

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1 Review of Related Theories**

This research is conducted to analyze the intertextuality between the movie “Bohemian Rhapsody” and other literary and non-literary works related to or influenced the film. This research uses Julia Kristeva’s theory of intertextuality and Ahmadian and Yazdani’s model analysis of intertextuality.

##### **2.1.1 Film**

According to (Sapp, 1986), a movie is a motion picture considered a source of entertainment or an art form. Not only for entertainment or art, but films can also deliver messages such as social critics, political messages, advertisements, or education. The creative process that gives birth to a movie as a piece of art must have its appeal. This creativity's end outcome, which could have its roots in reality, is the creation of the author's imagination. A movie not only displays the products of an author's creative process but also conveys messages and encourages viewers to consider social issues.

A film is a series of moving pictures recorded with a sound that tells a story, shown on television or at the cinema/film theater (Hornby, 2005:573). Boggs and Petrie (2000:3) said that the tremendous expense of producing motion

pictures reminds us that film is both industry and art and employs visual art's compositional elements.

The movie can convey a lot of information quickly through visuals and sound. Films can be divided into two categories: feature films and non-stories. Fiction and non-fiction are two other classifications. There are plenty more types or genres of movies, some fiction or non-fiction. The most common movie genres are action, horror, comedy, drama, thriller, and science fiction. However, some genres, such as documentary, historical, and biopic, are not common.

### **2.1.2 Biographical Picture (Biopic)**

According to Abreu (studiobinder.com:2020), a biopic is a movie that dramatizes the life of a real, non-fictional individual. Short for “biographical motion picture,” a biopic can cover a person’s entire life or one specific historical moment. Topics for biopics are nearly endless, with famous figures from history and popular celebrities of late being covered.

Biopic movies cover the life of a real and famous person. It can either focus on particular moments or multiple years of their life. Biopic movies usually change some specific part of the individual’s real-life story for dramatic purposes for the film. Therefore, they are not 100% accurate to the actual story.

A biographical picture is similar to a biography. The difference is that a biopic is in motion pictures or movies. In comparison, a biography is usually in the form of books or novels. The purpose is the same: telling a life story about a famous person. One of the examples of a biopic movie is *Bohemian Rhapsody*

(2018), which is the researcher's choice as the object of this study, using the theory of intertextuality by Julia Kristeva and Graham Allen.

### 2.1.3 Intertextuality

Kristeva (1980: 36) put forward the principle of intertextual research that intertextuality is one of the semiotic practices in literary texts, which views that in each text, there are other texts because the creation of texts is based on existing texts as a reference. In this instance, literary works are placed into the context of social or historical texts, which thus offer a setting for the fusion and opposition of signs.

Kristeva (1980: 94) adds that the experience of reading existing texts influences an author in writing a literary text. As a first step in creating the design of his work, the author so collects and appropriates portions from other works. The author then combines these portions, makes different edits, and, if necessary, adds additional material to create an entirely new creation.

Allen (2000: 10-11) states that the text in intertextuality, which Julia Kristeva initiated in 1980, originated from an idea or concept put forward by Mikhail Bakhtin previously. According to Bakhtin, a text's existence cannot be separated from the specific social context in which it relates to other texts. Later, Kristeva used this concept as the starting point for developing an intertextual theory.

Rifaterre, as quoted by Ratna (2010: 217), states that with certain sources used in the intertext process, the key concept that is considered to play a role is

"hypogram." The term "hypogram" or "reference text" refers to a pretext structure that might take the shape of created words, quotations, theme clusters, single words, or the entire text.

Ratna (2007: 132) states that hypograms are related to the text as a whole, as a thematic complex, and words or groups of words as references. A hypogram is a source text that begins as a speculation or a vague impression but later transforms into reality when connected to the associated content and accepted by the reader.

Halliday, as quoted by Ahmadian and Yazdani (2013: 156), states that intertextuality refers to a collection of written prose or poetic texts which then influence the creation of the next (prose or poetic) text. Instead of being referred to as a "hypogram" in this instance, the text that becomes the reference is called a "predecessor" or "predecessor text." Numerous intertextual aspects, including literary tradition (adaptation), imitation, language use, citations, and implications, can be used to identify the effect. When writing literary works, authors borrow at least some fundamental or even essential components from earlier works before developing them to suit their style and inventiveness.

As per the intertextual theory, a text is a mosaic of quotes in which an author's text is generated using specific passages from a text that has already been written. Additionally, the author will alter some of the earlier works with his creative vision and writing objectives and borrow components from other books.

Ahmadian and Yazdani (2013: 155-156) state that with the process of reading literary texts, intertextual elements will be absorbed directly or indirectly

into new texts created by an author. After that, these elements merge with the author's creativity and help build some new text structures. The experience of previous reading texts influences the author in obtaining intertextual aspects to create new texts.

Fairclough and Widdowson, as quoted by Ahmadian and Yazdani (2013: 157), say that in reading, understanding, analyzing, and interpreting a text, one must depend on the understanding of other texts related to it. This is due to the influence of intertextual elements drawn from earlier texts on the production of a text. Therefore, a text combines intertextual aspects taken from, borrowed from, or inspired by previous texts in a text chain with the author's skill or creativity.

Booker and Travers, as quoted by Ahmadian and Yazdani (2013: 156), added that Julia Kristeva's theory regarding the interrelationships between texts is a theoretical framework to prove that texts depend on the presence of other texts, while the application itself can be made through practical steps by tracing intertextual elements in a text that are inherently connected to pre-existing texts.

#### **2.1.4 Models of Intertextual Analysis**

Ahmadian and Yazdani (2013: 158-159) state that several researchers have put forward several types of intertextual analysis models based on Julia Kristeva's intertextual theory, namely as follows.

1. Halliday's analysis model

According to Halliday, intertextuality is a chain or cycle of text creation or

production in which each text is produced within history and is, therefore, inextricably linked to that history. Allusions are the intertextual element used by Halliday as an example to show intertextual links.

## 2. Widdowson's analysis model

Halliday's analysis model, which views intertextuality from a linguistic perspective, is in opposition to Widdowson's model, which holds that this analytical model needs to be revised for evaluating literary works if it is only observed from the intertextual elements in the form of all Widdowson added that text is a collection of previously existing textual units or text elements to create a new text structure.

## 3. Fairclough's analysis model

According to Fairclough, a text consists of various functional, lexical, grammatical, coherent, and textual elements. As a result, the relationship between intertextual elements in a text is hierarchical, beginning with the text's words, phrases, and sentences. Fairclough's intertextual theory does not highlight the significance of old texts in new texts to demonstrate an intertextual relationship between two related texts. These aspects still need to be stressed by the intertextual theory, which merely highlights the significance of old texts in constructing new texts. This is due to Fairclough's continued belief that intertextuality still needs to be more

specific to discuss literary text analysis techniques.

#### 4. Genette's analysis model

Using a new term, "transtextuality," which is divided into five categories, including intertextuality, Genette developed Julia Kristeva's intertextual theory. While architectural, paratextual, metatextual, and hypertextual are the other four kinds. Genette believes that of these five categories, only intertextuality and hypertextuality alone may illuminate the textual connections between a literary work and others.

Three categories form Genette's intertextual analysis model:

- A. Formal or explicit intertextuality, where elements of the original text may be observed in the new text, such as in direct quotations.
- B. Indirect or covert intertextual, such as plagiarism, forms a component of the new text's structure.
- C. Implied cross-textual. It's only that implicit intertextual offers some hints, such as references and allusions, as opposed to non-explicit intertextual, which is hidden in the text.

#### 5. Bloor and Bloor's analysis model

According to Kastowo (2019), Bloor and Bloor view that intertextual theory can be used to analyze all types of texts: literary texts, journalism texts, and scientific texts, although it would be better or more appropriate to do this on

literary texts. They define intertextuality as the insertion or adaptation of earlier works into more recent literature through direct or indirect quotes and the hybridization or blending of one genre into another. Bloor & Bloor split the activity of analyzing literary works into two levels: the linguistic level, which focuses on the lexical and grammatical units that make up the text, and the textual level, which addresses the internal structure of a text.

### **2.1.5 Advanced Intertextual Analysis Models**

The analytical models proposed by the researchers above give insights into how to study a text by relating it to other texts, according to Ahmadian and Yazdani (2013: 160–161). However, they are still insufficient to expose the intertextual aspects. Thus they need to be developed again. The two intertextual analysis models that M. Ahmadian and H. Yazdani proposed below were advanced intertextual analysis models in response to the need for a more practical model and a focus on the features to be researched.

The first analysis model is macro intertextuality. In other words, the complete text structure is an adaptation of the current text structure, according to the macro analysis model, which refers to the whole building of a new text. A new text's overall design is made clear through adaptation, imitation, and reference. Macro intertextual analysis can disclose these three intertextual components, which readers can identify after reading the complete text and connecting it to previous texts.



The next one is micro-intertextuality. The micro intertextual analysis deals with the implicit or explicit use in creating specific new text structures. These texts are present but concealed in the new text's design, and this analysis can reveal their presence.

### 2.1.6 Micro Intertextuality

According to Kastowo (2019), Ahmadian and Yazdani (2013: 160) use the concept put forward by Booker (1996) and Travers (1998) in their micro-intertextual analysis model that the intertextual elements that build the internal structure of a text are allusions, indications, adaptations, and quotations. These four intertextual elements work together to give specific passages of text new meanings. Thus, in an intertextual analysis model, these elements are utilized as study subjects on two texts to show the intertextuality between the two. Below are the four intertextual elements based on the micro intertextuality model analysis.

#### 1. Allusions

An allusion is an indirect reference requiring more than the mere substitution of a referent. A writer can pack a lot of meaning and significance into a word or phrase using an allusion as a literary device. Allusions, however, only work when the reader recognizes and understands them and when they are correctly deduced from and interpreted by the reader. Abrams (2014) states that an allusion is a passing reference, without explicit identification, to a literary or historical

person, place, or event, or to another literary work or passage. According to Callaghan (scribophile.com:2022), This reference might be to another literary work, a film, a popular song, a political movement, a moment in history, or sometimes a moment from an author's own life.

According to Muniz (blog.prepscholar.com:2019), an allusion is when an author or poet makes an indirect reference to some idea, figure, other text, place, or event that originates from outside the text. There are two types of allusions: external allusions and internal allusions. According to Callaghan (scribophile.com:2022), external allusions are references to outside source material which enrich the story. Internal allusion is when the story references something earlier in the narrative. For instance, the protagonist can allude to an earlier decision that brought them to that point or an encounter that influenced their path to the novel's ending.

Muniz (blog.prepscholar.com:2019) gives one of the examples of allusions in literature from a novel entitled *"To Kill a Mockingbird"* (1960) by Harper Lee. In that novel, there is a text *"Jem's nose wrinkled. "Are we as poor as the Cunninghams?" "Not exactly. The Cunninghams are country folks, farmers, and the crash hit them hardest."* This quotation contains an allusion to the "crash," the Stock Market Crash of 1929, which resulted in the Great Depression.

## 2. Indications

According to Kastowo (2019), indications are ideas, concepts, or

meanings created by the author to replace what has been mentioned in the previous text. In other words, an indication gives a new form of idea in a text, thus making it different from what is contained in the reference text. Abrams (1993: 1482) provides one example of indication in John Milton's book entitled "*Paradise Lost: Book I*" (1667):

***Better reign in Hell than serve in Heaven***

*What matter where, if I be still the same,*

*And what I should be, all but less than he.*

The first line of the stanza is an indication of the story in the Odyssey poem, to replace Achilles' words to Odysseus, "better to be a farmhand on earth than king among the dead." To give the same advice, Milton uses a different sentence, "better reign in Hell than serve in Heaven."

### 3. Adaptation

According to Hutcheon (2006: 7), "adaptation is an announced and extensive transposition of a particular work or works." Transposition means that adaptation is "telling the same story from a different point of view." (Hutcheon, 2006: 8) Usually, novels are adapted into a film. For example, the *Harry Potter* novels were all adapted into movies on a big screen, except the latest novel, "*Harry Potter and The Cursed Child*" (2016), which was adapted into a play.

Adaptation is a form of intertextuality; we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation (Hutcheon, 2006: 8). In other words, adaptation is not a duplicate, or a copy, because “adaptation always involves both (re-) interpretation and then (re-) creation.” (Hutcheon, 2006: 8).

Adaptation is a transposition from one medium to another form of literature. Transposition to another medium, or even moving within the same one, always means change or, in the language of the new media, “reformatting.” And there will always be both gains and losses (Stam, 2000: 62).

#### 4. Quotations

Kastowo (2019) states that quotations are phrases or sentences quoted from other texts to build a new text structure, directly or indirectly. Boudjaja (2009: 119) exemplifies the form of direct quotation in the detective story *Morituri* (1997), where Y. Khadra directly quotes the famous words of Tahar Djaout, a journalist and fiction writer contained in Dakia's autobiographical novel entitled *La Fille d'Alger* (1996), into one part of the novel.

*“Si tu parles, tu meurs. Si tu te tais, tu meurs. Alors parle et meurt.”*

## 2.2 Previous Studies

The researcher has found several previous studies on the object and the theories used in this research. The first study is the undergraduate thesis of Aryo Iguh Kastowo (2019), entitled *“Hubungan Intertekstual pada Tiga Dongeng Pilihan dalam Histoires ou Contes du Temps Passé Karya Charles Perrault dan Le Conteur Amoureux Karya Bruno de la Salle: Kajian Intertekstual Berdasarkan Pemikiran Julia Kristeva.”* His research analyzes the intertextuality between three selected fairytales in *“Histoires ou Contes du Temps Passé”* by Charles Perrault and *“Le Conteur Amoureux”* by Bruno de la Salle. The research uses the Intertextuality theory by Julia Kristeva and the micro intertextual analysis model by Ahmadian and Yazdani. The results of the analysis show that (1) the intertextuality between the Le Prince Tout Bleui fairy tale and the La Barbe Bleue fairy tale is marked by the emergence of intertextual elements in the form of 1 character allusion, two adaptations, six indications, and two quotations; (2) the intertextual relationship between the fairy tale Le Chat Qui Vient d'On Ne Sait Où and the fairy tale Le Maître Chat ou Le Chat Botté is marked by the emergence of 2 character allusions, two adaptations, three indications, and one quote; and (3) the intertextual relationship between the Petit Caillou et Brin de Laine fairy tale and the Le Petit Poucet fairy tale is marked by the emergence of 1 character allusion, two adaptations, three indications, and two quotations.

The second study is a journal article by Viandika Indah Septiyani and Suminto A. Sayuti (2019) entitled *“Opposition in Agus Sunyoto’s ‘Rahuvana Tattwa’ Novel: Julia Kristeva’s Intertextual Analysis.”* Their research analyzes the

Opposition in Agus Sunyoto's "Rahuvana Tattwa" novel. The primary purpose of this study is to examine the intertextual theory from the perspective of Julia Kristeva in the form of opposition. The result of this research is that the researcher found three oppositions in the novel *Rahuvana Tattwa*, namely offering seven data, kinship four data systems, and 12 civilization data from both groups.

The third study is a thesis by Amalia Diah Pahlevi (2019) entitled "*Speech Features Used By Men Characters in Bohemian Rhapsody Movie.*" Her thesis analyzes the speech features used by male characters in *Bohemian Rhapsody*. The study's primary purpose is to identify the types and situations of speech features used by men characters. In her thesis, Amalia used theories of men's speech features by Jennifer Coates. The result of this research is that the researcher found topic choice used by men characters three times. Monologues and playing the expert find is six times, the use of questions is 27 times, verbal sparring two times, turn taking nine times. The total of speech features which are used by men characters is 44 speech features.

The fourth study is a journal article by Bejo Sutrisno, Rieka Endah Purnama, and Budi Rachmawati (2022) entitled "*An Analysis of Social Conflict in the Movie 'Bohemian Rhapsody.'*" Their journal article analyzes social conflicts that occurred in the movie *Bohemian Rhapsody*. The main purpose of the research is to find out the type of conflict faced by the leading actor and the source of the conflict and analyze how the main actor resolves the conflict. The researcher found causes of social conflict related to society, human needs, and identifiers. The researcher examines social conflicts, such as Conflicts involving conflict of

social positions, Conflicts of interest, and Role conflict in *Bohemian Rhapsody*. In this research, the researcher concludes that social conflict can be happened in society by accommodating, avoiding, collaborating, and compromising.

The fifth study is a journal article by Pijar Omar Pisceco and Afriana (2022) entitled "*Types of Expressive Acts in Bohemian Rhapsody Movie 2018.*" Their paper analyzes the types of expressive acts in *Bohemian Rhapsody* movie. The primary purpose of the research is to identify different types of expressive acts using the theory from Martinez (2013). The theory was utilized to examine the different types of expressive acts in the data source. The result of this research is that based on the character's utterances, there were five different types of expressive acts. From the fifteen utterances discovered, the act of thanking became the most prominent among the other types of expressive acts.

The last previous study that the researcher found is a publication article by Triyono (2019) entitled "*Swearwords on the Main Characters of "Bohemian Rhapsody" Movie: Sociolinguistics Perspective.*" His article analyzes the swear words of the main characters of *Bohemian Rhapsody* movie from a sociolinguistic perspective. The purpose of the study is to identify the types of swear words of the main characters and to find out the reasons for swear words by the main character in the movie "*Bohemian Rhapsody*" to swear. The researcher found (1) 66 data on the type of swear words. It consists of 29 (43.7%) expletive swearing (ES), 22 (33%) abusive swearing (ABS), 3 (4.5%) humorous (HS), and 12 (18,2%) auxiliary swearing (AS). (2) 66 data reasons for swear words. It consists of 44 (66,7%) psychological motives (PM), 9 (13,5%) social motives (SM), and 13

(19,7%) linguistic motives. Expletive swearing is the preferred type of swearword.

There are some similarities and differences between the previous studies described above. The first two previous studies above analyze different objects but use the same basic theory, which is intertextuality by Julia Kristeva. The difference is the first previous study uses the micro intertextual analysis model, and the second one focuses on analyzing the Opposition theory of intertextuality by Julia Kristeva.

As for the last four previous studies above, the only similarity between the studies is the object of the studies. They choose the movie *Bohemian Rhapsody* (2018) as the object of their studies. The difference is the third study focuses on analyzing the speech features, the fourth study focuses on analyzing the social conflicts, the fifth study focuses on analyzing the types of expressive acts, and the sixth study focuses on analyzing the swear words of the main characters. In the meantime, the researcher focuses on finding the hypograms of the *Bohemian Rhapsody* movie and analyzing them using the micro intertextual analysis model.

### **2.3 Theoretical Framework**

The researcher writes an analysis of intertextuality between the movie *Bohemian Rhapsody* (2018) and other previous literary and non-literary works that are related, using the micro intertextual analysis model by Ahmadian and Yazdani and the intertextuality theory by Julia Kristeva. According to Ahmadian and Yazdani, micro intertextuality has four components: allusions, adaptation,



indications, and quotations. Before analyzing them, the researcher must first identify the hypograms of the Bohemian Rhapsody movie.

