as western as well the existence of criminals who must be faced by hero. Marsden (1993) notes that “the Western hero emerged in the American imagination as the ideal hero who could mediate between the forces of wilderness and the needs of civilization” (p. 2). The story convention of wilderness then must be faced with civilization that do not only focus on about nature and weather but also relates to human civilization.

Garret in his fiction clearly delineates Jack Mc Chain as a lawful man or a civilized man. Mc Chain in the wilderness climate and region would rather walk than ride his horse. “He hated using his horse as a windbreak, but the animal’s hide could take the stringing ice longer than his own skin, no matter how many layers clothes he wore” (Garrett, 2007, p. 9). As a civilized person, Mc Chain has a pity on his horse. He refuses to ride his horse in very cold and windy weather. He prefers layered clothes and walks beside his horse. Garret illustrates clearly the difference between civilized and uncivilized people in the main characters. Garret also describes Mc Chain as the one who loves to avoid violence even though he always uses a gun as a ranger. Mc Chain advises sincerely to a boy who points a gun at him not to use again. “Son, don’t ever pull the hammer back unless you intend to shoot, and for damn sure don’t turn the thing on yourself when it’s primed” (Garrett, 2007, p. 31). As someone who does not like violence, Mc Chain feels that a gun and a bullet are not suitable for a child. This reflects Mc Chain as someone who tries to move away from the wilderness of society.

Conversely, Harrison, known as the villain, is a complete figure for the uncivilized one. He brutally kills people “The man didn’t argue more because he, too, sported bullet hole in the head. The force of the blast threw the cowboy out of the saddle” (Garrett, 2007) and slaughters the animals:

Harrison grabbed the man’s terrified animal by the bit and forces her nose toward her hooves until she stood still, quivering and sweating. Then he led the

mare to his dead horses, transferred his rifle and ammunition, and swung into the saddle. With a swipe of his spurs, he sent the animal tearing up the trail (p. 158).

Garret exposes the fight as brutally one “Now scents of animals, wood smoke, and lavender surrounded him” (Garrett, 2007, p. 28). It reveals the uncivilized environment.

The wilderness versus civilization is also recognized from the life in frontier. French (2005) notes that Westerns fiction depicts life on frontier post in Civil War and usually involves conflicts between cowboys and outlaws. Frontier is an uninhabited area outside of American settlements, where free land and vast opportunities are available. This area is an area around the American border which is the area of British colonial settlements at the beginning of the 17th century. This residential area becomes the last land area of the United States as a state in the early 20th century. The issue of frontier is firstly depicted in Cooper's *Leatherstocking Saga* (Bevilacqua, 1989, p. 80). Gelder also sees that the western fiction expresses frontier heroics and pioneer ideologies of the United States of America (2004, p. 64) and depicts the frontier of an American West as an important part of American cultural mythology (Kušnir, 2004, p. 106). This group of pioneers or civilizers on the edge of a settled town and savage wilderness lives with issues of crime, law and justice. Frontier people or pioneers are those who ties on type of society, the villain and the law enforcer.

The life in the border in Texas and New Mexico is portrayed in Garret's *Touch of Texas*. Both places reflect the savage area and there are many immigrants who cross the border and land. After the signing of the Treaty of Guadalupe in 1884 between The United States of America and Mexico, some parts of Mexico become the territory of US. The treaty motivates Mexican people move to US after they see the hope to have better conditions in US. The Mexicans who cross the border, on the other hand, face some conflict with some bandits who disagree with their coming. Garret's fiction also portrays the condition of the territory. Jake Mc Chain sees the places: “... They're wanted in both Texas and the New Mexico territory for murder, kidnapping, and cattle rustling” (Garrett, 2007, p. 85). As ranger, Jake Mc Chain must face some villains or bandits who like to murder, kidnap and burn farms of Mexicans who cross the border in Mexico and Texas. He even fights with some bandits whom Garret explores them ‘the brutal one’.

The hero seen from cowboy or ranger in Jake Mc Chain character actually is reflection of Hawkeye or Natty Bumppo in Cooper's *Leatherstocking Tales*. Jack Mc Chain is half blood of white and Indian; otherwise, Hawkeye or “Natty Bumppo, the white man, stands in between the red world the wilderness and the white world civilization's (Mills, 1986, p. 444). Both Jack Mc Chain and Hawkeye lead the wilderness into the civilized one. Both are also part of the savage and civilization. Hawkeye puts the civilized life in his Indian family; conversely, he also slaughtered his enemy in Indian's way. Jack Mc Chain faces some villains from Harrison's character and his bandits in the frontier or border area.

Garrett's *Touch of Texas* characteristically presents the life in frontier which describes a pioneer who fight for justice in a settled town and savage wilderness. This town, Lucinda,

mythically has the stranger with different ranges. “The stranger’s coal black hair glinted almost blue in the firelight. The golden tone of his skin said he spent a lot of time outdoors” (Garrett, 2007, p. 24). Garrett’s *Touch of Texas* mentions a typical stranger who comes and goes in the town. The people with the golden skin characteristically reflect the people who travel from far in savage wilderness. Garret mentions the hero which represents the life in frontier and symbolically relates with the life of Texas ranger. “In this town, they’d distrust him just because he was a stranger. Even the fact he was a Texas Ranger wouldn’t change anything” (Garrett, 2007, p. 24). Ranger in frontier life on the border must face a double civilization process. In one side, he lives in a state of two worlds: wilderness and civilization. On the other hand, he must also make moral change or create a civilization for the city and the perpetrators of crime (Altman, 1984, p. 11). This is a tough task for a Ranger. Ranger symbolically denotes to hero and this ranger faces complex and uncivilized society from different background; on the other hand,

As a civilized hero, Jake Mc Chain must deal with complex climate savage grassland. “Jake was so intent on finding a place to get out of the rain, the nearly missed seeing where the tracks came out of the water” (Garrett, 2007, p. 142). Without doubt and having no fearful, he leads the horse to the safety from the complex storm in heavy rain. “Jake held Griffin to a ground-eating root. When he saw the dark area ahead, he figured his eyes were playing tricks. The tracks continued, straight into a hole in the ground” (Garrett, 2007, p. 142). Garret’s fiction personalizes Jack Mc Chain as the single hero who manage the difficult time alone. Arranging the borders brings the best and the worst for humans. For miners and ranchers, farmers and cowboys, and skilled and semi-skilled professionals who help build and finish cities, life can be rough, there is little comfort, and democracy is rough and ready to be praised. People who are bad prospectors one day get very rich next. Many are drinking or fighting for their money. Some build farms and farms prosperously, while others are swept clean. In the early days, few women and little social stability were present in family life. Those living in the West live with rough codes that are based on the value they bring and the values that arise from the lives they live. Men are rewarded for their independence, survival, and reliability. A man's words are more binding than written law. The West sees more than its violence and bloodshed and tests people's ability to resist and defend. These values are rooted in the conditions of everyday life.

Dominance Power of Ranger

According to French (2005), Western fiction features heroes who are rugged, individualistic horsemen or cowboys. The hero is a man of the wilderness who comes out of the old “lawless” way of life to which he deeply loves. The figure of hero is portrayed by the actor who comes to rule the society arrangement by fixing the lawless condition in society. It usually helps the oppressed from the act of bandits. According Cawelti (2014, p. 93), the hero like the one in Cooper’s *Leatherstocking Tales* completely visualizes in leather-stocking, cowboy, gunfighter, or marshal. This hero is someone who has their own lifestyle confronts with forces. The hero has the dominance power to fight the villain and the story focuses on violence as the dominant element of the frontier experience (Cawelti, 2014, p. 201).

The hero's dominance in the story is clearly seen from Jake Mc Chain. He, as ranger or cowboy, solely faces the villain. He must solely fight with the group of bandits led by Harrison. "How had he gotten here? The last thing he remembered was dragging himself through a raging blizzard after Harrison and his men had beaten the holy hell out of him" (Garrett, 2007, p. 28). Boatright (1969) sees that the formula in Western fiction usually center on "the lone cowboy detective breaking up the gangs, the bad men"(p. 139)

Rangers have existed for hundreds of years in many cultures. They were militia men, usually volunteers, mustered into company service to protect homes and families from enemy incursions. Almost from the beginning, the image of the ranger has been one of romance and adventure. The ranger and the ranging tradition soon became a theme in popular culture. The ranger was celebrated as one who could fight and prevail against over overwhelming odds, surviving the hardships of the frontier. The ranger became an icon of rugged individualism, courage, honesty, and virtue. As it is stated by Cawelti about hero and western literature, the story of western fiction usually involves hero and the villain. A western is stated as a game which is played on a field where the middle line is the frontier and the two main areas of play are the settled town and the savage wilderness. The three sides are the good group of townspeople who stand for law and order, but are handicapped by lack of force; the villains who reject law and order and have force; and the hero who has ties with both sides. The object of the game is to get the hero to lend his force to the good group and to destroy the villain. Ranger McCain implicitly represents the term of hero in Garrett's *Touch of Texas*. Jake Mc Chain, ranger in the city of Lucinda, fights a with a group of unlawful men, Harrison and his men. Jake Mc Cain faces the conflict with the group in a savage wilderness of the town.

The American spirit brings the life of civilization to the place. It involves the life of ranger who is stated an officer and is able to handle many problems without definite instructions from his commanding officer, or higher authority. He finally becomes dominant in having position and expose his authority without having limitation from others. Garret uses the word "I" in expressing Jake's feeling many times. It refers to the dominance figure of hero in facing many things. Jake Mc Chain as hero seems very tough in managing some problems. Garrett, (2007) himself kills his enemies and faces the weather and climate alone

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If I killed every bad man when I saw them, I wouldn't be here. The gang of cattle rustlers. I'm tracking circled around behind me in the storm. I could have back-shot them lots of times over the past several months, but that's not what a good lawman should do (Garret, 2007, p. 58)

The Texas Rangers played an effective, valiant, and honorable role throughout the early troubled years of Texas. The Ranger Service has differed in organization and policy under varying conditions, demands for service, and state administrations, and it has not been of entirely unbroken continuity. However, it has existed almost continuously from the year of colonization to the present. The quotation above describe the job of ranger is to kill the bad man. It is stated that if there are bad men, means that there will be the rangers too. Their job as a police in society can be

categorized as a hero in society also. Again, the writer performs a proof of convention of western fiction here by performing the existence of ranger.

Ranger in the life of the West community is usually a white man. In this fiction, a ranger, Jake Mc Chain is a mixed skin of Indian and white blood and he is then considered as one from minority group. For that existence in the small town of Lucinda rejected by the existing community. Rachel as a white woman also admits that at the beginning she doubts the existence of Jake Mc Chain because he is a mixed skin. This causes a sense of fear that is in her to receive a Ranger from a mixed skin. The existence of a ranger who as an exterminator of crime is increasingly harassed by the criminals in the city of Lucinda. Harrison and his group stormed into Jake Mc Chain's presence at Rachel's house. A hero from the marginal cannot be said to be the same as the hero in previous western fiction. Behind the story, there may be a message that the presence of the marginal can bring meaning to the people around him. Jake is a half breed and a hero. This cannot be compared to a hero in Cooper's *The Last Mohican* which obviously comes from a white man whose presence is more appreciated than colored skin. Jake is not easily accepted by the society, even though, he is then claimed as the true Ranger for the city.

Revenge Plot

While others emphasize the action of chase and pursuit, or conflict among groups such as pioneers vs. Indians, or ranchers vs. farmers. The element is clearly about the character and action of the hero. The hero become committed to the pioneers because he falls in love with a girl from the East. Western fiction shows its dynamic story which presents the condition of adventure, romance or mystery in a very good story line and it also shows the revenge story of the hero (Boatright, 1969, p. 142). Revenge story emphasizes the action of chase and pursuit, or conflict between groups such as pioneers vs. indians, or ranchers vs. farmers. The element mostly clearly describes about the character and action of the hero. The value of adventure is also raising here. The adventure value brings the issue into conflict or eve revenge story as one part of characteristic of western fiction.

Jake as Ranger and hero are ordinary people who cannot be separated from revenge. His past with Harrison led him to continue chasing Harrison with his group. This revenge makes Jake into Ranger. While combating crime, Jake is also looking for this bandit band.

Jake hesitated. When had it become personal? He'd wanted to catch Harrison for years, almost from that day in El Paso, when he'd gone with his father to the scene of gruesome murder and glimpsed the mangled body of a prostitute. When he'd been assigned to go after the Harrison gang, it was his job as a Texas ranger to bring the outlaws to justice. He knew it was dangerous and he might not survive (Garrett, 2007, p. 206)

Jake's revenge is also almost identical to Cooper's *The Last of Mohican* fiction when Hawkeye avenges his brother's death. Hawkeye finally manages to kill Uncas, his arch-rivals and his gang. Jake and Hawkeye have a lot in common in many ways and revenge is among those.

Being a Ranger, Jake has the right to judge and punish a group of bandits like Harrison. His goal is achieved when he meets this group in the small town of Lucinda. Memories of the past where his mother had been murdered becomes the motivation to kill the bandits.

At least he could give her justice and some peace of mind, when he made certain the man who murdered her mother was hanged for the crime. Harrison. As Rachel described her attacker, Jake realized she was talking about William Harrison, the leader of the gang Jake was chasing, the man who'd taken such delight in using his ring-sporting fist to pound him to a bloody pulp before leaving him to die in a blizzard. (Garrett, 2007, p. 138)

As stated in the explanation that the content of this western fiction is revenge story. In Garret's *Touch of Texas*, revenge turns out to be not just the hero, Jake Mc Chain. After discussing Rachel's attacker, Jake feels that they both have the intention of taking revenge with the same person Harrison. Rachel in one of her stories told Jake that she has been horrified by her mother's killer who still attacks her. The writer concludes that this part shows the revenge content and become one example of convention of western fiction as described in Garrett's *Touch of Texas*.

You read them right. *They're wanted in both Texas and the New Mexico territory for murder, kidnapping, and cattle rustling.* If they come back, don't let them in." He waited until reluctantly agreed. He understood her reticence. Money was money, after all, and a thief's silver spent the same as a preacher's Jake pushed away from the table and row. "What do you for the meal. (Garret, 2007, p. 85)

The form of revenge content can be in a form of murder, kidnapping and cattle rustling. Cattle rustling have been classified as an index crime, which is a category for grave offenses like murder, rape, car theft, robbery, homicide and physical injuries. Revenge and combating crime are some of the things that are formulas in western fiction. In this study, on the other hand, there are some things that make no sense of modern fiction in this era. Combating crime alone is something that does not make sense. This marks Western fiction as one of the popular novels because it uses the American hero formula that can win and manage all conditions alone. The writer sums up that these forms can be categorized as revenge content. Then, the writer concludes it as a convention of western fiction as described in Garrett's *Touch of Texas*.

Romance Plot

The romance plot always emerges in Western fiction. This plot usually develops using the basic formula of romance fiction. There is usually a hero who manages the problem of the woman alone. The romantic moment starts when Jake passes in front of the door and is rescued by Rachel Hudson, living with his sister Nate near a small mining town in Texas. The woman finally falls in

love with him because of condition. The romantic story line is described by Garret from the character Jake and Rachel. Jake Mc Chain has finally obsessed with Rachel after he helps her in facing the problem. On the other hand, Rachel cannot avoid Jake's when Texas Ranger Jake McCain, injured and in need of help. He ends up on Rachel Hudson's doorstep. He is taken in by this compassionate woman who makes him want to give up his rough life on the trail and find a place to call home. Jake Mc Chain feeling is getting bigger and bigger with Rachel as Garret (2007, p. 129) wrote "His arms tightened and he kissed away a tear. She struggled to be free, but he pulled her closer, breathed a kiss into her palm and laid her hand over his heart". Jake is interested in a good school teacher and brother. She is half apache and appreciates their hospitality and kindness. Rachel is fascinated by Jake who is unlike anyone he has ever met. But her kindness to the Ranger had an impact in the city when the locals heard that he was with a man for two days. She lost her teaching position and her fiancée. Jake feels for her but does not want to get married because he does not want Rachel rejected because of his Apache heritage. She told Rachel this but actually it does not make sense why he does not marry her. Jake told Rachel he's been rejected by the city.

In Garret's specialty in romantic story, the romantic moment develops in the story line. The time spent with Rachel and her brother shows Jake a different side to what he is accustomed in life. Half white, half Apache, Jake has never been accepted into any society. Any woman who takes up with him is doomed to be rejected as well which means he can never have Rachel no matter how much he wants her. But Rachel gives him a reason to want to live-just when he's certain that's impossible. He falls in love with her and cares deeply for her young brother but realizes that there is never any hope for a white woman to ever fall in love with a half breed.

The new finding is also seen from this romantic plot. The other thing that distinguishes Garret's *Touch of Texas* fiction with other fiction is triangle love story. This does not happen in this fiction. The study shows that hero will compete with the villain to get love from heroine. The competition of love between Jake and Harrison is not clearly shown by Garret. A deep hatred about Harrison's figure for Rachel and Jake takes up quite a portion. Finally, the romance that happens seems to happen easily to Jake because Rachel becomes obsessed with him more easily.

The invention of the Western story formula can adapt the condition in the era. As Cawelti (2001, pp. 3-4) notes that Western romance may emerge in general formula of western fiction and it may develop from time to time. It is also stated that Western fiction is always associated with romance story in the American West. Western fiction is usually centered to the hero who comes from majority group, white people. Jake Mc Chain is half breed. The fiction *Touch of Texas* seems to raise the issue of postmodernism which focus on marginal or peripheral societies. The form of a story that lifts a half-breed into a hero is a development of Western fictions in today's postmodern era.

Conclusion

The most significant aspect of the Western is its representation of the relationship between the hero and the contending forces of civilization and wilderness for it is in the changing treatment of this conflict. It is its basic to American thought and feeling, that the Western most clearly reflects

the attitudes of its creators and audiences at different period. The conventions of Western fiction are civilization and wilderness issue, hero's life, revenge's stories and romantic story line. The invention of Western fiction can be analyzed from the concept of places, time, character's appearance and theme of the fiction. The setting of place can describe the circumstance of Western era in Texas. The character's appearance also represents the ideal ranger as Western ranger ever. The theme also focusses on the Western historical romance between the hero and civilized girl. In conclusion, the convention and invention of Western fiction is as described in Tracy Garrett's *Touch of Texas*.

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