

**AN ANALYSIS INTERTEXTUALITY FUNCTIONS IN THE FILMS**

***THE HUNGER GAMES (2012) AND THE HUNT (2020)***

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement  
to Obtain the *Sarjana Sastra* Degree  
in English Literature**



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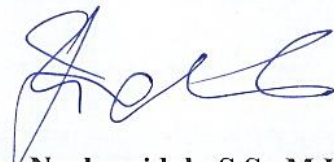
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Semarang, June 17 2023



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## STATEMENT OF WORKS ORIGINALITY

I, the undersigned, declare that the final project entitled “An Analysis Intertextuality Functions in The Films *The Hunger Games* (2012) and *The Hunt* (2020)” is purely the result of my own work. No other people's work I use without citing the source. Opinions or findings of others included in this final project are quoted or cited with respect to ethical standards.

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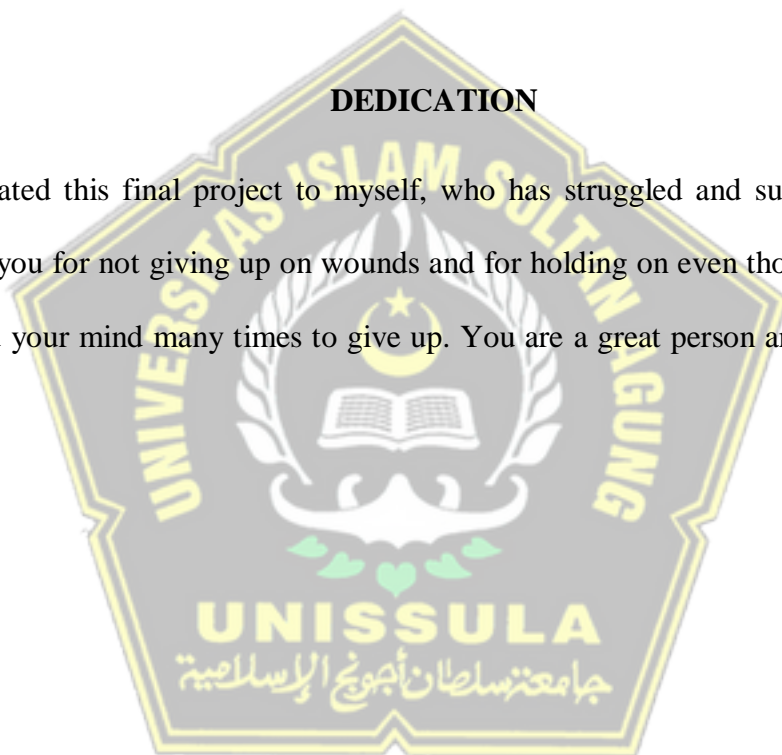
Alma Rizky Hasanah

## **MOTTO**

I don't think not living your dreams means you've failed at life. And I don't think living your dream means you've succeeded either. I simply want to do well at my job right now. – Baek Yi Jin

## **DEDICATION**

I dedicated this final project to myself, who has struggled and survived so far. Thank you for not giving up on wounds and for holding on even though you have crossed your mind many times to give up. You are a great person and I am proud of you.



## ABSTRACT

**HASANAHA, ALMA RIZKY. 30801900009. An Analysis Intertextuality Functions in The Films *The Hunger Games (2012)* and *The Hunt (2020)*. English Literature Study Program. College of Language and Communication Science. Sultan Agung Islamic University. Idha Nurhamidah, S.S., M.Hum. as Advisor.**

This final project discusses the analysis of *The Hunger Games (2012)* and *The Hunt (2020)* films using Julia Kristeva's theory of intertextuality. In particular, this final project discusses the types and functions of intertextuality. Therefore, the purpose of this study is to explain the types of intertextuality are found in *The Hunger Games (2012)* and *The Hunt (2020)* films and to analyze the function of intertextuality seen in *The Hunger Games (2012)* and *The Hunt (2020)* films.

This study was under a descriptively qualitative research, so that the data collection process were qualitative and the reporting data was descriptively. This research was supported by the theory of intertextuality including 3 types of intertextuality, such as obligatory intertextuality, optional intertextuality, and accidental intertextuality. The theory of intertextuality proposed by Kristeva also has functions, including: intertextuality is used to decorate, is used to clarify and be effective, is used to expand the meaning of the text, is used for assimilation, metaphor, contradiction and satirical devices, and is used as a communicative device.

This final project finds several results which are outlined in the discussion section. The result is that there are 8 data, each data contains 2 quotes taken from *The Hunger Games (2012)* and *The Hunt (2020)* scripts. So that the total quotes found with intertextuality in *The Hunger Games (2012)* and *The Hunt (2020)* films by researchers are 16 quotes. There are 2 types of intertextuality found in *The Hunger Games (2012)* and *The Hunt (2020)* films that are optional intertextuality and accidental intertextuality. There are four functions of intertextuality found. The four functions are intertextuality used to decorate, used to clarify and be effective, used to expand the meaning of the text, and used for communicative devices.

**Keywords: Intertextuality, Types of Intertextuality, Functions of Intertextuality, *The Hunger Games (2012)*, *The Hunt (2020)***

## INTISARI

**HASANAH, ALMA RIZKY. 30801900009. Analisis Fungsi Intertekstualitas dalam Film *The Hunger Games* (2012) dan *The Hunt* (2020). Program Studi Sastra Inggris. Fakultas Bahasa dan Ilmu Komunikasi. Universitas Islam Sultan Agung Semarang. Idha Nurhamidah, S.S., M.Hum. sebagai pembimbing.**

Tugas akhir ini membahas tentang analisis film *The Hunger Games* (2012) dan *The Hunt* (2020) menggunakan teori intertekstualitas Julia Kristeva. Khususnya, tugas akhir ini membahas mengenai jenis dan fungsi intertekstualitas. Oleh karena itu, tujuan dari penelitian ini adalah untuk menjelaskan tipe tipe intertekstualitas yang ditemukan dalam film *The Hunger Games* (2012) dan *The Hunt* (2020) serta menganalisis fungsi dari intertekstualitas terlihat pada film *The Hunger Games* (2012) dan *The Hunt* (2020).

Teori intertekstualitas oleh Kristeva merupakan teori tentang hubungan antar teks dalam karya satu dengan karya lainnya. Selanjutnya, teori intertekstualitas Kristeva didukung oleh Fitzimmons yang kemudian membagi jenis intertekstualitas menjadi 3 jenis, yaitu intertekstualitas wajib, intertekstualitas opsional, dan intertekstualitas aksidental. Teori intertekstualitas yang dicetuskan oleh Kristeva juga memiliki fungsi fungsi antara lain intertekstualitas digunakan untuk menghias, digunakan untuk memperjelas dan efektif, digunakan untuk memperluas makna teks, digunakan untuk asimilasi, metafora, kontradiksi dan perangkat satir, serta digunakan untuk perangkat komunikatif.

Penelitian ini menggunakan penelitian kualitatif deskriptif, sehingga proses pengumpulan data bersifat kualitatif dan pelaporan bersifat deskriptif. Tugas akhir ini menemukan beberapa hasil yang dituangkan dalam bagian pembahasan. Hasil tersebut adalah terdapat 8 data, setiap data berisikan 2 quotes yang diambil dari script *The Hunger Games* (2012) dan *The Hunt* (2020). Sehingga total quotes yang ditemukan berintertextuality di film *The Hunger Games* (2012) dan *The Hunt* (2020) oleh peneliti sebanyak 16 quotes. Jumlah tipe intertekstualitas yang ditemukan pada film *The Hunger Games* (2012) dan *The Hunt* (2020) yang berintertextuality memiliki sebanyak 2 jenis yaitu optional intertextuality dan accidental intertextuality. Fungsi intertextuality yang ditemukan sejumlah empat fungsi. Empat fungsi tersebut yaitu intertekstualitas digunakan untuk menghias, digunakan untuk memperjelas dan efektif, digunakan untuk memperluas makna teks, serta digunakan untuk perangkat komunikatif.

**Kata Kunci: Intertekstualitas, Tipe Intertekstualitas, Fungsi Intertekstualitas, *The Hunger Games* (2012), *The Hunt* (2020)**

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Finally, I am aware of my limited ability and this final project is open for criticism and suggestion.

Semarang, June 12<sup>th</sup> 2023

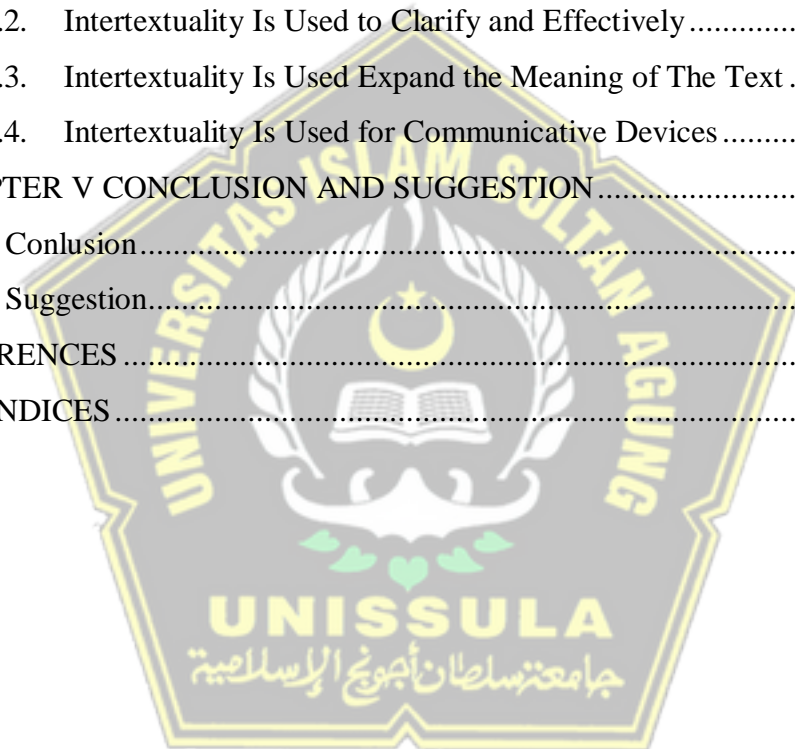


Alma Rizky Hasanah

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## **CHAPTER I**

### **INTRODUCTION**

Chapter I presents an introduction of the research. This chapter consist of the Background of the Study, Limitation of the Study, Problem Formulation, Objectives of the Study, Significances of the study, and Organization of the Study.

#### **A. Background of the Study**

Literary works according to Britannica were originally composed in Latin, but poets began writing in vernacular as early as the 7<sup>th</sup> century. Regional literature was further popularized in England in the Kingdom of Wessex by Alfred the Great who reigned 871-899 AD in an attempt to encourage literacy, and other countries followed. In 11<sup>th</sup> century, The Norman Conquest of England was the invasion and occupation of England and this conquest changed the English language from Old English spoken to Middle English spoken. The stories written during both early and high eras were originally folklore. Romance then became quite popular among European nobility in the 12<sup>th</sup> century. In 14<sup>th</sup> to 17<sup>th</sup> centuries, the Renaissance promoted a rediscovery of classical philosophy, literature and art. Some of the greatest thinkers, writers, scientist, and artist in human history develop during this era. Furthermore, from 1901 to present day, many writers have received the Nobel Prize for their literary works, primarily in English. With such a development, it is very possible if the literary works that

exist today are the result of inspiration from previous literary works. When reading or enjoying a work and then remembering something or related to previous literary works, it is not something new and is very likely to happen. This possibility is called intertextuality.

Intertextuality according to dictionary.com “is the interrelationship between texts, especially works of literature; the way that similar or related texts influence, reflect or differ from each other”. “Thus, the text becomes “a permutation of text, an intertextuality within a certain text space”, where several utterances, taken from other texts, intersect and neutralize one another” (Kristeva, 1980). In other words, intertextuality is the formation of the meaning of a text by other text and intertextuality is a device of literary that creates an ‘interrelationship between texts’ and produces related understanding in other works. Author can create a text more realistic by referring to ideas, people, or events that exist in the real world. Sometimes authors may not be aware of the influence other texts have on their work. On the other hand, other writers try to change the inspirational ideas from other texts into fresh concepts that carry additional meaning. Intertextuality involves many literary works, such as poetry, novels, plays, films, and quotes. In this case, the researcher select quotations as material for the analysis. Quotations are the repetition of one expression as part of another. Especially when that expression is either properly quoted or explicitly attributed by citation to its original source, and it is indicated by quotation marks. Quoting one text within another is a very simple way of linking, and is most often done deliberately and explained, with credit being given to the original source.

As already mentioned, one of the literary works that can have intertextuality is film. Film is one type of literary work in the form of audiovisual media. According to Britannica film or also called motion picture is a series of still photographs on film projected onto a screen using light in rapid succession. Films are collectively referred to as cinema. Cinema itself comes from the word kinematics or motion.

*The Hunger Games (2012)* and *The Hunt (2020)* are thriller genre films with the same theme about survival games and tell about people who have to survive by fighting each other. *The Hunger Games (2012)* is an American science fiction action film based on Suzanne Collins' 2008 novel of the same name. This film released in 2012 and directed by Gary Ross. *The Hunt (2020)* is an American horror thriller film released in 2020, directed by Craig Zobel and written by Nick Cuse and Lindelof and Damon Lindelof.

Based on statements about the development of literature that has now developed and has the possibility that literature is an inspiration from other literature, and seeing that two films that have the same genre and have the same concept of games in the films *The Hunger Games (2012)* and *The Hunt (2020)* make researchers interested in discussing the intertextuality between the two films. Therefore, this study is entitled ***An Analysis Intertextuality Functions in the Films The Hunger Games (2012) and The Hunt (2020).***

## **B. Limitation of the Study**

This research focuses on describing the types of intertextuality found in the films *The Hunger Games* (2012) and *The Hunt* (2020) and analyzed how are the functions of intertextuality reflected in films *The Hunger Games* (2012) and *The Hunt* (2020).

## **C. Problem Formulation**

Based on the background, this study formulates two questions as problems to be answered in the analysis, the two questions are:

1. What types of intertextuality are found in the films *The Hunger Games* (2012) and *The Hunt* (2020)?
2. How are the functions of intertextuality reflected in the films *The Hunger Games* (2012) and *The Hunt* (2020)?

## **D. Objectives of the Study**

1. To explain the types of Intertextuality are found in the films *The Hunger Games* (2012) and *The Hunt* (2020).
2. To analyze the functions of intertextuality reflected in films *The Hunger Games* (2012) and *The Hunt* (2020).

## **E. Significances of the Study**

There are some following expectations in this study :

1. This study is hopefully useful for the students of English Literature Program who would like to study about intertextuality in literary works.
2. For other researchers, this study hopefully beneficial for them in conducting a new study related to intertextuality with different styles of data analysis.

#### **F. Organization of the Study**

This study is divided into five chapters. Chapter I is the introduction that consists of the background of the study, limitation of the study, problem formulation, objective of the study, the significance of the study, and organization of the study. Chapter II highlights on the theoretical framework. It consists of a synopsis of the film and related theories of intertextuality, types, and functions of intertextuality. Chapter III focus on the research method, which consists of the source of the data, data collecting method, and data analysis method. Chapter IV presents the data and discussions about type of intertextuality are found in the films *The Hunger Games (2012)* and *The Hunt (2020)* and analyzed the functions of intertextuality in the films *The Hunger Games (2012)* and *The Hunt (2020)*. Chapter V show the conclusion and suggestions.



## CHAPTER II

### REVIEW OF RELATED THEORY

Chapter II is a review of related theory. This chapter contains two sub-chapters that is the synopsis of the *The Hunger Games (2012)* and *The Hunt (2020)* film in the first sub-chapter. The second sub-chapter contains literary theory which consists of intertextuality theory, types of intertextuality and functions of intertextuality.

#### A. Synopsis

Synopsis according to the Cambridge dictionary is a brief description of the contents of something such as a film or book. In short, the synopsis is the most effective summary in providing information about a work. *The Hunger Games (2012)* and *The Hunt (2020)* have the same genre, namely action, the film *The Hunger Games (2012)* is combined with the science fiction and adventure genres while *The Hunt (2020)* is combined with the horror and thriller genres. However, both of these films have the same theme, which is about a game of survival and tells about people who have to survive by fighting each other. To make it easier to understand about this proposal, it is necessary to know information about the films that will be discussed, therefore the following is a synopsis of the films *The Hunger Game* and *The Hunt*.

### **A.1. *The Hunger Games (2012)***

*The Hunger Games (2012)* is a story of a 16 year old girl, Katniss Everdeen and her partner Peeta Melark who join a competition called The Hunger Game. They are representatives of District 12, one of the 12 districts in the country called Panem. Due to the failed rebellion against the Panem government 75 years earlier, the Panem government then held a competition which was held in the nation's capital consisting of elite people called the Capitol. The hunger games was participated by a pair of young people aged 12-18 years who were selected from 12 districts in Panem. The purpose of this competition is to strengthen relations between the districts, as well as to refresh the memory of those who were killed as a result of the rebellion in the districts and remind the entire population how strong the Panem government led by President Snow is. Although this system uses elections, this is actually just a coercion and is like kidnapping by Capitol people using the word "Tribute Election" because of threats and pressure from the Capitol. In the hunger games, 24 selected children are placed in an arena in the Capitol and these 24 contestants are required to kill each other and the match is broadcast live on television in a reality show concept.

With her archery skills and an amulet in the form of a safety pin in the shape of a mockingjay, Katniss and Peeta are then taken to the Capitol after Katniss volunteered as a tribute to replace her sister. Before the competition begins, Peeta and Katniss have to undergo training and a series of public appearances at the Capitol, as well as have to undergo an interview to get sponsorship. This sponsor serves to save the contestants from several deadly

events. Obtaining this sponsorship depends on each contestant's ability to survive. Although at the beginning of the match the Capitol will provide various tools for survival, such as weapons and others, sponsors are still important in the match. Katniss goes through a lot of challenges and fights when the game is just starting and can barely save herself. However, in the mid-game Katniss manages to get a sponsor, a burn medicine, and is finally able to self-medicate with the medicine and survive.

Katniss and Peeta meet again after parting ways at the start of the game. After finding Peeta, Katniss joins and manages to defeat the Cato alliance. Towards the end of the game, the Capitol releases a mutant dog into the arena of the surviving participants. There, they fought Cato. With Katniss' arrow, Cato is killed, the Capitol then changes the rule that there is only 1 winner. In desperation, Katniss and Peeta, who are in love, want to eat a poisonous berry so they can die together. That's when the Capitol changed its mind, they were both crowned winners of the Hunger Games. After being declared the victors, Katniss and Peeta attend the coronation of the winners and conduct interviews, dressed in elegant yet simple attire like the image of the Capitol people.

### ***A.2. The Hunt (2020)***

*The Hunt (2020)* tells the story of human hunting carried out by some powerful people or the elite. The 11 kidnapped people wake up in an open field with their mouths gagged without knowing what really happened. There, they find an arsenal of weapons and a key to open the gag in the mouth. However, while trying to retrieve weapons and keys, five of them were suddenly killed by an

unseen enemy. Crystal, one of the survivors begins her journey to find out what is going on after retrieving some weapons. Crystal meets another captive, a pod-caster conspiracy theorist named Gary. They boarded a train car full of refugees, the train was then raided by Croatian soldiers and Crystal ended up being taken to a refugee camp and separated from Gary. Crystal meets another escaped prisoner named Don at the camp, and Oliver, an envoy from the US Embassy in Zagreb. Oliver comes to take them to the embassy. On the way there, Oliver investigates why they were chosen for the hunt, a suspicious Crystal kicks Oliver out of the car and crashes into him. He and Don find Gary's body in the trunk with a box marked "bribery" and a map and realize that the messenger was one of the hunters. At the messenger's intended destination (which proves to be close to where the captives originally found the weapons cache and were later killed), Crystal kills the hunters she finds and injures their tactical consultant or the sergeant summoned. Crystal tortures the injured Sergeant, in order to obtain the location of Athena, the mastermind of this hunt.

A flashback reveals that the Athena group's text conversation with another conglomerate about the hunt was a joke. However, it was leaked on the internet creating a stir and calling the hunt 'Manorgate'. After that, the group text participant, whose career was ruined, decided to make Manorgate a reality. They kidnapped people who distributed and produced internet materials related to Manorgate. Athena was personally offended by the social media posts Crystal made about her, and insisted on including her as a participant. When Crystal confronts Athena, Athena makes fun of Crystal's life. Crystal and Athena engage

in a protracted fight, and end up stabbing each other with knives. Athena dies, but Crystal seems to get a second wind after seeing a rabbit appear near Athena's body. He burned his wounds to self-medicate, put on Athena's luxurious clothes, picked up Athena's dog, and rode his jet back to where he came from feeling triumphant.

## **B. Related Theory of Literature**

### **B.1. Intertextuality Theory**

The theory of intertextuality stems from Ferdinand de Saussure who stated that the relational nature of words emerges from the vision of language which is seen as a general and abstract system that includes spoken and repeated words. For Mikhail Bakhtin, these relations stem from the presence of words in certain social registers, and certain moments of speaking and receiving. Because neither Saussure nor Bakhtin used the term intertextuality, after that most people praised Julia Kristeva with the term 'Intertextuality'.

Therefore, the theory of intertextuality is a term popularized by Julia Kristeva, a feminist critic who is a well-known French semiotician from Bulgaria. In her analysis of the concepts of Bakhtin's Dialogism and Carnival, Kristeva, discusses Intertextuality which is a concept that informs post-structuralist considerations. So, she developed her own theory inspired by Bakhtin's dialogues. In other words, Kristeva's Intertextuality is the result of a combination of Saussurean theory and Bakhtin's ideas.

Kristeva's Intertextuality Theory which is the result of Saussurean's theory and Bakhtin's ideas about relational nature, which Kristeva then forms a new

semiotic model, which she calls 'semi-analysis'. She emphasizes in this approach the idea that text is always in a state of production, not a product that is quickly consumed. In her view, ideas are not presented as consumable finished products, but are presented in such a way as to encourage readers to come up with their own interpretation of their meaning. Thus, Kristeva's new production semiotics blurs the distinction between science, or logic, and language and imagination. Literary text as a 'language and text-based' process, deals with the particular form of language in which the text is written, and the text itself with all its structural elements including intertextual elements. From this perspective, it is the 'text' that forms, to some extent, the essence of reading. In line with that, intertextuality is an integral part of the text, as has been discussed before and, thus, becomes an integral reading concern.

In her opinion, individual texts must be related to other texts in a multi-meaning matrix. This refers to the intertextual relationship that occurs between two or more texts that have multiple meanings. In *Desire in Language: A Semiotic Approach to Literature and Art* (1980), Kristeva revised and redirected Bakhtin's work in one of her most important essays: *The Bounded Text*. In this work, she is interested in constructing the way a text is constructed from existing discourse. She argued that writers did not create their texts from their own thoughts, but composed them from pre-existing texts. Thus, the text becomes "textual permutation, intertextuality in a certain text space", where "several utterances, taken from other texts, intersect and neutralize one another" (Kristeva, 1980). The difference is that Bakhtin's work focus on human subjects who use language in

certain social situations, while Kristeva's work is more concerned with abstract ideas, such as text and textuality.

Communication between the writer and the reader is always accompanied by an intertextual relationship between the word and its previous existence in past texts. As Kristeva said: "Any text is an insert of the quotation, and any text is an absorption and adaptation of another" (Kristeva, 1986). Kristeva argues that text is not an isolated individual object, but a collection of cultural textualities. Kristeva believes that individual texts and cultural texts are made of the same textual material and cannot be separated from one another. So, in essence it is a re-expression of Bakhtin's idea of dialogue, which establishes the relationship between writer, work, reader, society and history.

The consequence of this way of describing texts is that we must let go of the notion that texts present unified meanings and start viewing them as combinations and compilations of parts of social texts. Thus, the texts are really related to the ongoing cultural and social processes. Kristeva writes that the concept of text as ideologue determines the semiotic procedure which, by studying text as intertextuality, regards it as such in society and history.

The term intertextuality is used to denote the various ways in which each literary text is composed of other texts. This can be through allusions, quotations, repetitions and transformations of the recipient text, or simply an inescapable participation in the general standards of linguistic and literary conventions and procedures that have always existed. Intertextuality also shows that all texts exist in relation to other texts. Texts in different space-times intersect to form large

systems, and each text exists as part of a system. It can also refer to the works of predecessors or descendants at the diachronic level, namely the dimension of the vertical relationship of the text.

In his book, Graham Allen returns to history 'intertextuality' giving its meaning and application today. He defines intertextuality as “an attempt to understand literature and culture in general” (Allen, 2000) and states that it is “the foreground of notions of rationality, relatedness and interdependence in modern cultural life”. This is also related to the statement about “Language can be understood as taking old texts from memory and reshaping them into present contexts” (Becker, 1994).

So, literature is not a product of a particular nation; but rather a combination of the experiences of all nations. So, to say, there is a heritage among literary texts throughout the world of literature. In his work ‘Word, Dialogue and Novel’, Kristeva (1986) defines this inheritance as “intertextuality” which is a “mosaic of quotations; every text is the absorption and transformation of the other”. According to Kaplan (2005), any literature displays the characteristics of a nation in different ways, especially language. Thinking about global changes and technological developments, it is quite easy to see the problem of interaction between nations. In this sense, all nations borrow or lend some goods from each other and in the case of literature, this literary borrowing occurs through language, which ultimately brings us the subject of intertextuality. This is also in line with the statement that “Intertextuality focus on how a text can be related and fit each other.” (Hammouri, 2013).



To explain the intertextual relationship between the two texts, intertextuality in reading can be seen at two levels: local or intralingual intertextuality, and global or interlingual intertextuality. Ahmadian (2013) asserts that awareness of intertextuality can help readers understand texts better, sharpen and deepen their minds to enter the world of texts, discover different layers of textual meaning, and, consequently, make better meanings and interpretations of texts. All of these can affect the reading of literary texts because no reading and interpretation is complete without considering all of these; the reader must go through all the processes above to be able to get a better meaning of the intended text based on making a valid and more meaningful reading interpretation. What is clear, in reading literary texts is to see and analyze the text as a whole, not its parts. That is, the text must be seen as a whole, with all its elements, characteristics and generic characteristics, including its intertextuality. Text with all its textual features and elements including its intertextuality. Thus, the assumption is that as long as the reader of a literary text is aware of and aware of the text's construction process, he can use that awareness in reading, analyzing, and interpreting the text in question. So, it can be said that "Intertextuality is considered as a network, functioning as a linguistic link that is used to connect each segment of the text with the text.

## **B.2. Types of Intertextuality**

According to Fitzsimmons, intertextuality divided into 3 types: obligatory, optional, and accidental. This variation depends on two main factors: the author's intention and the significance of the reference. The differences between these

types are not absolute and exclusive and they can coexist in certain texts. The following is an explanation of the three types of intertextuality.

### **B.2.1. Obligatory Intertextuality**

The first type of intertextuality is obligatory intertextuality. Based on Fitzsimmons' statement, "Obligatory intertextuality is when the author intentionally makes comparisons or associations between two (or more) texts". But he also adds that "Obligatory intertextuality relies on prior reading or understanding of the hypotheses, before full understanding of the hypertext can be achieved".

Obligatory intertextuality usually occurs when a writer or poet deliberately refers to another text in his work. This can be seen and done in many ways and for various reasons. Mostly, authors intend to make external references and intend for the reader to understand something about the work they are reading as a result. So, this usually occurs when the reader understands the reference and understands the other work being referred to. This creates layers of intended meaning that are lost unless the reader is familiar with the other text.

An example of obligatory intertextuality according to Comhrink, to understand the context and specific characterizations in Tom Stoppard's *Rosencrantz and Guildenstern is Dead*, one must first know Shakespeare's *Hamlet*. Because, in *Hamlet* we first meet these characters as minor characters and, as *Rosencrantz and Guildenstern's* plot unfolds, certain scenes from *Hamlet* are actually shown and seen from a different perspective. This understanding of

Hamlet gives the argument a deeper meaning because many of the implicit themes of Stoppard's play are better known in Shakespeare's Hamlet.

### **B.2.2. Optional Intertextuality**

The second type of intertextuality is optional intertextuality. Fitzsimmons says that "Optional intertextuality has a less significant impact on the importance of hypertext". This could mean that intertextual relations are possible, but not essential. If you look at it again, this will slightly shift the understanding of the text. So, optional intertextuality is a lighter type of relationship. Optional intertextuality also means that it is possible to find connections to multiple texts from a single phrase or no connections at all. Optional intertextuality has a less important impact on hypertext significance. It is possible, but not essential.

In this case, a writer or poet may allude to another text to create another, non-essential layer of meaning. If readers catch references and know other texts, it can increase their understanding. The important part is that references are not important to the reader's understanding of the text being read.

The author's intention when using optional intertextuality is to pay homage to the 'original' author, or to reward those who have read the hypotext. However, this reading of the hypotext is not necessary to understand the hypertext. An optional use of intertextuality might be something as simple as parallel characters or storylines.

For example, J.K Rowling's Harry Potter Series has much in common with J. R. R. Tolkien's Lord of the Rings trilogy. They both use old wizard mentors (Professors Dumbledore and Gandalf) and a group of key friendships is formed to

help the protagonist (an innocent boy) in their difficult quest to defeat powerful wizards and to destroy powerful creatures. This connection is interesting and J.K. Rowling is most likely influenced by other fiction and fantasy novels. However, this is not essential to understanding the Harry Potter novels.

### **B.2.3. Accidental Intertextuality**

The last type of intertextuality is accidental intertextuality. Accidental intertextuality is when readers often connect a text with another text, cultural practice or a personal experience, without there being any tangible anchorpoint within the original text (Fitzsimmons, 2013). According to Wöhrle, “The author does not intend to make any intertextual references and it is entirely based on the reader's prior knowledge that these connections were made. Often when reading a book or watching a movie, a memory will be triggered in the mind of the viewer.”

This third type of intertextuality occurs when the reader makes connections not intended by the author or poet. This can occur when a reader has knowledge of a text that the author may not have, or even when a reader establishes a connection with a particular culture or with his personal experience.

Thus, this type of intertextuality occurs when readers relate one text to another based on cultural practice, or personal experience, with no real anchor point to the original text. The author does not intend to make intertextual references and it is entirely based on the reader's own prior knowledge that these connections are made.

Therefore, this happens when the reader often when reading a book or watching a movie a memory appears and creates something that is triggered in the

mind of the audience. For example, while reading Herman Melville's 'Moby Dick', can use their previous experience to make a connection between the size of the spat fish and the size of the boat. Other readers may draw a deep connection to the Biblical allegory of Jonah and the Whale, from their mention of the man and the whale. Although Melville did not intend to create these links, readers have created these links themselves.

### **B.3. Functions of Intertextuality**

Functions and effects are often seen as the same thing, but there is actually a simple difference between the two. Functions can be known before acceptance and also seen as a use, while effects can be seen after acceptance.

Everything certainly has a function as it should. In intertextuality there are also functions so that an understanding of this theory can be conveyed. “Intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. iff they - texts- are antecedent to the original one) and thus they appear for readers tidier and more unified” (Kristeva, 1986). It is also used to make text look shinier and therefore more effective and clear.

The following are functions of intertextuality:

#### **1. Intertextuality Is Used to Decorate**

According to “Intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. iff they - texts- are antecedent to the original one) and thus they appear for readers tidier and more unified” (Kristeva, 1986),

intertextuality is used as a tool for decorating text. The author will use this as an opportunity to expand on the variety of the text by looking at previous work. This can make the new text created by the author based on the original text more interesting and still related to other texts so that the reader feels connected.

## 2. Intertextuality Is Used to Clarify and Effectively

Kristeva also explained that with intertextuality, it can make the text appear neater and unified to the reader. This can happen because when the writer uses intertextuality it means that the writer wants to show the relevance of the text by clarifying it and making it more effective. So that the reader can understand what is conveyed by the author.

## 3. Intertextuality Is Used to Expand the Meaning of the Text

Furthermore, Kristeva's argument is assisted by Hatim and Mason's (1990) statement which states that intertextuality is considered as a force to expand the meaning of texts. These meanings can be seen explicitly and implicitly and then used in certain scenarios to add new values or new dimensions to the given text.

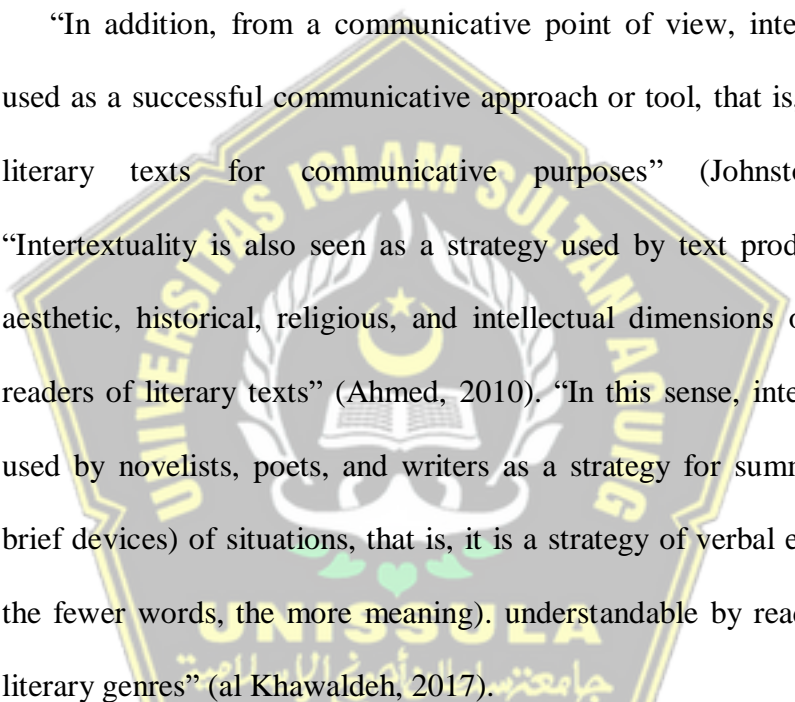
## 4. Intertextuality Is Used for Assimilation, Metaphor, Contradiction and Satirical Devices

Intertextuality is used by writers for various purposes such as assimilation, metaphor, contradiction and as a satirical device (Fairclough, 1992). In this case, it can be seen that intertextuality is used by the author to make the novel more lively and artistic through the creation of

additional effects. It is also used to persuade, impress, or build a sense of mutual concern. Intertextuality is also considered as a strategy used by writers to give readers a feeling of pleasure in reading literary texts. It is also used by novelists, poets, and text producers as an intensive tool used to intensify the importance of the entire text.

#### 5. Intertextuality Is Used for Communicative Devices

“In addition, from a communicative point of view, intertextuality is used as a successful communicative approach or tool, that is, it is used in literary texts for communicative purposes” (Johnstone, 2008). “Intertextuality is also seen as a strategy used by text producers to add aesthetic, historical, religious, and intellectual dimensions or values for readers of literary texts” (Ahmed, 2010). “In this sense, intertextuality is used by novelists, poets, and writers as a strategy for summarizing (i.e. brief devices) of situations, that is, it is a strategy of verbal economy (i.e. the fewer words, the more meaning). understandable by readers) used in literary genres” (al Khawaldeh, 2017).



## **CHAPTER III**

### **RESEARCH METHOD**

Chapter III is the research method used to collect and analyze data. This is used to answer the problem formulation and there are three sub-chapters in this chapter. The first sub-chapter is the type of research, the second sub-chapter is data organizing, and the third sub-chapter is analyzing the data.

#### **A. Types of the Research**

This study used the descriptive qualitative research, so that the data collection process was qualitative and the reporting was descriptive. Gay (2006) who said that qualitative research is the collection, analysis, and interpretation of comprehensive narrative and visual data in order to gain insights into a particular phenomenon. Qualitative research method is a method or research method that emphasizes analysis or description. The purpose of this research is to study and understand the importance of individuals or groups as a social or human problem. Therefore, qualitative research focus on descriptions and explanations in the form of words, sentences and dialogues. In this case, this type of descriptive-qualitative research is used to analyze the intertextuality in the films *The Hunger Games* (2012) and *The Hunt* (2020).

#### **B. Data Organizing**

In data organizing, the steps in collecting the data and the types of data are explained.



## **B.1. Data Collecting Method**

For this research, there are four steps in data collection, namely as follows:

### **B.1.1. Watching *The Hunger Games (2012)* and *The Hunt (2020)***

#### **Films**

The first thing that was done to collect data was watching the two films to be analyzed that are *The Hunger Games (2012)* and *The Hunt*. The order for watching these two films is not specified, but it is recommended to watch the film that was released first. So that researchers can re-understand, confirm the movie script that has been read and can relate it to the theory of intertextuality. The duration of *The Hunger Games (2012)* is 2 hours and 22 minutes and the duration of *The Hunt (2020)* is 1 hour and 55 minutes. Therefore, researchers need to listen carefully to get the details of the storyline.

### **B.1.2. Reading Script from *The Hunger Games (2012)* and *The Hunt (2020)* Films**

The next step was reading the movie scripts of these two films. This is because the form of research will focus on descriptions and explanations in the form of words, sentences and dialogues. So, researchers need to understand the sentences and dialogues contained in this film in written form. Reading the movie scripts of these two films is also the main data collection for this research.

### **B.1.3. Identifying the Data**

After reading the movie script carefully and watching the films, the next step is to identify the data. It aims to find parts of the film to be analyzed by

highlighting and underlining the important parts. The identified data are in the form of sentences, monologues and character dialogues.

#### **B.1.4. Classifying the Data**

The next step is to classify the data. The data obtained from the movie script will be written in a table called an appendix. The data contained in the appendix are classified based on the existing problem formulation. The appendix consists of column numbers, quotes, type of analysis, references and comments. The details of this appendix will be discussed in Chapter IV.

#### **B.1.5. Reducing the Data**

Reducing the data is the final step in the data collection method. Data reduction means the process of selecting the most important data from the movie script to be analyzed. This data will answer the formulation of the problem in Chapter I.

### **B.2. Types of data**

Two types of data will be used in this study that are primary data and secondary data. Explanation regarding the data is as follows;

#### **1. Primary data**

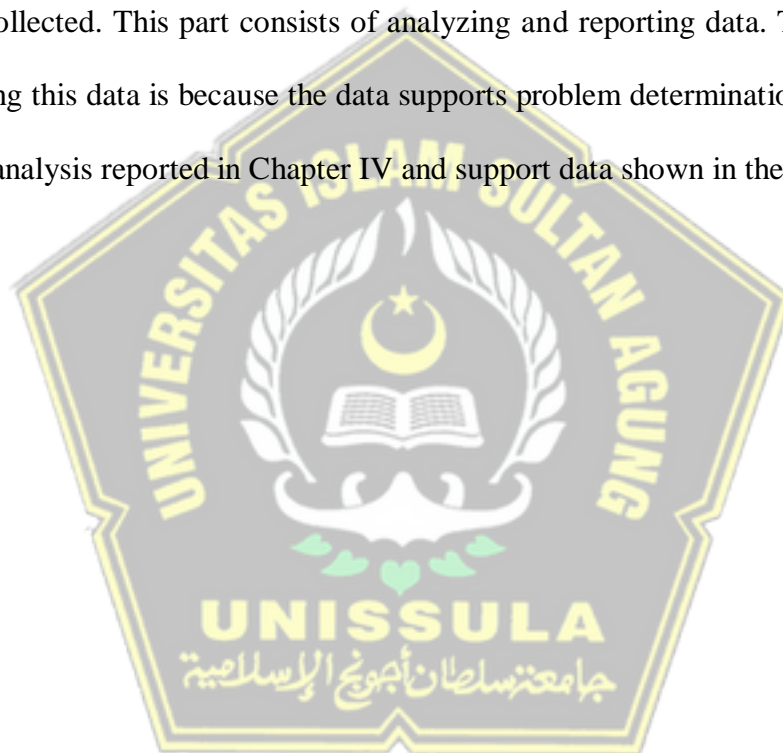
Primary data is the main source of analysis. This data was taken from the script of *The Hunger Games (2012)* and *The Hunt (2020)* films. The number of pages for the film scripts *The Hunger Games (2012)* is 119 pages and for *The Hunt (2020)* is 91 pages. This movie scripts provided data in the form of dialogues, sentences and monologues which are used as evidence.

## 2. Secondary data

Secondary data was another data found from this study. This data was supporting data for primary data. This data were taken from several data sources such as journals, articles, theses, and e-books related to research theory.

### C. Analyzing the Data

Analyzing the data referred to in this chapter is analyzing the data that has been collected. This part consists of analyzing and reporting data. The reason for selecting this data is because the data supports problem determination. The results of the analysis reported in Chapter IV and support data shown in the appendix.



## CHAPTER IV

### FINDING AND DISCUSSION

Chapter IV presents the data and discussions. In this chapter, identified data are analyzed and discussed to answer the problem formulation. This study has two problems that are the types of intertextuality and functions of intertextuality that are found in *The Hunger Games (2012)* and *The Hunt (2020)* films.

#### **A. Types of Intertextuality**

This sub-chapter identified the types of intertextuality that are found in *The Hunger Games (2012)* and *The Hunt (2020)* films. Based on the explanation in the chapter II, Fitzsimons divided intertextuality into three types that are obligatory intertextuality, optional intertextuality, and accidental intertextuality. The types that visible in this study are optional intertextuality and accidental intertextuality.

##### **A.1. Optional Intertextuality**

Optional intertextuality is one of the types proposed by Fitzsimmons. “Optional intertextuality has a less vital impact on the significance of the hypertext. It is a possible, but not essential, intertextual relationship that if recognized, the connection will slightly shift the understanding of the text” (Fitzsimmons, 2013). So, it can be said that optional intertextuality can be seen in a work when a work is related to one another or has a connection but does not really have a big impact on understanding other works. In this case, a writer or

poet may allude to other texts to create another, non-essential layer of meaning. An optional use of intertextuality might be something as simple as parallel characters or storylines. As previously explained, *The Hunger Games* (2012) and *The Hunt* (2020) films have the same genre and theme which allows for intertextuality with optional types. This can be seen in the following quote.

GALE

This Hunger Games thing. **Why would they kill people like this?**

KATNISS

I know. We all hate it. But we have to face the truth that-

GALE

What truth? Nothing is positive about this. Nothing. **They're all idiots! Why would they do this to us? It's like they think they're the only ones that live!** What ever happened to equality?

(Collin 5)

HAIRLINE

Fuck... okay... (back into phone) Listen -- **They grabbed us from all over and brought us here to kill us and they're still trying to kill us,** they're right down the fucking road in a VW VAN and they're gonna be here any fucking second! (Cuse and Lindelof 27)

In the quote above, a clip from the film *The Hunger Games* (2012), Gale expresses his frustration and questions about the treatment of people in power

who want to play with someone's life by killing people from districts 1 to 12 through hunger games. Evidenced by the dialogue, that are "Why would they kill people like this?" and "They're all idiots! Why would they do this to us? It's like they think they're the only ones that live!". This part occurred at the opening of the film which was before the tributes election for hunger games was held. The same thing can be seen in the film clip *The Hunt* (2020), Hairline also shows his frustration because he feels he has been played by other people and is forced to kill and kill each other. Evidenced by the Hairline dialog, that is "They grabbed us from all over and brought us here to kill us and they're still trying to kill us,". This part occurred at the beginning to the middle of the film when Hairline was feeling threatened and trying to survive because of the attacks he got.

With this explanation, it can be seen that the texts in the clips from two film intersect and are related to each other because they both show their right to life and protest against people who have arbitrarily. This shows that there is intertextuality. Furthermore, the intertextuality shown in the quote above is optional intertextuality. This is because the two texts are related but do not have a big impact on the viewers because *The Hunt* (2020) viewers can still understand it without watching *The Hunger Games* (2012). However, the audience will still feel a connection if after watching *The Hunger Games* (2012) and then watching *The Hunt*. Because the text clip on *The Hunger Games* (2012) is at the beginning of the film and the text piece on *The Hunt* (2020) is in the middle of the film, there is a possibility that the text piece for *The Hunger Games* (2012) influences *The*

*Hunt*. Which means it's likely the author of *The Hunt (2020)* by *The Hunger Games (2012)* which is a previous work.

According to Fitzsimmons, optional intertextuality can occur when a text relates or intersects with other texts but the impact is felt to be smaller than the obligatory type. If viewers catch references and know other texts, it can increase their understanding. In the quote found in *The Hunger Games (2012)* and *The Hunt (2020)* below, it is shown about 'powerful people' who can control them. In *The Hunger Games (2012)* it is called by the people of the 'capitol' and in *The Hunt (2020)* by the 'liberal elites'. Effie is introduced as a representative form of the 'capitol' while the globalists are described as liberal elites.

MAYOR

Oh dear... **Please welcome Effie Trinket of the Capitol!** Effie hurriedly attempts to fix her wig with no avail. Effie goes to the podium. Haymitch shrugs and walks off, falling off of the stage in the process. **Effie Trinket, a representative of the capitol, speaks in the standard capitol accent.** (Collin 11)

HEAVYSET

I saw this article -- **Every year, these liberal elites... y'know, The globalist fucks who run the Deep State?** They kidnap a bunch of normal folks like us and then hunt us for fucking sport at this mansion in like, Vermont or something. I forwarded it to fifty

friends... but it's not like I believed it. (beat) Do you believe it?  
 (Cuse and Lindelof 42)

The part in *The Hunger Games* (2012) film is still at the very beginning of the film, namely when the tributes are chosen by the 'capitol' representative. There it is shown that Effie, as a member of the capitol, wears a wig and goes up to the podium. Which illustrates that her level is above the district people because she is able to wear wigs and all luxury while the district people are still having trouble eating and also being able to get on the podium shows that he has the right to choose who will take part in the hunger games which can cost lives. Meanwhile, the part in *The Hunt* (2020) occur in the middle of the film where Heavysset is with Crystal investigating and looking for a way out of the human hunt. There, Heavysset told Crystal about the rumors he had heard about powerful people, the liberal elites, to Crystal who knew nothing.

It can be understood that, the above quote is categorized into the type of optional intertextuality. Because, the text that is seen in both films, namely the word 'capitol' in *The Hunger Games* (2012) is related to the words the globalist and liberal elites. It is understandable that the word capitol in *The Hunger Games* (2012) refers to people in power as well as the globalist or liberal elites in *The Hunt* (2020). So, these two sentences are related to each other. The parallel characters written by the writer of *The Hunt* (2020) are most likely influenced by the writing in *The Hunger Games* (2012), causing a connection between the characters in these two films. So the author's aim is that before the viewers of *The Hunger Games* (2012) watched *The Hunt* (2020), the text about 'the globalist' in



*The Hunt* (2020) would be easier to understand how people are in power because in *The Hunger Games* (2012) it was shown. This will give the viewers better understanding of the people in power when watching *The Hunt*. Even though it is related and intertextuality makes it easier, the impact is not too pronounced which still allows the viewers to understand *The Hunt* (2020) even though they have not watched *The Hunger Games* (2012) before.

Fitzsimmon states that in optional intertextuality, there is a possibility that there is a relationship between texts but it is not essential but still has identifiable connections. Connections or references from other texts, if recognized by the audience, are likely to provide or increase their understanding. This connection can also influence one work on another. In this discussion the focus is on the connections that occur in the films *The Hunger Games* (2012) and *The Hunt* (2020) and this can be seen in the following movie quotes.

The platform begins to rise. Cinna waves her off. She rises up and stops en she reaches ground level of the arena. **All 24 tributes are in a circle, each on their platforms.** In the middle of the large circle holds survival kits, weapons, and more.

**EXT. Cornucopia, Arena- DAY.** (Collin 72)

**EXT. WOODS - SOMEWHERE – DAY**

Daisy isn't sure what to do. Or where she is. Or how she got here. Part of her wants to follow this woman, But it didn't look like she

wanted a fucking travel companion. MORE SOUNDS, bringing our attention –

#### ACROSS THE CLEARING

There are OTHERS stirring... sitting up -- **ALL OF THEM (maybe TEN?) ARE GAGGED -- A FEW are moving towards the center of the clearing, where we notice for the first time –**

There is a LARGE WOODEN CRATE. Roughly the size of an INDUSTRIAL REFRIGERATOR. (Cuse and Lindelof 14)

This quote of *The Hunger Games (2012)* is the beginning towards the middle of the film where the beginning of the conflict begins. Where all 24 participants in the hunger games were placed in a circular formation facing the center. In *The Hunt*, this part also takes place early in the conflict. So, the quote highlighted in *The Hunger Games (2012)* is when the tributes or participants in the hunger games have just entered the battle arena. They are made in a circle and made to focus on what is in the middle of them. Likewise in *The Hunt (2020)*, people who just woke up and don't know where they are are aware of something that attracts their attention, something that makes them walk to the center. These two quotes seem to intersect and relate to each other. The relationship or allusion to these two texts can be identified even though it is not essential and still has connections that influence each other.

In the two quotes it is illustrated that the participants focus on things that caught their attention, namely those in the middle of them. Evidenced by the

words 'all 24 tributes are in circles' and 'in the middle' from *The Hunger Games* (2012) and 'moving towards center' in *The Hunt* (2020). So, with a plot that has the same vibes, the writers of *The Hunt* (2020) hope that when viewers of *The Hunt* (2020) who have previously watched *The Hunger Games* (2012) will feel a connection. *The Hunger Games* (2012) have most likely influenced understanding of *The Hunt* (2020). With this intertextuality, the author of *The Hunt* (2020) has a goal so that the viewers of *The Hunt* (2020) can better describe the situation and get a better understanding.

The optional intertextuality type can be seen when one text is related to another text. However, the optional intertextuality that Fitzsimons says occurs when texts overlap does not really have a big impact. Other optional intertextuality can be seen in the quotes from *The Hunger Games* (2012) and *The Hunt* (2020) below.

The platform begins to rise. Cinna waves her off. She rises up and stops en she reaches ground level of the arena. All 24 tributes are in a circle, each on their platforms. **In the middle of the large circle holds survival kits, weapons, and more.**

**EXT. Cornucopia, Arena- DAY.** (Collin 72)

Cowboy Shirt emerges from behind his tree, Daisy (hesitantly) does the same, heading over to the crate and **getting a look for themselves at what's inside -- WEAPONS. Lots of 'em. RIFLES, PISTOLS, and KNIVES. And SURVIVAL GEAR.**

**CANNED FOOD, a FIRST AID KIT, JUGS OF WATER.**

(Cuse and Lindelof 15)

These two quotes are a continuation of the previous quote. It has been explained in *The Hunger Games* (2012), that this part occurred at the beginning of the conflict where the participants in the hunger games had just entered the battle arena. They were made in a circle and made to focus on what was in the middle which turned out to be the things they needed to survive. In *The Hunt* (2020) it has also been explained that people who have just woken up and do not know where they are are aware of something that attracts their attention which turns out to be objects for them to survive.

So, the quote above shows when the game participants recognize that in their midst there is something that can help them survive. You can see objects that can be useful to them, the most important thing is weapons. So, the aim of *The Hunt's* authors is when watching *The Hunt*, viewers who have previously watched *The Hunger Games* (2012) and then watch that part of the cut will feel de javu. This proves that the two texts are related and intersect each other. However, the connection that is felt here does not really have such a big impact. The type of intertextuality seen in the two texts can be categorized as optional intertextuality. This is because the connection between the two texts can be seen by the fact that the text in *The Hunger Games* (2012) and *The Hunt* (2020) describes the atmosphere when the participants are aware of the facilities provided by the organizers of the games, namely various tools, especially weapons. So, for the viewers of *The Hunt* (2020) to get more understanding that what the participants

are aiming for are objects that help them to survive because they have known before in *The Hunger Games* (2012).

## A.2. Accidental Intertextuality

The next type of intertextuality proposed by Fitzsimmons is accidental intertextuality. “Accidental intertextuality is when readers often connect a text with another text, cultural practice or a personal experience, without there being any tangible anchor point within the original text” (Fitzsimmons, 2013). So, it can be understood that accidental intertextuality can occur depending on the reader who feels connected when viewing the two texts. This happens when readers often read books or watch movies and then a memory appears and creates something that is triggered in the mind of the audience. Accidental intertextuality can be found in the quotes from *The Hunger Games* (2012) and *The Hunt* (2020) below.

MAYOR

Now, the Hunger Games was the result of this happening and must go on. In the event of the uprising, **each of the twelve districts must offer one boy and one girl tribute to participate in the Hunger Games**, and must strictly be the ages of 12 through 18. The contestants will be put into an outdoor arena where they must survive all types of danger and fight to the death, or leave it up to nature. The last tribute standing wins. (Collin 9)

HEAVYSET

I saw this article -- Every year, these liberal elites... y'know, The globalist fucks who run the Deep State? **They kidnap a bunch of normal folks like us and then hunt us for fucking sport at this mansion in like, Vermont or something.** I forwarded it to fifty friends... but it's not like I believed it. (beat) Do you believe it? (Cuse and Lindelof 42)

The quotes taken in *The Hunger Games* (2012) are the words of a Major who is a representative of the capitol during the selection of participants who are sent to play in the hunger games in district 12. In *The Hunt*, this dialogue occurs when in the middle of the movie Heavysset gives information to Crystal when they are investigating what happened to them.

*The Hunger Games* (2012) quotes above show that the participants for the hunger games game are one young boy and one young girl and are taken per district. Here it can be seen that the selection of participants was taken by force as evidenced by the sentence "each of the twelve districts must offer one boy and one girl tribute to participate in the Hunger Games,". Whereas in *The Hunt*, Heavysset assumes that they were kidnapped and forced to play this hunting game. The two things that happened in these two films, when viewed from the perspective of those who have watched both, have a connection. Viewers relate the events that happened to *The Hunt* (2020) based on their experiences after watching *The Hunger Games* (2012). For viewers who have watched these two films, they will definitely feel that these two films have intertextuality because both of them can influence the viewer interpretation of one another. As in *The Hunger Games*

(2012), it was explained that there was coercion in the selection of participants, so it happened in *The Hunt* (2020), which assumed that they were forcibly kidnapped. So that the viewer relate that the participants in these two films are both forced to follow the wishes of those in power, namely hunting each other. So these two films influence each other because they have almost the same story concept even though the writer does not intend to make this link, the reader has made the link himself.

According to Fitzsimmons, viewers experience is the cause of accidental intertextuality. The author does not intend to make intertextual references and is based entirely on the reader's own prior knowledge that these connections are made. In *The Hunger Games* (2012) and *The Hunt* (2020), there are sections which show the existence of accidental intertextuality which is based on the experience of the audience. This can be seen in the quote below.

**INT. Dining room, Train to Capitol- DAY.**

Haymitch takes the bottle of clear liquid and leaves the room. Katniss and Peeta exchange glances. The train is halting with a screeching sound. They both run to the window. Many people dressed oddly are waving excitedly at Katniss and Peeta. They've arrived at the capitol. Katniss steps back but **Peeta waves and smiles nicely at them until the train station block their view.** Peeta turns and sees Katniss behind him.

## KATNISS

What're you trying to do? PEETA

**Get sponsors. Duh.** Katniss looks at him as if he's crazy. (Collins 29)

-- A WHISTLE sounds. Shit. **The train's SLOWING DOWN.**

The refugees PANIC. Whispering frantically in Arabic. One of them reaches into a BACKPACK and Crystal instinctively raises her gun again...

... **But all he pulls out is an ORANGE.**

Crystal looks at it, confused. The man peels the orange, then squeezes the JUICE over his face and body. The OTHER REFUGEES do this too. Smearing the pulp on themselves, using the RIND to rub it in. (Cuse and Lindelof 45)

In *The Hunger Games* (2012) shown by the quote above, after the election of tributes from district 12, Katniss and Peeta were taken to the capitol by train. Here Katniss and Peeta are assisted by Effie and Haymitch discussing what to prepare and do to prepare themselves before the fight. One of the strategies directed by Effie and Haymitch is to find sponsors from the capitol people. The trick is to get their attention and mingle with them so Katniss and Peeta can find sponsors and save themselves. In the excerpt from *The Hunt* (2020), Crystal and Gary, who are trying to find out who is behind the human hunt, board a train that



passes them and meet a group of Arabs. While Crystal and Gary were strategizing, they were intercepted by soldiers carrying bloodhounds. The Arabs tried to hide with puls out in an orange to blend in and were undetected by the bloodhounds who then followed Crystal and Gary.

Those of you who have watched *The Hunger Games (2012)* and then watched this part of *The Hunt (2020)* will likely feel de javu. This is proof that the texts in these two films intersect and are related to one another. The viewers has a memory where in *The Hunger Games (2012)*, the main character gets on a train and strategizes there which is then connected to that part of *The Hunt*. This connection can be categorized into accidental intertextuality. The writers of *The Hunt (2020)* didn't mean to make the reference because basically the main character riding a train is a common thing that often happens in films. However, when the viewers who was previously *The Hunger Games (2012)* caused a memory to come out when the viewers watched *The Hunt (2020)* so that there could be an allusion and connection between these two films.

Accidental intertextuality is characterized by viewers often making connections based on experience. So, often when reading a book or watching a movie, a memory emerges and then creates something that triggers in the mind of the audience. Accidental intertextuality is also shown in *The Hunger Games (2012)* and *The Hunt (2020)* when the two main characters Katniss and Crystal both survive by trying to treat themselves. This can be seen in the quotes below.

Once she hits the floor, a tiny parachute carryng extreme relief burn ointment drops in front of her. **She picks it up, opens it, and skims the top with her fingers.**

KATNISS

(whispered)

Haymitch. Thank you.

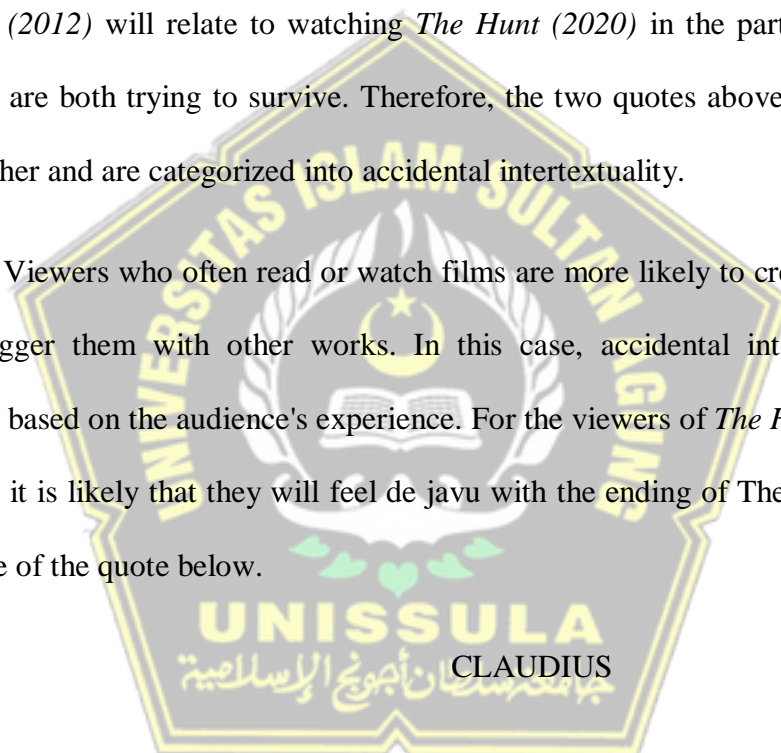
**She takes more, covering her hands and leg with it.** She sighs with relief. Her burns are healing rapidly. (Collin 78)

Crystal takes ragged gasp of air. She's just as hurt as Athena was. Which means she's about to die, too. **But instead of doing that, she stands up.** Staggeres over to the kitchen counter and grabs a handful of towels. Ties them together end-to-end. **Then she ties the whole thing around her blood-soaked chest.** (Cuse and Lindelof 88)

Katniss in the quote is trying to treat herself after she got burned due to a forest fire caused by a game maker. With the help of medicine from sponsors, Katniss tries to heal herself so she can stay alive and continue the game. It is also shown that Katniss is dealing with her pain while self-medicating. Besides that, Crystal who was seriously injured after fighting against Athena also tried not to give up and survive by treating her own wounds. Crystal tried to cover her bloodied chest.

The above quotes prove that there is a connection between the texts in *The Hunger Games (2012)* and *The Hunt*. Because the two quotes above show the same main character who is struggling to survive by treating himself. These two parts have the possibility of a sense of de javu for the audience. As the concept of accidental intertextuality has been explained, viewers who have memories will trigger associations. In this sense, audiences who have watched *The Hunger Games (2012)* will relate to watching *The Hunt (2020)* in the parts Katniss and Crystal are both trying to survive. Therefore, the two quotes above are related to each other and are categorized into accidental intertextuality.

Viewers who often read or watch films are more likely to create memories and trigger them with other works. In this case, accidental intertextuality is created based on the audience's experience. For the viewers of *The Hunger Games (2012)*, it is likely that they will feel de javu with the ending of *The Hunt*. This is because of the quote below.



(V.O.)

Stop! Stop! Ladies and Gentlemen, I present **the victors of the seventy-fourth Hunger Games**, Katniss Everdeen and Peeta Mellark, tributes of disrict twelve! Katniss and Peeta spit out the berries.

CUT TO: I DIDN'T BREAK MY PROMISE

INT. Hospital- DAY.

Katniss paces back and forth. **She is cleaned to perfection, wearing her hair down and a simple outfit. An avox girl comes out from the room.** (Collin 113)

INT. ATHENA'S CLOSET - THE MANOR - DAY

**Crystal flicks on the light in Athena's closet.** Rows and rows of fancy suits and dresses and high heels.

INT. ATHENA'S BEDROOM - THE MANOR - DAY

**Crystal dresses herself in the least fancy thing she could find. Still... It's extremely fancy.** When she's done, she looks in the mirror. We don't see the outfit. Just her reaction to it.

**EXT. FRONT PORCH - THE MANOR - DAY** Crystal walks out on the porch. Etta James still playing. She blinks. Puts on a pair of Athena's sunglasses. And now we get to see her whole look. **The clothes she borrowed fit fucking perfectly. And standing there, dressed to the nines, Irish Setter by her side... Crystal looks like a different person.** (Cuse and Lindelof 89)

The quote above is the end of these two films. Katniss manages to become the winner of the 74th hunger games with Peeta. At the end of this film, the winners of the hunger games, that are Katniss and Peeta, are shown in a show for the people of the capitol. This is an appreciation for the winner of the hunger

games. Katniss attended the event dressed simply but still beautiful and confirmed that an avox girls had come. Crystal also did the same thing when she finished fighting Athena and won. She dressed herself in Athena's dress.

If we look at the two quotes, the texts in *The Hunger Games (2012)* and 'The Hunt' can be categorized into accidental intertextuality because the two quotes show that the two main characters "dress up" to celebrate their victory. However, of course this doesn't have a big impact because basically, even though they are intertextual, the two characters have different reasons. A dressed-up Katniss prepares to go to a show while Crystal does it to reward herself. These two parts are also located at the end of the film which triggers a de javu feeling for the audience. Because memories have been created in the viewers who have watched *The Hunger Games (2012)* so that it triggers a connection with one another with *The Hunt (2020)* when watching this ending. With this explanation, it can be seen that the texts in *The Hunger Games (2012)* overlap and are related to one another. So, the connection between the two texts is interesting and the quotes in *The Hunt (2020)* are most likely influenced by *The Hunger Games (2012)* due to the experience of viewers who have seen *The Hunger Games (2012)* first.

## **B. Function of Intertextuality**

This sub-chapter identified the functions of intertextuality that are found in *The Hunger Games (2012)* and *The Hunt (2020)* films. Based on the explanation in the chapter II, Kristeva supported by several opinion of other figures divided

functions of intertextuality into five functions that are intertextuality is used to decorate, intertextuality is used to clarify and effectively, intertextuality is used to expand the meaning of the text, intertextuality is used for assimilation, metaphor, contradiction and satirical devices, and intertextuality is used for communicative devices. The functions that reflected in this study are intertextuality is used to decorate, to clarify and effectively, to expand the meaning of the text, and for communicative devices.

### **B.1. Intertextuality Is Used to Decorate**

Intertextuality certainly has a function for a work so that an understanding of this theory can be conveyed. One of the functions of intertextuality is that it functions as a tool to decorate text. According to Kristeva, "Intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. if they - texts - are antecedent to the original one) and thus they appear to readers tidier and more unified ". This function is applied to quotes found in *The Hunger Games* (2012) and *The Hunt* (2020) films. This can be seen in the quotes below.

#### **INT. Dining room, Train to Capitol- DAY.**

Haymitch takes the bottle of clear liquid and leaves the room. Katniss and Peeta exchange glances. The train is halting with a screeching sound. They both run to the window. Many people dressed oddly are waving excitedly at Katniss and Peeta. They've arrived at the capitol. Katniss steps back but **Peeta waves and**

**smiles nicely at them until the train station block their view.**

Peeta turns and sees Katniss behind him.

KATNISS

What're you trying to do? PEETA

**Get sponsors. Duh.** Katniss looks at him as if he's crazy. (Collin 29)

-- A WHISTLE sounds. Shit. **The train's SLOWING DOWN.**

The refugees PANIC. Whispering frantically in Arabic. One of them reaches into a BACKPACK and Crystal instinctively raises her gun again...

**... But all he pulls out is an ORANGE.**

Crystal looks at it, confused. The man peels the orange, then squeezes the JUICE over his face and body. The OTHER REFUGEES do this too. Smearing the pulp on themselves, using the RIND to rub it in. (Cuse and Lindelof 45)

It has been explained in the previous sub-chapter that in *The Hunger Games (2012)* which is indicated by the quote above, it happened when after the selection of tributes and there was discussion and strategizing to defend themselves by Katniss, Peeta, Effie and Haymitch on the train that took them to the capitol. The same thing happened seen in the quote in *The Hunt (2020)*,

Crystal and Gary strategized while on the train and met a group of Arabs who accidentally helped them. And it can be seen that these two texts have intertextuality and have an accidental type.

It can be seen in the highlighted sentence in *The Hunger Games* (2012) text which shows that they are on a train using narration but showing the strategy they agree with dialogue. Meanwhile, *The Hunt* (2020) both shows the existence of the train and its strategy using narration. This is where the function of intertextuality as a tool to decorate is seen. The author of *The Hunt* (2020) used intertextuality as an opportunity to expand the text's variety by looking at his earlier work, *The Hunger Games* (2012). Therefore, new texts are created but are still interconnected.

As is well known, the function of intertextuality as decoration means replacing text with the aim of decorating it. The author has the opportunity to decorate so as to make the work more attractive. This function can also be seen in the following quotes from *The Hunger Games* (2012) and *The Hunt*.

The platform begins to rise. Cinna waves her off. She rises up and stops en she reaches ground level of the arena. **All 24 tributes are in a circle, each on their platforms.** In the middle of the large circle holds survival kits, weapons, and more.

**EXT. Cornucopia, Arena- DAY.** (Collin 72)

**EXT. WOODS - SOMEWHERE – DAY**



Daisy isn't sure what to do. Or where she is. Or how she got here. Part of her wants to follow this woman, But it didn't look like she wanted a fucking travel companion. MORE SOUNDS, bringing our attention –

#### ACROSS THE CLEARING

There are OTHERS stirring... sitting up -- **ALL OF THEM (maybe TEN?) ARE GAGGED -- A FEW are moving towards the center of the clearing, where we notice for the first time –**

There is a LARGE WOODEN CRATE. Roughly the size of an INDUSTRIAL REFRIGERATOR. (Cuse and Lindelof 14)

In the previous sub-chapter, it has been explained that the excerpt from *The Hunger Games (2012)* is the beginning towards the middle of the film and all 24 participants in *The Hunger Games (2012)* are placed on the playing field in a circular formation and are faced with the center that is the center of their attention. In *The Hunt*, this part also occurs at the beginning of the conflict where the participants also focus on what is in the center where they open their eyes. And it has been proven that the two texts in the two films overlap with each other.

Both of these films highlight their interest in what is in between them. The writer of *The Hunger Games (2012)* describes this with a short narration while the writer of *The Hunt (2020)* describes this with a more complex narrative. This proves that the presence of decorations makes the work more interesting.

Therefore, the function of intertextuality as a tool to decorate is realized or seen in the two quotes.

Although the function of intertextuality as a tool for decorating focus on decorating the existing text, it still maintains the relationship between the text in *The Hunger Games (2012)* and *The Hunt*. Of course, this can still keep the viewers connected with these two films. This function can also be seen in the quotes below.

Once she hits the floor, a tiny parachute carryng extreme relief burn ointment drops in front of her. **She picks it up, opens it, and skims the top with her fingers.**

KATNISS

(whispered)

Haymitch. Thank you.

**She takes more, covering her hands and leg with it.** She sighs with relief. Her burns are healing rapidly. (Collin 78)

Crystal takes ragged gasp of air. She's just as hurt as Athena was. Which means she's about to die, too. **But instead of doing that, she stands up.** Staggers over to the kitchen counter and grabs a handful of towels. Ties them together end-to-end. **Then she ties the whole thing around her blood-soaked chest.** (Cuse and Lindelof 88)

The two quotes describe the main female characters, namely Katniss and Crystal, who are trying to survive by treating their own wounds. It is shown that with the help of medicine from the sponsor, Katniss tries to heal herself in order to stay alive and continue the game. Crystal also tried to cover her bloodied chest and treat her own wounds after winning the battle with Athena. With this explanation, it can be understood that the two texts, namely *The Hunger Games* (2012) and *The Hunt*, are related to one another.

As explained in the previous sub-chapter, these two quotes are related to each other and influence each other because they focus on the main character who is treating himself. In *The Hunger Games* (2012) this is shown by narration interspersed with dialogue as a pause. Whereas in *The Hunt* (2020) this is shown by the author using narration. Even though there are differences, the focus is still conveyed, namely Katniss and Crystal as the main characters are trying to heal themselves. This shows that there is a function of intertextuality as a tool to decorate but still maintain the relationship that exists in the two films.

## **B.2. Intertextuality Is Used to Clarify and Effectively**

According to Kristeva, "Intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. if they - texts - are antecedent to the original one) and thus they appear to readers tidier and more unified ". So, Kristeva explained that the existence of intertextuality can make the text look neater and blend with the reader. So

intertextuality here serves to clarify and make it more effective. This can be seen in the quotes of *The Hunger Games* (2012) and *The Hunt* (2020) below.

GALE

This Hunger Games thing. **Why would they kill people like this?**

KATNISS

I know. We all hate it. **But we have to face the truth that-**

GALE

What truth? Nothing is positive about this. Nothing. **They're all idiots! Why would they do this to us? It's like they think they're the only ones that live!** What ever happened to equality?

(Collin 5)

HAIRLINE

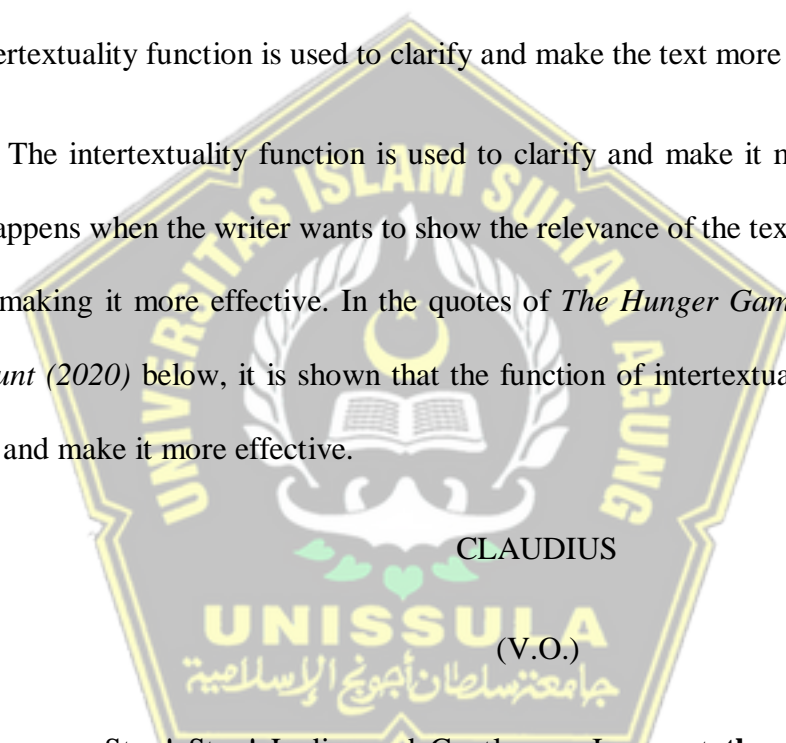
Fuck... okay... (back into phone) Listen -- **They grabbed us from all over and brought us here to kill us and they're still trying to kill us,** they're right down the fucking road in a VW VAN and they're gonna be here any fucking second! (Cuse and Lindelof 27)

As explained in the previous sub-chapter, the snippets of *The Hunger Games* (2012) and *The Hunt* movie quotes above both explain and show their right to life and their protest against people who have arbitrarily. Therefore the text in

*The Hunger Games (2012)* has a connection or intertextuality with the text in *The Hunt*.

In *The Hunger Games (2012)* this is explained or shown through dialogue between Gale and Katniss. This makes the text look longer because the structure uses dialogue by two people. Whereas in *The Hunt*, this is explained or demonstrated by using dialogue that is only spoken by Hairline. This shows that the intertextuality function is used to clarify and make the text more effective.

The intertextuality function is used to clarify and make it more effective. This happens when the writer wants to show the relevance of the text by clarifying it and making it more effective. In the quotes of *The Hunger Games (2012)* and *The Hunt (2020)* below, it is shown that the function of intertextuality is used to clarify and make it more effective.



Stop! Stop! Ladies and Gentlemen, I present **the victors of the seventy-fourth Hunger Games**, Katniss Everdeen and Peeta Mellark, tributes of district twelve! Katniss and Peeta spit out the berries.

CUT TO: I DIDN'T BREAK MY PROMISE

INT. Hospital- DAY.

Katniss paces back and forth. **She is cleaned to perfection, wearing her hair down and a simple outfit. An avox girl comes out from the room.** (Collin 113)

INT. ATHENA'S CLOSET - THE MANOR - DAY

**Crystal flicks on the light in Athena's closet.** Rows and rows of fancy suits and dresses and high heels.

INT. ATHENA'S BEDROOM - THE MANOR - DAY

**Crystal dresses herself in the least fancy thing she could find. Still... It's extremely fancy.** When she's done, she looks in the mirror. We don't see the outfit. Just her reaction to it.

**EXT. FRONT PORCH - THE MANOR - DAY** Crystal walks out on the porch. Etta James still playing. She blinks. Puts on a pair of Athena's sunglasses. And now we get to see her whole look. **The clothes she borrowed fit fucking perfectly. And standing there, dressed to the nines, Irish Setter by her side... Crystal looks like a different person.** (Cuse and Lindelof 89)

In the quotations from *The Hunger Games (2012)* and *The Hunt* above, the writers of the two films both want to show the form of celebration of the two main characters after winning the battle. The use of words in the text of *The Hunger Games (2012)* is relatively difficult to understand because it uses parables. The parable used above is 'an avox girl' which means that Katniss changed into

something different to celebrate her victory. Whereas in *The Hunt*, the use of words is made straightforward and clear as shown by narrative sentences. The authors of *The Hunger Games* (2012) and *The Hunt* both have the same goal so that the two texts have relevance. This proves that the intertextuality function is used to clarify and make it look more effective so that what the author conveys can be understood.

### B.3. Intertextuality Is Used Expand the Meaning of The Text

Kristeva has the opinion that intertextuality is considered as a power to expand the meaning of texts. This opinion is also supported by Hatim and Mason. So, intertextuality functions to expand the meaning of the previous text so that it adds new value to the next text. This expanded meaning can be seen explicitly or implicitly. This function is used in the quotes of *The Hunger Games* (2012) and *The Hunt* below.

The platform begins to rise. Cinna waves her off. She rises up and stops en she reaches ground level of the arena. All 24 tributes are in a circle, each on their platforms. **In the middle of the large circle holds survival kits, weapons, and more.**

**EXT. Cornucopia, Arena- DAY.** (Collin 72)

Cowboy Shirt emerges from behind his tree, Daisy (hesitantly) does the same, heading over to the crate and **getting a look for themselves at what's inside -- WEAPONS. Lots of 'em. RIFLES, PISTOLS, and KNIVES. And SURVIVAL GEAR.**

### **CANNED FOOD, a FIRST AID KIT, JUGS OF WATER.**

(Cuse and Lindelof 15)

It has been explained in the previous sub-chapter that in *The Hunger Games (2012)*, this part occurred at the beginning of the conflict where the participants in *The Hunger Games (2012)* had just entered the battle arena. They were made in a circle and made to focus on what was in the middle which turned out to be the things they needed to survive. Similar to the text in *The Hunt*, it has also been explained that people who have just woken up and don't know where they are are aware of something that attracts their attention which turns out to be objects for them to survive.

In *The Hunger Games (2012)*, the object that the participant needs is only a mention without a detailed explanation. Whereas in *The Hunt*, the narratives about these objects are explained in detail which makes the reader understand better and more illustrated. This means that with the intertextuality function the meaning of the text can be expanded further so as to provide a better understanding to the reader.

#### **B.4. Intertextuality Is Used for Communicative Devices**

According to Kristeva, the main function of intertextuality is that “intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. iff they - texts - are antecedent to the original one) and thus they appear to readers tidier and more unified”. However, several other figures share the opinion, such as



Johnstone, who states that “in addition, from a communicative point of view, intertextuality is used as a successful communicative approach or tool, that is, it is used in literary texts for communicative purposes” (Johnstone, 2008) . The quotes below show that intertextuality is used in literary texts for communicative purposes.

#### MAYOR

Now, the hunger games was the result of this happening and must go on. In the event of the uprising, **each of the twelve districts must offer one boy and one girl tribute to participate in the Hunger Games**, and must strictly be the ages of 12 through 18. The contestants will be put into an outdoor arena where they must survive all types of danger and fight to the death, or leave it up to nature. The last tribute standing wins. (Collin 9)

#### HEAVYSET

I saw this article -- Every year, these liberal elites... y’know, The globalist fucks who run the Deep State? **They kidnap a bunch of normal folks like us and then hunt us for fucking sport at this mansion in like, Vermont or something.** I forwarded it to fifty friends... but it’s not like I believed it. (beat) Do you believe it? (Cuse and Lindelof 42)

In *The Hunger Games (2012)* quotes, words are shown about the representatives or the selection of participants who were sent to play the hunger

games in district 12. In *The Hunt* (2020), Heavyside provides information about the possibility of them being kidnapped to Crystal when they are investigating what happened to them. Both of these texts both want to show that what happened to them was the result of coercion, shown by the sentence that 'each of the twelve districts must offer one boy and one girl tribute' and 'They kidnapped a bunch of normal folks like us and then hunt us'. The two of them are shown through dialogue spoken by someone. Therefore, because these two films are related to one another, they have succeeded in becoming communicative literary texts about what the author meant.

Apart from Johnstone, another figure who also argues about the function of intertextuality as a communicative tool is Ahmed. According to Ahmed, "Intertextuality is also seen as a strategy used by text producers to add aesthetic, historical, religious, and intellectual dimensions or values for readers of literary texts" (Ahmed, 2010). So, the function of intertextuality as a communicative tool also means that intertextuality is used by writers to add intellectual content to readers. This can be seen from the quotes of *The Hunger Games* (2012) and *The Hunt* (2020) below.

MAYOR

Oh dear... **Please welcome Effie Trinket of the Capitol!** Effie hurriedly attempts to fix her wig with no avail. Effie goes to the podium. Haymitch shrugs and walks off, falling off of the stage in

the process. **Effie Trinket, a representative of the capitol, speaks in the standard capitol accent.** (Collin 11)

#### HEAVYSET

I saw this article -- **Every year, these liberal elites... y'know, The globalist fucks who run the Deep State?** They kidnap a bunch of normal folks like us and then hunt us for fucking sport at this mansion in like, Vermont or something. I forwarded it to fifty friends... but it's not like I believed it. (beat) Do you believe it? (Cuse and Lindelof 42)

The part in *The Hunger Games* (2012) film shows Effie as one of the capitol people whose level is above the district people. Meanwhile, on *The Hunt*, Heavysset, who was with Crystal, told about the rumors he had heard about powerful people, namely the liberal elites, who made them hunt each other to Crystal. Both of these texts have been understood to have intertextuality and because of this it gives the reader additional intellectual benefits. Readers will understand and be enlightened that capitol and liberal elites refer to the same thing, namely people in power. This is proof that the function of intertextuality as a communicative device is conveyed in these quotes.

## CHAPTER V

### CONCLUSION AND SUGGESTION

Chapter V presents conclusion and suggestions. The conclusion include the result of the study and the answer of all problem formulations in chapter I. Suggestions is the note given by the writer based on other references that writer found in analyzing this final project.

#### A. Conclusion

The development of literature in the world has been very developed considering that English has spread since the 18th century. There have been many literary works that have emerged with various types to date. With such developments. It is very possible that the existing literary works are the result of inspiration from previous literary works. One of them is the films *The Hunger Games* (2012) and *The Hunt* (2020), which both have almost the same genre and story concept. In this study, researchers analyze the intertextuality in *The Hunger Games* (2012) and *The Hunt* (2020) films. More specifically, the researcher analyzed the types and functions of intertextuality in these two films.

Based on the research and discussion in the previous chapters, the following conclusions can be drawn.

First, this study found 8 data, each 1 data containing 2 quotes taken from 1 from *The Hunger Games* (2012) script and 1 from *The Hunt* (2020) script. So that

the total quotes found with intertextuality in *The Hunger Games (2012)* and *The Hunt (2020)* by researchers are 16 quotes.

Second, in this study the type of intertextuality is found in 16 quotes that have intertextuality in *The Hunger Games (2012)* and *The Hunt (2020)* films. There are 2 types of types found in *The Hunger Games (2012)* and *The Hunt (2020)* films with intertextuality. The types found in these two films are optional intertextuality and accidental intertextuality. This type of obligatory intertextuality cannot be found in these two films because these two films are not sequels or prequels that really have a related plot.

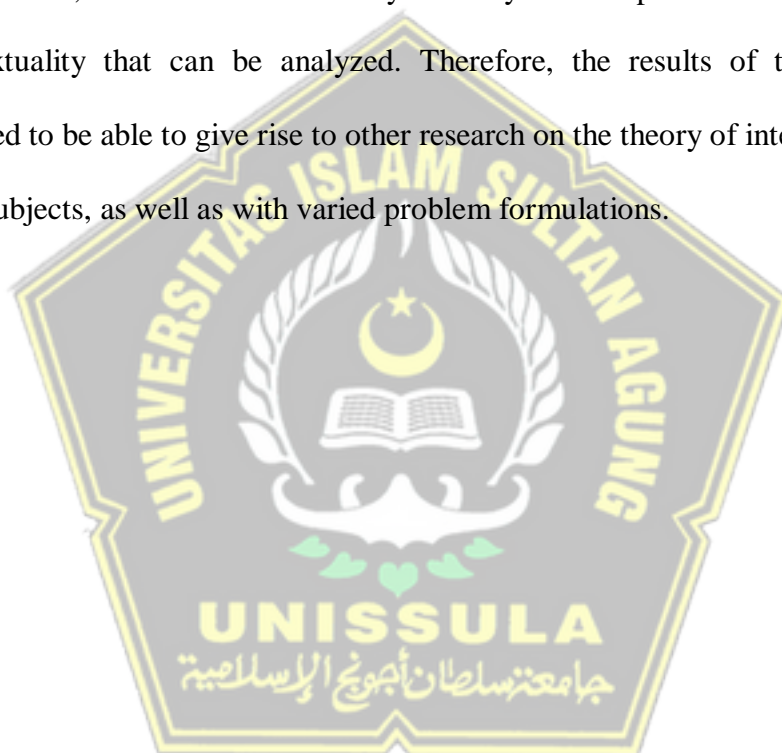
Third, the function of intertextuality is seen to be reflected in *The Hunger Games (2012)* and *The Hunt (2020)*. There are four functions of intertextuality found. These four functions, that are intertextuality is used to decorate, to clarify and effectively, to expand the meaning of the text, and for communicative devices.

## **B. Suggestion**

First, the results of research on intertextuality in *The Hunger Games (2012)* and *The Hunt (2020)* films can be used as material for consideration and reference for readers, especially students of literature or people who are interested in literature, so they can find out the types of intertextuality and how their function is realized in *The Hunger Games (2012)* and *The Hunt (2020)* films.

Second, the results of this study are expected to be able to become material for evaluating students and researchers for themselves and knowing their personal abilities related to the theory of intellectuality. The results of this study can help students and researchers know and better understand the theory of intertextuality which contains types and types of functions.

Third, the results of this study are only a small part of the many data on intertextuality that can be analyzed. Therefore, the results of this study are expected to be able to give rise to other research on the theory of intertextuality on other subjects, as well as with varied problem formulations.



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