

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Intertextuality was first made popular by a Bulgarian-French philosopher, literary critic, semiotician, and psychoanalyst, Julia Kristeva, in the late 1960s to describe how past works influence all literary or non-literary works. According to Kristeva (1980), a word or a text will always be intertext because the word in the language is half someone else's. In other words, literary works are related and influenced by previous literary works. According to Kristeva, the authors combine texts from previous literary works; the texts are nothing more than compilations. The authors are not original and do not produce any of their texts from scratch; instead, they compile from already published texts. She explains text as "a permutation of texts, intertextuality in the given text," where "several utterances, taken from other texts intersect and neutralize one another" (Kristeva, 1980: 36). For Kristeva, a text is "a production that cannot be reduced to representation" (1986: 86). She implies that "ideas are not presented as finished, consumable products, but are presented in such a way as to encourage readers themselves to step into the production of meaning" (Allen, 2000: 34).

Allen argues that the texts can be scientifically analyzed, whether literary or non-literary, such as historical documents or texts from the oral cultural tradition, such as myths. Because according to Allen (2000: 31-32), "at any one moment, signifiers exist and function within a synchronic system which provides

determinable signifieds for that signifier.” The source texts or pretexts, the previous literary or non-literary works in intertextuality, are called “hypograms.” According to Ratna (2007: 132), hypograms are related to the text as a whole, as a thematic complex, and words or groups of words as references.

According to Ahmadian and Yazdani (2013), intertextuality must be understood broadly as the text/author's intertextuality and the reader's intertextuality. They propose the following two models of intertextual analysis, which are further developments of the models which existed before. They stated that “...the former refers to text constructions and those elements of other texts which influence, implicitly or explicitly influence the structure of that text and are hence parts of the nature of the text. These can be traced, identified, and classified via text analysis, understanding text units and their functions in the text, and text synthesis. The latter, intertextuality of the reader, refer to the reader, their prior and conceptual knowledge, experiences of reading. The influences s/he receive from previous reading experiences in reading the present text” (2013: 157).

The two intertextual models that Ahmadian and Yazdani proposed are Micro-Intertextuality and Macro-Intertextuality. Macro-intertextuality refers to the text's overall structure, which “may be an adaptation, imitation of, or references to, related existing texts or textual components of them” (Ahmadian & Yazdani, 2013, p. 160). Micro-intertextuality refers to the elements that influence the text's internal structure. In fact, “they are hidden in different layers of the text and constitute a part of its meaning” (Ahmadian & Yazdani, 2013, p. 160). The

Micro-Intertextuality model has four elements: allusion, adaptation, indication, and quotation.

Intertextuality is usually found in literary works such as movies, novels, songs, poems, plays, etc. In each literary work, there are previous works that influenced them or related to them. According to Ratna (2007: 131), intertextuality is not intended to find something other than origins, significantly if it is associated with tracing sources, but only looking for examples used as sources of creativity. For instance, in a movie, there are some similarities to a novel that already exists, but that doesn't mean that the film is copying the book. That means the novel is the source of creativity from the movie. Therefore, in this research, a movie entitled "Bohemian Rhapsody" (2018) is chosen as the object of the study.

Bohemian Rhapsody is a biopic movie about Freddie Mercury released in 2018. It focuses on the life story of Freddie Mercury (played by actor Rami Malek), how he joined the iconic English Rock band Queen, how he met Mary Austin (played by actress Lucy Boynton), his love life, and how he got HIV/AIDS and still be able to play their most iconic concert on Live Aid in 1985.

Therefore, this research aims to identify the hypograms of the movie Bohemian Rhapsody (2018) and analyzes them based on the Micro-Intertextuality model analysis, which examines four elements of intertextuality, according to Ahmadian and Yazdani: allusions, indications, adaptations, and quotations.

1.2 Limitations of the Research

Based on the background of the study, this research is limited to finding the hypograms of the movie *Bohemian Rhapsody* (2018). This research will reveal four aspects, allusions, indications, adaptations, and quotations, based on the Micro-Intertextuality model analysis in the “*Bohemian Rhapsody*” movie (2018).

1.3 Research Questions

1. What are the hypograms of the movie *Bohemian Rhapsody* (2018)?
2. How do the allusions, adaptations, indications, and quotations occur in the movie *Bohemian Rhapsody* (2018)?

1.4 Objectives of the Study

1. To find out the hypograms of the movie *Bohemian Rhapsody* (2018).
2. To analyze the allusions, adaptations, indications, and quotations in the movie *Bohemian Rhapsody* (2018).

