

MOVIE ANALYSIS OF THE SERIES PEAKY BLINDERS

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Abstract The purpose of this project is to examine and analyze the moral values in the Peaky Blinders series. Includes descriptive research that produces descriptive data in the form of overall exposure in this study. Content analysis is the technique used and the origin of the data for this research is the Peaky Blinders series and previous articles. The result of this research is that this series reveals the conditions faced by poor families in the early 20th century to survive. The moral crisis is shown in this series because it adjusts to conditions that may occur at the beginning of the 20th century. This series is not recommended for children to watch because it has some scenes that are not suitable for them.

Keywords Critical discourse; Peaky Blinders; Gangster rebellion

A. INTRODUCTION

Literally, the film has the meaning of a series of moving images (live). Based on the Big Indonesian Dictionary (KBBI), the film has two meanings, the film is a thin film made to place negative images (portraits) or positive images (played in cinemas and television), and the second film means a live picture story (Yuliana, 2021). Based on the Law of the Republic of Indonesia Number 8 of 1992, films are artistic and cultural copyrighted works that are mass communication media made based on the principle of cinematography by recording celluloid tape, video tape, video discs, and other technological inventions in all forms, types, and sizes through chemical, electronic, and other processes with or without sound that can be displayed or displayed using mechanical, electronic, and other projection systems (Indonesia, 1992).

The film is a moving image, while the movement is called an intermittent movement, which is a movement that only appears due to the limited movement of the human eye and brain to capture a number of image changes in a matter of time. Audio-wise they works well together in making the audience not bored and can remember better because of the interesting format. In general, films are divided into two constituent elements, namely narrative and systematic. The narrative element is the material to be processed, while the systematic element is how to process it (OKTAVIAN, 2020).

The film is the oldest electronic media than other media, moreover, the film has succeeded in showing live pictures that seem to transfer real events to the screen. The film has been created as one of the media of mass communication that has really entered the life of mankind which is so diverse. The film has become an audio-visual communication enjoyed by a wide audience of various ages and different social backgrounds. The film has the ability and power to reach social segments on a large scale, which has led experts to argue that film has the potential to influence its audience. Films can have an impact on each audience, both positive and negative impacts. According to its systematic elements, films can have an influence and even change the character of the audience (Marta & Rieuwpassa, 2018). The film was first shown to the general public for a fee took place at the Grand Cafe Boulevard de Capucines, Paris, France on December 28, 1895. This event also marked the birth of film and cinema in the world. Because it was born at the same time, so when we

first talked about films, we also had to talk about cinema. Although efforts to create a "moving image" or the film itself had begun long before 1895, even as early as 130 AD, the international community acknowledged that the events at the Grand Cafe marked the birth of the world's first film. (Vernando, Kurniawan, Ellysinta, & Lim, 2020).

Its pioneers were the two brothers Lumiere Louis (1864-1948) and Auguste (1862-1954). Thomas A. Edison also hosted a cinema in New York on April 23, 1896. And although Max and Emil Skladanowsky appeared first in Berlin on November 1, 1895, it was the Lumiere brothers' show that was internationally acclaimed. Then these films and cinemas were also held in England (February 1896), the Soviet Union (May 1896), Japan (1896-1897), Korea (1903) and in Italy (1905). Changes in the film industry, are clearly visible in the technology used. If at first, the film is a black and white image, mute and very fast, then it develops to suit our visual system, in color and with all kinds of effects that make the film more dramatic and look more real. Our films can not only be enjoyed on television, cinema but also with the presence of VCDs and DVDs, films can also be enjoyed at home with good picture quality, a well-organized sound system, which is termed a home theater. With the development of the internet, movies can also be watched via this superhighway network. An issue that is quite interesting to discuss the film industry is its competition with television. To compete with television, films are produced with wider screens, longer play times and higher costs to produce better quality. According to Jack Valenti, the unique strengths of the film are: (1) As a result of the production of a group of people, which affects the outcome of the film; (2) The film has streams that describe the segmentation of the audience. Such as: drama, comedy, horror, science fiction, action and so on. For the United States, even though the films produced have a cultural background, these films are an export field that provides quite a large profit. (Dwita, 2020). Another thing is the matter of conglomeration in this industry, where the world's big film industry conglomerates have control over the distribution of films to cinemas, videos, cable television stations and television stations to foreign countries. This implies that new players cannot enter. Similar to the music and recording industries, infringement of intellectual property rights also haunts the film industry. Even though in every US film there is a warning from the FBI, film piracy still cannot be underestimated.

At the beginning of this new millennium, there seems to be a new passion in the Indonesian film industry. The works of filmmakers such as Garin Nugroho, Riri Reza, Rizal Mantovani, Jose Purnomo and several other filmmakers have given a new spirit to the Indonesian film industry. This fact is quite encouraging because in addition to happening at the same time as the rise of films from the third world, it does not feel that the film industry has actually been known for a hundred years in Indonesia. (Ayyub, 2020). In Indonesia, the first film first introduced on December 5, 1900 in Batavia (Jakarta). At that time the film was called "Picture Idoep". The first film show was held in Tanah Abang. The film is a documentary that depicts the journey of the Queen and King of the Netherlands in The Hague. This first show was less successful because the ticket price was considered too expensive. So on January 1, 1901, ticket prices were reduced by 75% to stimulate audience interest.

The story film was first known in Indonesia in 1905 which was imported from America. These imported films changed their titles to Malay. This imported story film is selling well in Indonesia. The number of viewers and cinemas also increased. The appeal of this new spectacle turned out to be amazing. The first local film was produced in 1926. A story film that is still silent. It's a bit late. Because in that year, in other parts of the world, sound films have started to be produced.

The first local story film, entitled Loetoeng Kasaroeng, was produced by NV Java Film Company. The next local film is Eulis Atjih which is produced by the same company. After this second film was produced, other film companies emerged, such as Halimun Film Bandung, which produced Lily van Java and Central Java Film Coy (Semarang) which produced Bloodied Hands. The local film industry itself was only able to produce sound films in 1931. This film was produced by Tans Film Company in collaboration with Kruegers Film Bedrif in Bandung with the title Atma de Vischer. During that period (1926-1931) a total of 21 films (mute and voiced) were produced. The number of cinemas is increasing rapidly. Filmrueve (film magazine at the time) in 1936 recorded 227 cinemas.

To further popularize Indonesian films, Djamaludin Malik encouraged the Indonesian Film Festival (FFI) I on March 30-5 April 1955, after previously forming PFFI (Indonesian Film Company Association). Usmar Ismail's *Jam Malam* is the best film in this festival. This film was also selected to represent Indonesia at the Asia Film Festival II in Singapore. This film is considered the best work of Usmar Ismail. A film that conveys a very sharp social critique of former fighters after independence. In the '80s, local film production increased. From 604 in the '70s to 721 film titles. The number of actors and actresses also increased rapidly. The same goes for the audience who come to the cinema. Themes of comedy, sex, horror sex and music dominated film production in those years. A number of films and movie stars recorded great success in reaching audiences. Warkop and H. Rhoma Irama are two names that are always awaited by the audience. The film *Records of Si Boy and Lupus* was even made several times because it was successful in profiting from the number of viewers that reached its own record. But the most monumental in terms of the number of viewers is the film *Pengk betrayan G-30S/PKI* whose audience (despite the intervention of the New Order government) as many as 699,282, is still very difficult to be matched by other local films. (Nuryanto, Rustono, & Wahyudi, 2021).

If at the beginning of the emergence of cinema, one cinema had several classes of audience, in the '80s the cinema became classy. Cinemascope was then better known as Cinema 21. With the presence of Bioskop 21, local films began to shift in circulation in small cinemas and suburban cinemas. Especially with the theme of the film which tends to be monotonous and tends to be made just for the sake of profit, without considering the quality of the film. Another thing that can't be denied has played a role in the decline of this national film, is the import and distribution of films that are handed over to the private sector. Cinema 21 even only shows Hollywood films, not showing local films. As a result, at the end of the '80s, the condition of national films got even worse with the presence of private television stations that presented imported films and electronic cinema as well as telenovelas. (Noer, 2017).

Despite being in a "dying" condition, several works, such as *Love in a Piece of Bread*, *Daun on the Pillow* by Garin Nugroho, have won various awards at international film festivals. In the mid '90s, national films that were facing an economic crisis had to compete fiercely with the rise of soap operas on private televisions. Practically all stage and big screen actors and actresses have turned to the small screen. Especially with the presence of Laser Discs, VCDs and DVDs, which make it easier for people to enjoy imported films. But on the other hand, the presence of digital cameras also has a positive impact on the Indonesian film industry. Start building a community of independent films. Films made outside the existing standard rules. Films began to be produced with a militant spirit. Although there are many films that look amateurish, there are also films with good cinematography. Unfortunately, these independent films still do not have a good circulation network. So that these films can only be seen in a limited way and at festivals only (SHANDI, 2017).

Now, Indonesian films have started to crackle again. Some films even boom with a very large number of viewers. Call it, *What's up with Love*, which revived the Indonesian film industry. Several other films that sold well and brought audiences to the cinema such as *Adventures of Sherina*, *Jelangkung*, *Ayat-Ayat Cinta*, *When Cinta Bertasbih*, *Laskar Pelangi* and *Naga Bonar* became 2. Film genres are also increasingly varied, although the themes carried are sometimes talkative, if currently busy with horror, many take the theme of horror, as well as the themes of teenagers/school children. According to the Big Indonesian Dictionary (KBBI), the gangster has the meaning of criminals, bandits, a group of people who have a penchant for fighting or making noise. Gangster is a homonym because it has the same spelling and pronunciation but different meanings. Gangster has a meaning in a noun or noun class so that gangsters can express the name of a person, place, or all things and all things (Kenda, 2021). Gangsters are criminals who are members of criminal organizations that create chaos, such as gangs. The term gangster is used to refer to members of criminal organizations associated with the Mafia, such as the Chicago Outfit and the Five Families, and to individuals such as Al Capone and Bugsy Siegel. (Hendayani, 2019).

Peaky Blinders is a British television series from the channel BBC Two. The series is the work of Steven Knight and produced by Caryn Mandabach Production and Tiger Aspect Production. *Peaky Blinders* is a historical drama about a mafia family set in 1919 in Birmingham, England. The series focuses on a gang who sew razors into the tips of their hats, and their leader Tommy Shelby,

who is ambitious and wants to expand his power. However, his leadership was threatened by the arrival of Chief Inspector Chester Campbell to Birmingham. With series one gaining an average of 2.4 million viewers for each episode, BBC Two Supervisor Janice Hadlow and BBC Overseer, Drama Commissioner. This series has 6 series (Season) with 6 episodes per episode, first aired on 13 September 2013. The 6th series first aired on BBC One on 27 February 2022 and finished on 3 April 2022. Netflix under an agreement with the Weinstein Company and Endemol, have acquired the rights to broadcast Peaky Blinders in America and around the world. The reason we chose to analyze this series is to see and describe how gangsters or bandits can grow up in society and become a global issue that is quite popular among young people.

B. METHODS

The descriptive approach produces descriptive data in the form of overall exposure in this study. Content analysis is the technique used and the origin of the data for this research is the Peaky Blinders series. Cultural values are the background of this series (Ayub, 2020). Using data from the contents of the Peaky Blinders series as well as secondary data from various writings from previous research and the internet. Therefore, this research will focus more on the language style and purpose of the director. Through this research method, hidden meanings will be revealed by the way the director thinks and also the characters.

C. RESULT & DISCUSSION

The Peaky Blinders were members of a street gang based in Birmingham, England, which operated from the 1880s to the 1910s. The group, which grew out of the economic downturn of the British working class, is made up mostly of young criminals from lower to middle-class backgrounds. They are involved in robbery, violence, extortion, illegal betting, and gambling control. Members wear distinctive attire which usually includes tailored jackets, collared coats, button-down vests, silk scarves, bell-bottom pants, leather boots, and flat-top hats. The Blinders' dominance came from beating rivals including the "Sloggers" ("a pugilistic term for someone who can hit a heavy punch in the ring"), which they fought for territory in Birmingham and the surrounding district. They held "control" for nearly 20 years until 1910, when a larger gang, the Birmingham Boys led by Billy Kimber, caught up with them. Although they had disappeared in the 1920s, the name "Peaky Blinders" became a synonym for Birmingham's street gangs. In 2013, the name was reused for the BBC television series Peaky Blinders. The series, starring Cillian Murphy, Paul Anderson, and Joe Cole, is a crime story about a fictional crime family operating in Birmingham right after World War I.

Economic hardship in Birmingham led to a violent youth subculture. Poor youths often rob and take the pockets of people who walk the streets of the city's slums. This effort was carried out through assault, beating, stabbing, and manual strangulation. The origins of this subculture can be traced back to the 1850s, when Birmingham's streets were filled with gambling dens and youths playing rough sports. When the police began cracking down on these activities due to pressure from the higher classes, the youths fought back, uniting in what became known as "slogging gangs". These gangs often fight the police, and attack members of the public who walk the streets. During the 1890s, youth street gangs were made up of men between the ages of 12 and 30. The late 1890s saw the organization of these people into a soft hierarchy. The most violent of these youth street gangs organized themselves as a single group known as the "Peaky Blinders". They were likely founded in Small Heath, possibly by a man named Thomas Mucklow, as suggested by a newspaper article entitled, "A killerous outrage at Small Heath, a man's skull fractured" (printed in the March 24, 1890 issue of *The Birmingham Mail*). This article is perhaps the earliest evidence of Peaky Blinders in print. A serious attack was carried out against a young man named George Eastwood. Stayed at 3 Courts, 2 Houses, Arthur Street, Small Heath, on a Saturday night. It seemed Eastwood, who had been abstaining for quite some time, called between ten and eleven at the Rainbow Public House on Adderly Street, and was given a bottle of gingerbeer. It wasn't long before several men known as the "Peaky Blinders" gang, whom Eastwood had seen from their residence in the same neighborhood as him, entered.

After several gangsters attacked a man in 1890, they sent letters to various national

newspapers declaring themselves members of this particular group. Their first activities mainly revolved around occupying lucrative land, especially the Small Heath and Cheapside communities, Birmingham. Their expansion is noted by their first gang rivals, the "Cheap Sloggers", who fight against them in an attempt to take control of the land. Sloggers date back to the 1870s and are known for street fights in the Bordesley and Small Heath areas – the very poor slums of Birmingham. The Peaky Blinders, after they established a controlled territory, at the end of the 19th century began to expand their criminal enterprise. Their activities include protection extortion, fraud, land grabbing, smuggling, piracy, robbery, and illegal betting. Historian Heather Shor of the University of Leeds claims that Blinders focused more on street fights, robberies, and extortion, compared to more organized crime. The group is known for its violence, not only against innocent civilians but also against rival gangs and police. Gang wars between rival gangs often erupt in Birmingham, leading to fights and gunfights. The Peaky Blinders also deliberately attacked police officers, who came to be known as "police feeders". Cop George Snipe was killed by gangs in 1897, as was Charles Philip Gunter in 1901. Hundreds more were injured and some left the force due to the violence.

Soon, the term "Peaky Blinder" became an umbrella term for young street criminals in Birmingham. In 1899, an Irish police chief named Charles Haughton Rafter was contracted to enforce local laws in Birmingham. However, corruption and bribery of the police temporarily reduced the effectiveness of its enforcement. If the "Peaky Blinders" series is in a situation and environment or place that is 180 degrees different from the original, many things will happen. One example is that the series will not show the true atmosphere of that era. Not only that, the character traits displayed will also be 180 degrees different. As we know, 1 Thomas Shelby is a character who dominates everything and constantly wants to dig deeper into how the world works. If it was different, the odds were that Thomas Shelby would be satisfied if he had achieved one goal. The next one is 2 Arthur Shelby, where what we know is that he is a character with a figure who is not afraid of anything. And he is Thomas Shelby's right hand in the affairs of the rebellion that has been planned by the Peaky Blinders. If the situation is the opposite, then Arthur Shelby we will know is a coward who can't do his job. The third is 3 Polly Gray. As we know, Polly Gray is the principal advisor of Shelby Company Ltd. If Polly Gray's demeanor doesn't reflect what she should be then it's likely Shelby Company Ltd. will experience major bankruptcy in the field of automotive and illegal goods.

D. CONCLUSION

The Peaky Blinders series is one of the shows that shows how a poor gangster family can become rich in various ways. One of them is by way of rebellion which is generally used on a group of gangsters. It is hoped that the use of the content analysis method will provide an overview of the series as a whole. In its inaugural season, the introduction of the character begins with someone named Thomas Shelby with a bookies business that is owned by his family. He used magic that he bought from a shaman and used it to convince everyone to bet on his horse in the horse race. As planned, his horse, Monaghan Boys, won the race. Then Thomas told his family why he used the magic, and the reason was to win all the gambles that would later become a profit for his family. He planned that the Monaghan Boys would win the race three times and that in the end where everyone bet on the horse, the horse would lose. As a result of Thomas Shelby's actions, Peaky Blinder was glimpsed by one of the famous bookies at that time, Billy Kimber. Billy Kimber visited the Peaky Blinders residence in the city of Birmingham, England. Billy Kimber then interviewed the members of Peaky Blinder and in the end, a cooperative relationship was established between the two parties. But Thomas's plan did not end there, he intended to betray Billy Kimber with the aim of seizing the arena or bookies in the north.

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