

CHAPTER I

INTRODUCTION

A. Background of the study

Criminal Minds: Beyond Borders (2016) is an American crime television show that tells the story of special agents from the FBI's International Response Team who solve crimes and help Americans living abroad. In each episode, IRT handles a case by trying to adapt to the environment of the destination country, both geographically and culturally. This series has five main characters. Jack Garret as International Team Chief; Clara Seger as Linguistic Specialist and Anthropology; Matthew Simmons as Special Operations Agent; Russ Montgomery as Technical Analyst; and Mae Jarvis as Medical Examiner (Bucholtz, 2020).

Since its premiere, *Criminal Minds: Beyond Borders* (2016) has received bad reviews from viewers. Many people believe that the portraits made by this series, both about culture and people's lives, especially in the Asia and Africa region, are not valid. According to the Los Angeles Times, the series *Criminal Minds: Beyond Borders* (2016) strongly depicts America's obsession with serial killers and xenophobia (Mcnarama, 2016).

The United States (US) has become one of the most dominant cultural forces in the world. American pop culture, such as movies, television, music, and fashion, has spread across the globe, and is often the standard for what is considered "modern" and "cool". This has led to concerns that the US is spreading its cultural influence in an exploitative and hegemonic way. The

intersection of popular culture and global media has become a focal point for academic inquiry, with scholars seeking to understand the impact of media representation on cultural perceptions and power dynamics.

The film is one of the mass media often consumed by the public and tends to develop rapidly. Like television media, films convey messages/information in an audio-visual way. The audience tends to consume films only as entertainment, so films are also often referred to as the entertainment industry. This has an impact on the very high demand for films. In its development, films are not only used as entertainment but films can also be used as propaganda tools. According to McQuail (2010), using films as propaganda appears when there is a social crisis, the attraction for minorities and its fundamental nature are the things that distinguish films. Films with propaganda elements are made with a specific purpose. Most of the messages displayed are implicit. The dominant concept owned by the powerful country, in this case America, then creates a concept where one culture dominates another culture.

The concept of cultural imperialism initially emerged in the 16th-19th centuries. This concept stems from the existence of imperialism during that era, where nations expanded their territories, leading to colonization and domination among each other (Tébar, 2020). Imperialism itself played a crucial role in the development and progress of nations, as we know it today.

As we know, imperialism is a concept where one nation dominates another, but in reality, it goes beyond that. This dominance also has an impact on the erosion of local cultures. This subsequently gives rise to the concept of Cultural Imperialism.

Edward Said's concept of cultural imperialism, as discussed in his book "Culture and Imperialism," revolves around the idea that imperialism is not only a political and economic phenomenon but also deeply embedded in cultural representations and discourses. Said argues that the imperial powers, particularly Western colonial powers, have employed cultural strategies to legitimize and perpetuate their dominance over colonized societies (Said, 1994).

According to Said, literature, art, and cultural discourse have played a crucial role in shaping the imperial narrative and justifying colonial expansion. Said emphasizes the interconnectedness of literature and imperialism, suggesting that literary works often reflect and contribute to the imperialist mindset.

Said analyzes various literary texts to demonstrate how they serve as tools of cultural domination, reinforcing stereotypes, and supporting the imperialist agenda.

Moreover, Said introduces the term "Orientalism" to describe the Western representation of the East, which he argues is a form of cultural imperialism. Orientalism involves the creation of stereotypical and exoticized

images of Eastern cultures, reinforcing the idea of Western superiority and justifying imperialistic endeavors. This theory directs attention to the ways in which cultures are represented in media. In the context of the TV series, the international crime-solving premise allows for an exploration of whether different cultures are portrayed authentically or if there are patterns of stereotyping, exoticization, or simplification. By scrutinizing the narratives surrounding each nation, one can discern whether the show contributes to a nuanced understanding of cultural diversity or perpetuates cultural imperialism. It also emphasizes power imbalances between dominant and subordinate cultures. The international crime-solving team, often representing Western perspectives, engages with nations worldwide.

Criminal Minds: Beyond Borders (2016) is a television series centered on international crime-solving, provides a compelling canvas for the examination of cultural dynamics and potential manifestations of cultural imperialism. Edward Said's Cultural Imperialism Theory, rooted in the exploration of power dynamics and cultural representation, offers a pertinent framework for dissecting the series. Using Said's theory by highlighting the international setting of the show as an intriguing context for analyzing how diverse cultures are portrayed, emphasizing power imbalances, and exploring the impact of transnational crime-solving on local societies.

In addition to Said's theory, the study incorporates the Theory of Transnational Crime to understand how the series frames criminal activities that transcend national borders. Transnational crime involves offenses

committed across multiple jurisdictions and is influenced by globalization. *Criminal Minds: Beyond Borders* (2016) provides an opportunity to explore how the series navigates the complexities of transnational crime and whether it contributes to a heightened sense of global insecurity.

The transnational crimes depicted in this series are a pervasive reality even in the real world. Transnational crime is a global issue. The concept of transnational crime was first introduced internationally by the United Nations (UN) in the 1990s during the Eighth United Nations Congress on the Prevention of Crime and the Treatment of Offenders (Wagley, 2006). Then in 1994, through the Fourth United Nations Survey of Crime Trends and Criminal Justice Operations, the UN defined transnational crime as “a behavior that violates the law, and its execution process involves actors in more than one country, either directly or indirectly”. Based on that definition, the UN eventually identified 18 forms of transnational crimes, including; terrorism, theft of art and cultural objects, money laundering, illicit arms trafficking, aircraft hijacking, sea piracy, insurance fraud, computer crime (cyber crime), environmental crime, human trafficking, trade in human body parts, illicit drug trafficking, fraudulent bankruptcy, infiltration of legal business, corruption and bribery of public or party officials (Transnational Organized Crime in Southeast Asia: Threat Assessment, 2010), therefore, addressing it requires cooperation between one country and another. As stated on the official website of the Indonesia Ministry of Foreign Affairs (2019), to counteract such crimes, a multilateral mechanism has been established through

an international agreement known as the United Nations Convention on Transnational Organized Crime (UNTOC). Formed in the year 2000, UNTOC serves as a fundamental guide for countries in their efforts to combat transnational crimes.

The United Nations defines transnational crimes as large-scale and complex criminal activities conducted by sophisticated organizations that exploit illegal markets within the international community. Characteristics of crimes falling under the international category, according to the UN, include:

- 1) Committed in more than one country.
- 2) Committed in one country, but crucial elements such as planning, preparation, control, and direction take place in another country.
- 3) Committed in one country but involves organized criminal groups engaged in criminal activities in more than one country.
- 4) Committed in one country but has repercussions for another country (Laki, 2006).

In analyzing the series *Criminal Minds: Beyond Borders* (2016), the integration of Edward Said's Cultural Imperialism Theory and the Transnational Crime Theory brings about a profound understanding of how cultural aspects and crime intersect within the complex narrative. Edward Said's Cultural Imperialism Theory is employed to dissect the cultural representations in this series, shedding light on possible stereotypes, biases, and power dynamics that may be reflected in the portrayal of various cultures. In tandem with this, the Transnational Crime Theory introduces a cross-border

dimension, enabling the exploration of how crime and culture are interconnected.

B. Problem Formulation

1. How is the American cultural imperialism represented in the TV series *Criminal Minds: Beyond Borders* (2016)?
2. What is the role of FBI's International Response Team and cross-border cooperation in addressing transnational crime as revealed in the series *Criminal Minds: Beyond Borders* (2016)?

C. Objectives of the study

1. To investigate the American Cultural Imperialism through TV series *Criminal Minds: Beyond Borders* (2016).
2. To examine the role of the FBI's International Response Team in addressing transnational crime in the series *Criminal Minds: Beyond Borders* (2016).

D. Scope of the study

This research focuses on the TV show *Criminal Minds: Beyond Borders* (2016), which was on CBS from 2016 to 2017. The show follows a team of FBI profilers who travel worldwide to investigate international crimes. This research specifically looking at the first season in 2016, using a systematic method to carefully analyze the episodes. To interpret the findings, it will rely on theories from Edward Said about cultural imperialism and transnational crimes theory from International Law. This combination of theories will be the lens through which we seek to understand the broader

cultural and law meanings present in the selected episodes of *Criminal Minds: Beyond Borders* (2016).

E. Review on Related studies

This research is related to research conducted by Tamsila Naeem, Mohsin Hassan Khan, and Faiqa Abdul Khaliq from University of Malaya, Kuala Lumpur, Malaysia entitled **Cultural Imperialism through Hollywood Cinematic Media on Pakistani Youth (2020)**. This study discusses about the impact of Hollywood cinematic media on Pakistani youth. The research contends that cinematic media serves as a potent tool wielded by developed nations in the contemporary world, intentionally employed to transmit their cultural heritage by showcasing a diverse array of appealing features aimed at influencing the minds of the younger generation. It also highlight the influential sway of Western media on Third World nations, asserting that it imposes Western cultural norms, thereby eroding indigenous cultures. The authors conclude that Hollywood films exert a significant impact on the youth in Pakistan, who notably captivated by the American lifestyle. The study recommends that it is the responsibility of the Pakistani populace and media authorities to attentively address and regulate such films, recognizing them as a serious threat to their cultural values.

The second study related to this research is **American Cultural Imperialism in 1960s Japan as Seen in Haruki Murakami's Norwegian Wood** by Bhakti Satrio Nugroho (2020) from Gadjah Mada University, Indonesia. This research focuses on the "Americanization" that occurred in the

lives of teenagers in 1960s Japan as presented in Haruki Murakami's *Norwegian Wood*. The author argues that many of the Japanese people at the time adopted western culture especially what was popular in America such as music and movies. This research focuses on the imposition and glorification of American culture in Japan in the 1960s which is celebrated as part of the main storyline. American cultural imperialism can be seen in the spread and glorification of American popular culture and American lifestyle among Japanese youth. In addition, they created many social and cultural changes. According to the author, this is due to Japan's post-war inferiority factor after losing to the United States in World War II. Thus, the postcolonial historical relationship between Japan (as the colonized party) and the United States (as the colonizer) massively supported the "Americanization" in the 1960s in Japan that resulted in the loss of Japanese identity and cultural dependence on the United States.

Another related study titled, **The Representation of Cultural Stereotypes in Criminal Minds: Beyond Borders (2016)** by Meily Helena Kardinya Gultom (2017) from the University of Indonesia, Indonesia. This study explains that the representation of cultural stereotypes in television drama series has become a common practice. Many television drama series attempt to incorporate elements of cultural stereotypes into their narratives. In *Criminal Minds: Beyond Borders*, the stereotypes depicted subsequently give rise to a negative portrayal of a particular country's culture through the separation of two major groups, namely Americans and individuals from the

East (Asia, Africa, and the Middle East). Stereotypes are portrayed through three different elements: dialogue, characters, and plot. By applying orientalism as an analytical framework to interpret and examine the cultural stereotypes present in the corpus, this research argues that *Criminal Minds: Beyond Borders* (2016) portrays America as superior in its relationship with Eastern partners, and this has been detrimental to Eastern countries.

The last related study was conducted by Adi Saputra Rusli, Yanwar Iswahyudi, Nisrina Arumdanie, and Biky Uthbek Mubarok from Universitas Indonesia (2023) titled **Kejahatan Transnasional Di Indonesia: Studi Kasus Yakuza Sebagai Organisasi Kejahatan Internasional**. This study discusses the impact of the Yakuza as a transnational organized crime group in Indonesia. It examines the historical roots of the Yakuza in Japan, their development into a significant crime network, and their operations on a global scale, particularly their influence in Indonesia. The research highlights that the Yakuza's operations extend beyond Japan, contributing to issues such as human trafficking, drug smuggling, and money laundering in Southeast Asia.

The authors conclude that the infiltration of the Yakuza into Indonesia presents challenges to national security. They recommend stronger international cooperation and enhanced local security measures to combat the presence of transnational criminal organizations like the Yakuza, which threaten Indonesia's resilience against crime. The study underscores the

importance of coordinated efforts to mitigate the negative impacts of global criminal network

This study differs from previous studies in several ways. Firstly, like the first study, it focuses on the impact of American cultural imperialism on Pakistani youth. Secondly, similar to the second study, it primarily examines how Americanization has affected Japanese society in the 1960s. Finally, it differs from the third study in the theory used. Although the object of study is the same, the theory used to analyze it is different. Consistent with other research, the fourth study also differs in focus from the research that the researcher will conduct, as this study focuses on the Yakuza as an organized international crime group in Indonesia.

F. Research Method

The research method employed in this study is qualitative research. According to Robert K Yin (2016) in his book titled *Qualitative Research from Start to Finish*, qualitative research is used with the purpose of allowing researchers to have a profound understanding of the context and phenomena under investigation. Therefore, the objective of this study is to systematically address issues by describing and identifying textual elements, including but not limited to words, phrases, idioms, sentences, and dialogues.

1. Data and source of data

The study's data were categorized into two main types:

- a. Primary Data, derived directly from the series itself, focusing on dialogues and cut scenes extracted from the series *Criminal Minds: Beyond Borders* (2016) Season 1 from Episode 1-13.
- b. Secondary Data, serves as supporting information and is sourced from articles, scripts of the series *Criminal Minds: Beyond Borders* (2016), international journals, books, and thesis that bear relevance to the study.

2. Data collecting technique

- a. Watching the film

As the subject of this research is a TV series/film, the fundamental step in collecting data involves watching it. The American series titled *Criminal Minds: Beyond Borders* (2016) was watched repeatedly so that the dialogues and cut scenes could be examined to gain a profound understanding of the series.

- b. Identifying the data

After being watched repeatedly, the next step is to identify and discover the crucial parts of this series that are related to the theory used, based on both the dialogue and cut scenes.

- c. Classifying the data

In the data classification stage, the researcher will create a list of dialogues and scene excerpts from the script of the series *Criminal Minds: Beyond Borders* (2016), along with supporting data. These will then be organized into a table with numerical columns named

Appendix. These appendix consist of the data format and the source from which the data is derived.

d. Reducing the data

Data reduction involves the process of selecting, abstracting, focusing, simplifying, and transforming data until final conclusions can be drawn and verified.

3. Data analyzing technique

Robert K. Yin, in his book *Qualitative Research from Start to Finish* (2016), advocates for an adaptive and iterative approach to data analysis. It is employing five key phases of analyzis, such as:

a. Compiling

This phase involves organizing all collected data, such as interviews, field notes, documents, and artifacts. This can be done through digital recording, physical cataloging, or a combination of both. The goal is to make the data easily accessible and manageable for the next stage.

b. Disassembling

This phase is about breaking down data into the smallest meaningful units. It could be individual statements, themes, events, or other relevant categorizations related to the research questions. The aim is to identify core units that will serve as the basis for further analysis. In the context of analyzing series *Criminal Minds: Beyond Borders* (2016), statements or dialogues related to the theories can be

separated and analyzed individually to understand how characters, motives, and the storyline contribute to the main theme. Similarly, events like the discovery of a victim, interactions between agents, or the revelation of the criminal's motive can be broken down into smaller parts to gain a clearer picture of how the crime was designed and how the team responded.

c. Reassembling and Arraying

This phase involves restructuring the uncovered core units into patterns, themes, and larger categories. It includes grouping, comparing, and contrasting data to generate a comprehensive overview. During this phase, the researcher groups, compares, and contrasts the data to create a comprehensive overview of how both transnational crime and cultural imperialism are portrayed. For example, themes related to the influence of American culture on foreign societies or the imposition of American values during investigations are identified and grouped together. Techniques such as matrices, discourse analysis, and coding are employed to organize and present findings systematically.

d. Interpreting

This phase is about reorganizing the core units that have been dissected into patterns, themes, and larger categories. It involves grouping, comparing, and contrasting data to create a comprehensive

overview. Techniques such as matrices, discourse analysis, and coding are used to systematically organize and present findings.

e. Concluding

This final phase is about drawing valid and reliable conclusions from the research. It involves summarizing the main findings, connecting them to the initial research questions, and discussing the limitations and implications of the study. Researchers also consider generalizations to broader populations as well as recommendations for further research and actions.

G. Significance of Study

This study is expected to give the readers many benefits as follows:

1. This research offers insight into how *Criminal Minds: Beyond Borders* (2016) reinforces the concept of cultural imperialism. The series portrays American law enforcement, particularly the FBI's International Response Team (IRT), as superior in addressing global crime, thus perpetuating narratives of American dominance and authority in international matters.
2. This research explores the portrayal of transnational crime in the *Criminal Minds: Beyond Borders* (2016), it helps explain how media shapes public perceptions of international criminal networks. The depiction of complex cross-border criminal investigations in the show influences viewers' understanding of how such crimes are tackled and highlights the role of the United States in global crime-fighting efforts.

3. This research provides a comprehensive framework for analyzing the concepts of cultural imperialism and transnational crime. By examining the role of series like *Criminal Minds: Beyond Borders* (2016) in shaping public opinion and understanding of global criminal justice, this study offers a valuable model for scholars and policymakers.

H. Presentation

The presentation is crucial to help readers understand this research. This thesis is presented in four chapters. Chapter I focuses on the researcher's thoughts in conducting this study, including the background, research questions, objectives, scope, review on related studies, and research methods. Chapter II discusses about the theoretical approach and theoretical framework. Moving on to Chapter III, it covers the discussion. Chapter IV contains the conclusion and recommendations.