

THE GIRL ON THE TRAIN:
ANALISIS HABITUS DAN SELERAPENONTON DALAM FILM
PSYCHOLOGICAL THRILLER
THE GIRL ON THE TRAIN:
QUESTIONING HABITUS AND TASTE OF THE AUDIENCE
ON PSYCHOLOGICAL THRILLER FILM

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ABSTRACT

The taste of film is a reflection of the social, economic, and political circumstances in a certain period in history. Taste, as subjective preferences towards symbolic objects, is strongly determined by the habitus of the audience. This study is motivated by the audience's interest to psychological thriller film, which is questionable given that this genre drives them to experience a set of negative emotions. To examine the research problems, this study adopts a Bourdieu perspective related to habitus and taste. The objective of this study is to find out the interrelation of habitus and taste of the audience in affecting their attraction towards the psychological thriller film. To give a specific context in the analysis process, *The Girl on the Train* film is chosen as the material object of this study. By using qualitative research methods, the results show that the habitus of the present conditions is engaged in a confrontation of social conflicts. It drives the audience to construct their taste of psychological thriller film as an escape from reality. Though this genre gives a set of detrimental feelings to the audience, they gain satisfaction as they play an important role in solving the problems of the film.

Keywords: Habitus, Taste, Psychological Thriller, Film, *The Girl on the Train*

ABSTRAK

*Selera film adalah cerminan dari keadaan sosial, ekonomi, dan politik dalam periode tertentu dalam sejarah. Selera, sebagai preferensi subjektif terhadap objek simbolis, sangat ditentukan oleh habitus penonton. Penelitian ini berangkat dari ketertarikan penonton terhadap film psychological thriller, yang problematis mengingat genre ini justru membuat penonton merasakan serangkaian emosi negatif. Untuk menjawab permasalahan penelitian, penelitian ini mengadopsi perspektif Bourdieu terkait habitus dan selera. Tujuan dari penelitian ini adalah untuk mengetahui hubungan habitus dan selera penonton dalam memengaruhi ketertarikan mereka terhadap film psychological thriller. Untuk memberikan konteks spesifik dalam proses analisis, film *The Girl on the Train* dipilih sebagai objek penelitian. Dengan menggunakan metode kualitatif, hasil penelitian menunjukkan bahwa habitus dari kondisi yang ada saat ini sangat berkaitan dengan konfrontasi konflik sosial yang terjadi. Latar belakang tersebut menumbuhkan selera terhadap film psychological thriller sebagai sebuah bentuk pelarian dari realitas. Meskipun genre ini menjadikan penonton merasakan ketegangan, mereka mencapai kepuasan tersendiri karena dapat ikut berperan penting dalam memecahkan masalah yang terdapat di film.*

Kata kunci: Habitus, Selera, Psychological Thriller, Film, *The Girl on the Train*

1. INTRODUCTION

Historically, the term 'escape literature' appears as a group of literary works which aims to give a psychological escape for the reader or the audience from their daily routines to a certain fictional situation (Adi, 2011). As a form of escape from reality, society tends to choose popular literature as it provides pleasure principles to enter-

tain the reader or the audience. Since popular literature is intended rather for business interests than for aesthetical interests, the stories offered are not preoccupied with specific standards. Thus, the authors are able to express themselves to explore popular topics in society more freely.

Compared to high literature which is written for commenting the society, popular literature is written for reflecting the society. In this case, popular literature is produced as a reflection of what is happening in society, not as a political satire or a form of protest to a particular party. Besides, different from the authors of high literature who have a significant role in writing a literary work based on aesthetical standards, the authors of popular literature do not have to do such responsibility. In popular literature, there should be a group of people who work together to produce a literary work. These people included the author, the editor, the publisher, the producer, and the other creative team. Thus, high literature can be considered to be written as an expression of the author's dexterity, while popular literature is a business-oriented literary work that is produced to earn money as much as possible.

In popular literature, to decide the genre of a literary work is subjective and arbitrary as it depends on the preference of the people who do the classification. The literary works can be classified based on the series, the style, the structure, the ideology, the venue, the aim, the audience, the theme, and so forth (Adi, 2011). The classification itself can be overlapping because of the development of subgenre in each literary work. Further, the literary works can also be classified by the selling output of the product, by the targeted reader or the audience, or by the rating of the product. In consequence, the more possible categories appeared to decide the classification of literary works, the more varieties of genre emerge.

Among all of the various genres in popular literature, a thriller is the one that is on the favorite list. The demand for this genre keeps growing in the market as in line with the taste of the audience to this kind of narrative (Hess, 2017). The audience seems to expect something more than the ordinary story, which offers happiness, joy, and fun, as found in romance, drama, or comedy. Though this genre requires the reader or the audience to contribute their thoughts in solving the problem in the plot of the story, somehow, it challenges the reader or the audience with a pack of adventure.

The production of the thriller genre in popular literature developed in the 20th century, marked by the publication of *The Bourne Identity* (1980) by Robert Ludlum and *The Da Vinci Code* (2003) by Dan Brown. In 2016, a psychological thriller film entitled *The Girl on the Train* reached the highest position of box office and won an award as Favorite Thriller Movie in 2017. Though many film critics claimed that this film was just the same as *Gone Girl*, which tells a story of a missing woman and a case of murder, yet the main character in both films contradicts each other. Rachel Watson, the main character in *The Girl on the Train* film, who is defined as a "barren, divorced, soon-to-be-homeless alcoholic" (Hawkins, 2015), presents a very idiosyncratic character.

The success of *The Girl on the Train* film raises a question regarding the habitus and the taste of the audience towards a psychological thriller film. Though this genre increases negative emotions, the audience's interest as the indicator of the triumph of the literary works shows an upsurge. Such contradictory gives a reason for this study to explain the current situation of our audience's motif in selecting their film genre today.

Based on the explanation above, it can be seen how the process of cultural production carries out an important mission in the life of the agent. Though the matter regarding taste seems natural in the social dimension, in fact, it involves power relations in its mode of production. Thus, this study aims to determine the interrelation of

habitus and taste of the audience behind their enjoyment towards the psychological thriller genre. As a representation of this genre, *The Girl on the Train* film is chosen to be the object material of this study to give a frame of setting in examining the problem.

To analyze the problem of this study, the theoretical frameworks used are the concepts of habitus and taste introduced by Pierre Bourdieu. As one of the intellects of the Postmodern era, Bourdieu tried to break the domination of modern era thoughts in its socio-cultural level. In his opinion, people as social beings will always do a form of interaction, which becomes the foundation of socio-cultural life in society. This interaction, which is done by a particular individual, group, organization or community, can give impacts to the changing of social structures, values, and norms as the manifestation of one's attitude. This attitude of an individual—or, *agent*, to use Bourdieu's proposed terminology—is strongly related to the habitus of the society (Bourdieu, 1984).

The concept of habitus has actually been introduced by the preceding intellects such as Hegel, Husserl, Weber, Durkheim, and Mauss before it is officially formulated by Bourdieu (Bourdieu, 2011). The word *habitus* refers to a word in the Latin language, which means “habitual,” “appearance,” or “certain situation,” especially those which are related to the body (Jetkins, 1992: 107-108). Bourdieu and Wacquant (1992: 128) described habitus as “feel for the game” or “practical sense” that leads the agent to do an act in certain situations. In other words, habitus can also be defined as the perspective, attitude, and disposition of an agent, which is formed by a certain habitual in one's social environment.

Bourdieu also explains that some practices are constructed by different habitus. This is resulted from existing conditions that are different so that they produce various schemes. The different habitus establishes diverse practices in the form of systems expressing differential deviations. As a structure, habitus does not only *control* the practices; it is also *controlled* by the practices. Further, the systems comprehended by agents play an essential role as the agent's lifestyles (Bourdieu, 1984).

Habitus is not instantly produced. It is formed after a sequence of an extensive process in a long period through the process of inculcation, which later develops to be second sense or second nature (Johnson, 1993). In one's self, habitus will be transformed into some different arenas as dispositions, which become practices and perceptions. On a higher level, the disposition implemented by each individual will develop from the one which is objective to the one forced to be subjective and normal. Thereby, habitus can be seen as something natural in one's self as it is rooted in the people's mind, perspective, and attitude.

In its relation to the process of producing and consuming the commodities of arts and cultures, habitus is related to the configuration of the taste of the agent. Taste, as distinctive preferences towards symbolic objects, is exceptionally determined by habitus and capital of the agent, including the economic, cultural, social, and symbolic capital (Bourdieu, 1984). Different habitus and capital of the agents will place them in different positions in their social space. Accordingly, these positions which regulate the class of the agents will manage them to have different taste.

The audience's taste becomes one of the important factors in producing popular literature as the aim of this type of literature is to achieve the sales market as high as possible. The taste itself keeps changing and developing, balancing the changes and the developments of beliefs, customs, and morality in society. It shows that taste has an intense connection to the habitus of the society. Because of this rapid growth, genre in popular literature varies in type to follow the taste of the targeted market (Adi, 2011).

Consequently, it gives an implication to the way the audience or the readers select the products of arts and cultures.

There are a number of factors that influence the audience's taste to literary works of popular literature (Adi, 2011). The external factors might deal with education background, social class, gender, belief, race and ethnicity, origin, age, and socio-economical level (including the income and the profession of the person). Besides, the internal factors might deal with the plot of the story, the main characters which can draw the attraction of the audience, the theme, the setting of a place chosen as the background of the story, etc. These factors give impacts to the way the audience perceives the products of popular literature provided by the producers in the market.

To understand the position of taste formed by the habitus, these several studies show resemblance with the Bourdieusian sociological framework. In the fashion industry, style is shaped by taste regimes of its designers (Tonkinwise, 2011), while the taste of women's underwear is also determined by habitus in a particular culture to build their female identity (Tsaousi, 2014). In the field of art, young people's taste of music in North East England is strongly connected to their musical habitus (Rimmer, 2017), while in Singapore, a particular art festival held annually by the Singapore Government creates a definite cultural taste of the Singaporean (Lim, 2012). Moreover, some studies focus on Bourdieu's concept of class habitus. Based on an investigation, tourism consumption is in line with the class habitus of tourists (Ahmad, 2014), while in another case, the class position of dumpster divers in New York City leads them to an unpredictable food taste, which becomes their lifestyle (Cornelissen, 2016). These examples show how cultural productions connect the dots between habitus and taste, which are also structured by cultural capital.

2. RESEARCH MATERIAL AND METHOD

The method used in this study is qualitative research method. The data are sourced from the plot of the story of *The Girl on the Train* film. To examine the data, it used descriptive analysis regarding the interrelation of habitus and taste of the audience resulting from their interest in the psychological thriller film. These techniques used are assisted by Bourdieu's theory of habitus and taste of agent. Based on his thoughts, this study draws up a theoretical assumption that the habitus of agents in a particular situation manifests their taste dealing with an object—in this study, the psychological thriller film of *The Girl on the Train*.

3. RESULT & DISCUSSION

3.1 The Formula of Psychological Thriller in *The Girl on the Train* Film

The Girl on the Train film tells a story of a memory manipulation done by an ex-husband named Tom Watson that leads his ex-wife, Rachel Watson, to be involved in an investigation in order to convince herself that she does not do murder. Rachel, the main character, is an unemployed woman who commutes from the suburban to New York City every day. She does the routine to cover up her status as unemployment. In fact, after being divorced from her husband because she has a problem with infertility, Rachel suffers from depression.

Rachel becomes an alcoholic who often experiences a blackout, a condition of losing the temporary consciousness, which causes the victims to miss part of a moment that happens in his or her life. This is what causes Rachel cannot remember a range of short time in her life, including the moment when Megan—a woman who is always observed by Rachel from the inside of train carriage—is murdered and missing. The memory she remembers is not complete when she caught Megan has an affair with another man. Then, she is awake on her bed, covered with blood. That is the be-

ginning of her involvement in investigating the murder of Megan. In the end, it reveals that the murderer is her ex-husband, Tom.

To grasp the basic properties of the psychological thriller genre, it is necessary to see through its formula. Cawelti (1976) defines formula in literature as a structure of narrative and dramatic convention, which can be found in a great number of literary works. *Formula* is a cultural product which in turn, also gives an influence to a particular culture. This is because the formula represents symbols and myths believed by a group of people who are connected in a certain community. The changing and developing process of the formula itself might be considered as a cultural evolution that happens because of the selection by the audience.

Cawelti (1976) categories five main types of genre in popular literature based on the theme and the formula: adventure, romance, mystery, melodrama, and alien beings or states. Mystery, as one of these genres, has a fundamental principle to investigate a case and to uncover a hidden secret which brings the plot of the story to the problem solving of the conflict. The formula of this genre shows a logical solution to the conflict faced by the characters in the story. The plot in this genre involves the appearance of an unclear clue, the deduction to all of the series of clues, also the inspection of all of the clues which forms a cause and effect scheme. Some genres which require the formula of mystery genre include detective story, secret agent story, gothic romance, and thriller.

Psychological thriller is one of the subgenres of thriller focusing on the instability of the psychological condition of the character in the story. Copley (2000) explains the formula of the psychological thriller genre that firstly, this genre builds a special atmosphere that guides the audience to a state of tension, excitement, surprise, anticipation, and worry in a high degree. Second, the themes that are commonly chosen in this genre are about captivity, revenge, kidnapping, investigation, and obsession. Third, the protagonists are mostly villain, murder, mentally unstable person, sociopath, secret agent, etc. Fourth, the plot in this genre tends to lead the audience to an unpredictable, mysterious, and surprising story.

Another formula of the psychological thriller genre deals with the ending of the story. As explained by Jung (in Hess, 2017) that horror genre can control the primordial part abandoned in the people's unconsciousness, the tension in psychological thriller might also give the audience hope and anxiety at the same time. The combination of that feeling arises because they wish for an ending, which is in line with their expectations. Moreover, they also worry as the plot of the story leads them to an unexpected ending.

In *The Girl on the Train* film, such formula can be traced in the structure, which builds the film as a whole. *Firstly*, the general atmosphere of the film drives the audience to feel tension, excitement, surprise, anticipation, and worry at the same time. These feelings emerge as the plot of the story shows the scene when Rachel leaves the train carriage to confront Megan, who is caught to have an affair with another man (min. 1:16:08). Then, the feeling of anticipation increased as the screen shows how Rachel is a wake hours later on her own bed, covered with blood. At this point, the audience, together with Rachel, do not have any clue regarding the blood, which requires them to view what has happened as well as to anticipate what will happen next. As the plot gets to the climax, the audience experiences the state of tension, surprise, and worry at the moment Rachel reveals that it is her own ex-husband who has actually murdered Megan (min. 1:26:06). During the screening of the film, the audience goes through a series of emotional feeling which confirm this film as a psychological thriller.

Second, the theme of this film, investigation, is one of the common themes that shape the formula of a psychological thriller film. As an idea which regulates a film, the theme essentially contains all aspect of the film. In other words, all elements, including character developments, plot of the story, and setting give meaning to the theme. In a film with the theme of investigation, the characters have a duty to inspect a problem in order to find a solution to that difficult situation. In *The Girl on the Train* film, the theme is categorized as an investigation film as the main character has a mission to unravel a complicated puzzle of the murder story.

Third, the protagonist of *The Girl on the Train* film is one of the characters listed in the most common protagonists of the psychological thriller genre: a mentally unstable person. In this case, Rachel's unstable emotion is an outcome of her depression as she is unable to give birth to a child in her marriage. She is portrayed as an alcoholic, depressed, unemployed, and divorced woman who surely has the possibility to be a murderer. This possibility leads to the emergence of trouble, in which this leading character takes the primary role in drawing the conflict. Hence, the protagonist of this film can best represent a psychological thriller character.

Fourth, the plot of *The Girl on the Train* film also shows the formula of the psychological thriller genre. As the plot of this genre tends to lead to an unpredictable, mysterious, and surprising story, it can be seen that the story line of this film moves to the same atmosphere of such story. The story is unpredictable because Rachel herself is an unreliable narrator who attempts to figure out her missing memory. It can also be considered mysterious in a way all of the male characters in the story are possible to be the murderer of Megan. Moreover, the story is seen as surprising when Rachel uncovers the truth about who actually manipulates the whole murder case. In the ending, Rachel recalls the missing parts of her memory in which she has some flashbacks about what has happened in the tunnel. She finally convinced herself that she was not the murderer, and her ex-husband is the one who did it (min. 1:27:03). In this section, the ending is surprising because the flashback seems to reverse the possibility that the audience has believed in since the beginning of the film.

The last, the ending of the story completes the formula of the psychological thriller film. The intertwine of hope and anxiety is encountered by the audience as the scene shows how Rachel clarifies all of the manipulative acts done by her ex-husband to cover the murder case of Megan. In this way, the audience hopes that Rachel can reveal the truth to the other people in her surrounding without being hurt by Tom. At the same time, the audience also worry that Rachel might not survive until the end of the story because she is physically weaker than Tom. This mixture of feelings brings the audience to an absolute sensation that they actually seek in the psychological thriller film. As a final act, the scene when Rachel stabs Tom in the neck to dissolve all of the trouble (min. 1:41:10) seems to end the audience's anxiety and give them hope.

3.2 Habitus and Taste of the Audience of *The Girl on the Train* Film

Historically, the epic poem *Odyssey*, written by Homer, is widely considered as the early prototype of the thriller genre. This genre later established as the films produced by Alfred Hitchcock appeared and reached its peak in 1960 through *Psycho*. The audience's interest in thriller genre increased, especially after the upturn of violence issues in mass media in the late 1960s. Before that phase, gangster film has reached its peak in the 1930s, and horror comic also did in the 1950s, followed by the violence reports in television in the 1960s (Cawelti, 1975). Issues about war, murder, terror, and other violent forms gave rise to crime genre, which later developed to various kinds of

the genre such as hard-boiled detective story, gangster saga, police melodrama, and horror. In the long run, those genres which implied cruelty inspired the rise of the thriller genre.

Psychological thriller, as one type of thriller genre, displays a debatable remark in the way it is enjoyed by the audience. Instead of following the 'traditional standards' of how an art product entertains the audience, this genre provides contradictory to those conventional standards. This genre typically takes the audience to come across a series of distress. In addition, the audience are entertained by this genre regardless of the feelings they experience during the show. This surely arouses a question mark because psychological thriller does not offer comfort, peace, and even tranquility. It proves how taste can be formulated within a particular habitus.

A study of working-class women by Hatherley (2018) is in accordance with this case of the psychological thriller. Working-class women are considered failed to present themselves with femininity, in which they fall to the domain of the grotesque. This situation indeed leads them to reject the presentation of femaleness. By refusing to perform class-passing (a terminology introduced in George Bernard Shaw's *Pigmalion* play), these women pick out an alternative femininity. It turns out that they choose their taste of aesthetics by neglecting the typical standard of aesthetics. Thus, it can be seen that taste is a totally free element shaped by habitus in certain circumstances. Habitus, with various layers of taste, can even transform distaste to a new formation of taste.

The analysis of formula in *The Girl on the Train* film explained preceding this section is needed to give an illustration of the basic structure of the psychological thriller film. Such formula occurs following the audience's taste to a particular story. The audience's preference for a specific narrative is influenced by the changing and the development of their beliefs, customs, and morality in society. The culture in society cannot be separated from the distinction of taste and cultural capital regarding its class lines (Hatherley, 2018). Hence, it can be seen that basically, taste and cultural capital is related to each other in determining a selected genre.

To break down the problem of this research, it follows three aspects of habitus proposed by Swartz (1997) in his reading of the socio-empirical writing of Bourdieu. *The first* aspect of habitus deals with behavior. Theoretically, the social conditions of a particular class produce a series of embodied behavior. In choosing the psychological thriller genre, the behavior of the audience shows a typical manner. Though the psychological thriller drives the audience to a state of fearfulness, this genre is still in the first rank in the list of genres voted by the audience. In fact, the production of psychological thriller films in popular literature established in the 20th century along with the emergence of various stories about the psychological condition of the main characters in searching for their identity.

The taste of the audience leads to the flourish of the psychological thriller genre in the market. The position of this genre as one in the favorite list of the audience opens up broader opportunities in the film industry. With the expansion of this genre, a question then arises regarding why the audience do not only enjoy romance, drama, or comedy, which certainly gives them pleasure, joy, and fun. In fact, the audience even consider films about the act of killing, involving blood and guts as a new form of excitement.

In *The Girl on the Train* film, a manifestation of the audience's behavior can be tracked down in the way they enjoy the psychological thriller genre. There is a contradiction in the way the audience enjoy psychological thriller film to the way it drives

them to experience certain detrimental feelings. For example, the scene when Tom strangles Rachel to obstruct her to reveal the truth (min. 1:40:38) raises the tension of the audience. Contradictory, such scenes entertain the audience in a precise manner that they are increasingly curious about the continuation of the story. These behaviors, as a part of habitus of the audience, show how taste can be constructed in particular systems.

The second aspect of habitus deals with goals achieved as a result of specific actions. Zuckerman (1994) elucidates that basically, people like to seek for varied, novel, complex, and intense sensations. The audience's interest to enjoy psychological thriller film is influenced by these sensations they seek when they are watching the film. This genre can give such sensation according to how the state of things actually exists. It means that in reality, the audience face the problems directly by putting themselves in their own shoes. However, in popular literature, the audience is set to face the problems experienced by fictional characters. While they cannot get the problem solving from the problems they face in reality, there is a possibility that they can get the problem-solving in popular literature as the story reaches an ending.

In *The Girl on the Train* film, Rachel, who is depicted as an unemployed and divorced woman, steers the plot to bring the audience to a complicated problem. Her drinking habit also often makes her angry, physically abusive, and threatening to others. Finally, she will experience a blackout after those drinking routines, in which she cannot remember what she has done in that range of time (min. 25:05). This missing memory as the source of the problem in the film encourages the audience to untangle the mystery. It becomes the goal of the audience to help the character in solving the problem. Moreover, it can be a form of an escape of the audience when they can unravel the problem in this type of popular literature.

The third aspect of habitus deals with time. According to Swartz (1997), the production of a set of distinction is strongly related to the period in which it is created over time. In general, it can be seen that the phenomena that happened throughout time in history are established the global society today. To see a broad situation of the global society, a culture reporter Romano (2016) conducted studies concerning the changes and the developments in modern civilization. The result shows that there was an increase of anxiety experienced by the global society in 2016. This was caused by the establishment of fake news, misinformation, and conspiracy theories of the international political issues that take place over time. In consequence, social conflict such as war, murder, terror, and other forms of violence reached its culmination point.

In the case of *The Girl on the Train* film, it also brings forth a set of incidents related to various forms of violence. Scenes showing Rachel, who wakes up covered with blood (min. 26:05), is a starting point in the sequence of violence exposed in the film. The climax portrays a clip of murder when Tom knocks Megan to death, knowing that his affair is pregnant and does not want to get an abortion (min. 1:38:08). Other scenes of murder are also displayed in the final plot of the film when Rachel stabs Tom in the neck as self-defense using a corkscrew (min. 1:41:10). These scenes of brutality represent the habitus of the global society in the present climate.

As highlighted before, the habitus has a strong connection to the taste of the audience. It can be said that there will always be an agenda of the selection of genre by the audience. In the current situation, with the emergence of social conflict in the global world, there is an increase in the taste of the audience in the psychological thriller film (Hess, 2017). This taste not only plays a role in controlling the dynamic progress of psychological thriller film to emerge in the market, but it is also unavoidably shaped

by the market. In this case, when a psychological thriller film becomes an abundant product selected by the audience, it will be transformed to be a commercialized and industrialized art. The cultural production might shift its standpoint from fulfilling the thirst for an appreciable entertainment to a capitalistic motive. This is undoubtedly because taste and cultural capital are two inseparable notions.

At first glance, the audience's choice in the form of their aesthetic judgments seems natural. However, when it is explored to the root, the level of taste of the audience determines the hierarchical distinction between people. Alternatively, in the Bourdieusian framework, the different positions in the audience's social space influence their taste. The level of education of the audience has significant relevance to the taste of psychological thriller film since this particular genre tends to be intellectually demanding. For the age demographics, this genre covers a broad age range, but generally, it is targeted for adults since it involves violence and psychological issues. Moreover, the special interests of the audience dealing with a particular subject matter also dictate their taste to this type of genre (Whitehouse-Hart, 2014).

Over time, the habitus makes progress following the practices done by the community. In the existing conditions, a psychological thriller film turns to be a reflection of the audience's taste resulting from their habitus. As a form of an escape from the conflicted reality, the genre is picked out by the audience as their media of entertainment. Aside from seeking an appealing sensation, the audience perceive a crucial role in helping the fictional characters in the story to untangle the mystery. In this way, the psychological thriller film opens the door to a new, imaginary reality for the audience as escape literature.

4. CLOSING

As the concluding remarks, there is an interrelation between habitus and taste of the audience of *The Girl on the Train* film along with the establishment of the psychological thriller genre in the society. The habitus of the global society today, which is attached to social conflicts, including war, murder, terror, and other forms of violence, leads the audience to search for an escape through psychological thriller film. This genre is a reflection of the habitus in society. Likewise, the audience of psychological thriller films enjoys the state of tension, excitement, surprise, anticipation, and worry about seeking a particular sensation. Different to the problems in reality, which might not find problem-solving, in a psychological thriller film, the audience obtains the solution of the conflict in the story, which is mostly logical and rational. Further, the audience is involved in investigating the case so that they will gain satisfaction as they seem to play an important role in the story. Thus, the audience considers the psychological thriller film as an escape literature.

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