

**AN ANALYSIS OF INTERTEXTUALITY IN THE *CINDERELLA* (1950)
AND THE *EVER AFTER* (1998) MOVIES**

A FINAL PROJECT

Presented as Partial of Fulfilment of the Requirements to Obtain the
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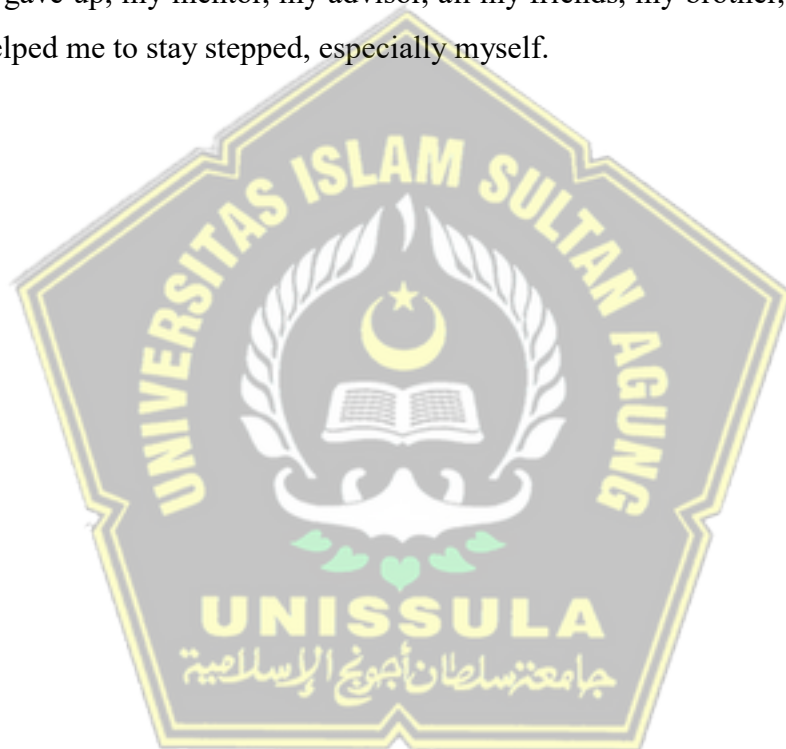
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MOTTO AND DEDICATION

“We never know how brave we are until we face it, and we made it.”

This final project is dedicated to my family, especially my parents as my biggest reason for me to continue my education at this level and kept me going when I almost gave up, my mentor, my advisor, all my friends, my brother, and everyone who helped me to stay stepped, especially myself.



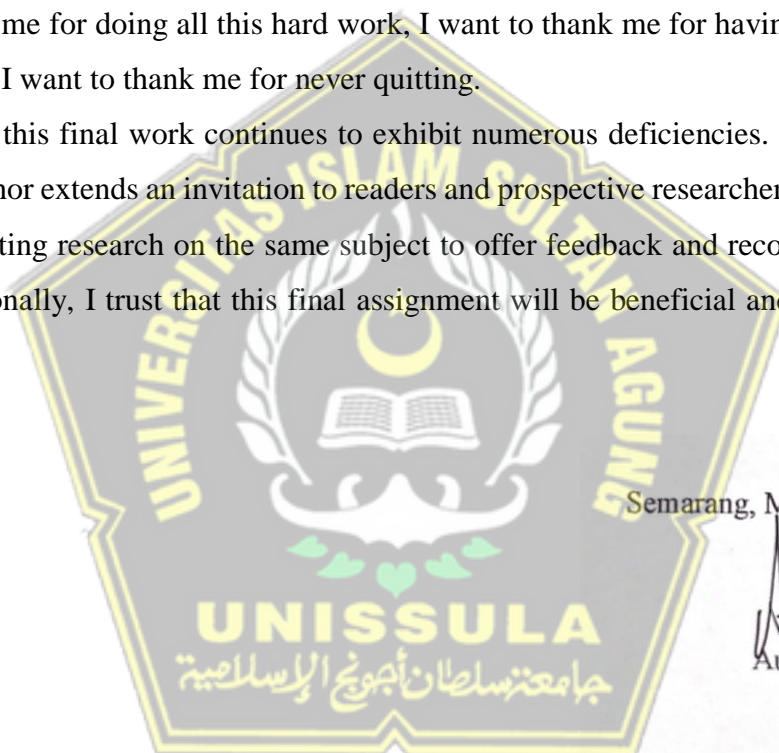
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Lastly, this final work continues to exhibit numerous deficiencies. Consequently, the author extends an invitation to readers and prospective researchers who are also conducting research on the same subject to offer feedback and recommendations. Additionally, I trust that this final assignment will be beneficial and beneficial to others.



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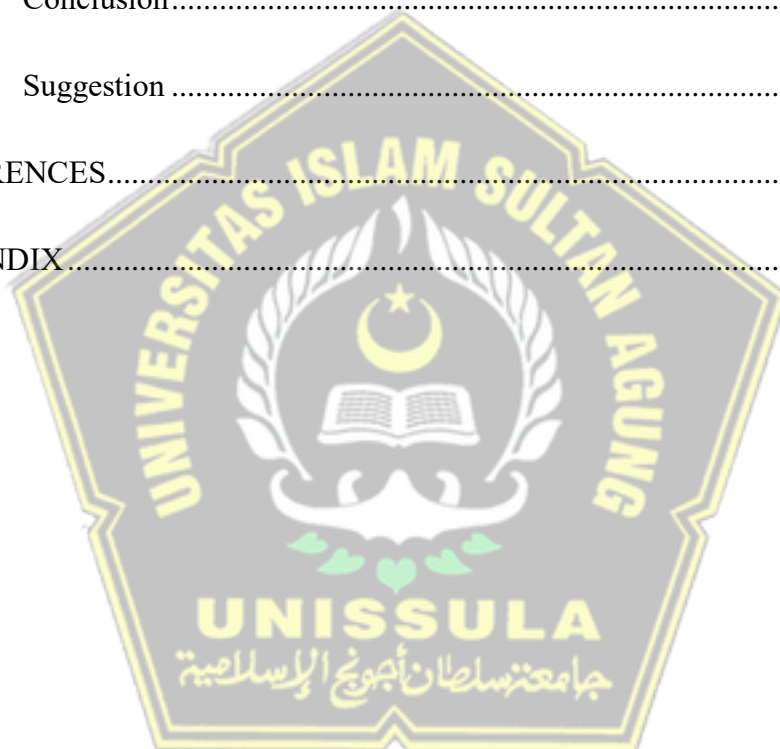

Aura Az-Zahra

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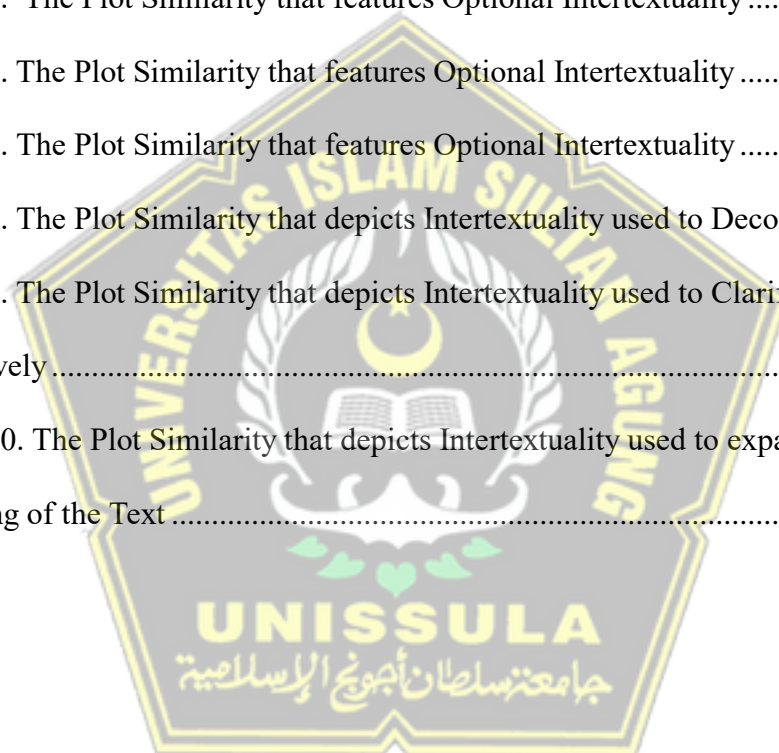
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ABSTRACT

Az-Zahra, Aura. 30802100015. “An Analysis of Intertextuality in the *Cinderella* (1950) and *Ever After* (1998) Movies.” Final Project of English Literature Study Program. Faculty of Languages, Literature, and Culture. Sultan Agung Islamic University. Advisor: Destary Praptawati, S.S., M.Hum.

This study points out the intertextuality or the relation between two movies regarding to its types and functions found in the *Cinderella* (1950) and the *Ever After* (1998) movies.

This study applied Intertextuality by Julia Kristeva to analyse the collected data and using descriptive qualitative research to analyse the collected data from dialogues, monologues, and narratives in the movie scripts. In data collecting, this study used several steps, for instance watching the movies, reading the movie scripts, identifying, classifying, and reducing the collected data from the movies.

The result of the study highlighted the types of intertextuality in the *Cinderella* (1950) and the *Ever After* (1998) movies namely obligatory intertextuality, optional intertextuality, and accidental intertextuality. Furthermore, the result of the study also found the functions of intertextuality, such as Intertextuality used to decorate, for clarifying and effectiveness, for expanding the meaning of the text, for assimilation, metaphor, contradiction, and satirical device, and used as a communicative device.

Keywords: intertextuality, types of intertextuality, functions of intertextuality, *cinderella*, *ever after*

INTISARI

Az-Zahra, Aura. 30802100015. “An Analysis of Intertextuality in the Cinderella (1950) and Ever After (1998) Movies.” Skripsi Program Studi Sastra Inggris. Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung. Pembimbing: Destari Praptawati, S.S, M.Hum.

Penelitian ini mengidentifikasi teori intertekstualitas atau hubungan antara dua film khususnya tipe dan fungsi intertekstualitas yang ditemukan di film *Cinderella* (1950) dan *Ever After* (1998).

Penelitian ini menggunakan teori Intertekstualitas oleh Julia Kristeva dan menggunakan metode deskriptif kualitatif untuk menganalisis data yang dikumpulkan dari dialog, monolog, dan narasi dari naskah kedua film. Dalam pengumpulan data, penelitian ini menggunakan beberapa langkah, seperti menonton dan membaca naskah kedua film, mengidentifikasi, mengklasifikasi, dan mereduksi data yang dikumpulkan dari kedua film tersebut.

Hasil penelitian ini menyoroti tipe intertekstualitas di film *Cinderella* (1950) dan *Ever After* (1998), yaitu intertekstualitas wajib, intertekstualitas opsional, dan intertekstualitas aksidental. Selain itu, hasil penelitian ini juga menemukan adanya fungsi-fungsi intertekstualitas yang diterapkan pada film, seperti intertekstualitas digunakan untuk mendekorasi, untuk memperjelas dan efektifitas, untuk memperluas makna teks, untuk asimilasi, metafora, kontradiksi dan perangkat satir, serta untuk perangkat komunikatif.

Kata Kunci: intertekstualitas, tipe intertekstualitas, fungsi intertekstualitas, *cinderella*, *ever after*

CHAPTER I

INTRODUCTION

Chapter I presents an introduction to this study. This chapter consists of the Background of the study, Limitations of the Study, Problem Formulation, Objectives of the Study, Significance of the Study, and Organization of the Study.

A. Background of the study

The term literature is focused on imaginative works which comes up from the imaginative mind of the author. It is generally interpreted as all works that provide value. In other words, literature has various meanings depending on the context that the author refer to.

Literature may be described as the accomplishment of aesthetic and moral values, such as original writing or the great tradition. Literature can also refer to publications like fiction or literature in terms of major of study (Widdowson 4-5). It is understood as creative writing based on tradition or just pure imaginative writing from the imagination of the author. However, every written document cannot be classified as literature in the more exact definition of word. The limitation used for most cases of literature, which mean literature can referred to as the totality of written expression. (Klarer 1).

Nevertheless, literature can be defined as permanent expression in words of some thoughts feelings or ideas about life and the world (Rees 9). It means in a literary work the authors has the freedom to express their ideas and improve their imagination. The authors of literary works also have the freedom to write their

literary works in any style, the authors display their personalities in their work by using their individual styles. In the context of literature, Style has often been characterized as the method of language expression in prose or verse, reflecting how speakers or authors articulate their messages. The style is characteristic of a single work or author, or unique of a particular genre of literature (Abrams 383).

As time goes by, technology continues to develop and provides opportunities for literary works to develop as well. In other words, literary works also develop into so many options such as music and film. Furthermore, linguistics or knowledge of language becomes broader and makes the author of literary works develop their writing style such as the theory of intertextuality.

The phrase intertextuality was made famous by the well-known French semiotician from Bulgaria and feminist critic Julia Kristeva. The outcome of Saussurean theory and Bakhtin's theory about the relational nature of things is Kristeva's intertextuality theory. Saussure's emphasis on the systematic features of language establish the relational nature of meaning and thus of texts (Allen 2). Moreover, for Bakhtin, intertextuality is caused by the word's presence in certain social contexts, social registers, and expression and reception times (Allen 11). Therefore, First articulation of intertextual theory in the late 1960s came from Julia Kristeva's attempt to merge Saussurean and Bakhtinian theories of language and literature (Allen 10).

According to Julia Kristeva, intertextuality is a part of a particular text, Intertextuality is the region of a particular text, where various phrase from other

texts overlap and negate one another (Kristeva 37). It means a text can be made up of previous text with intersect or cites like the phenomenon of a continuous exchange and relationship building between a new text with previous text. Furthermore, Intertextuality is the term used to describe how several types of texts (oral, visual, literary, and virtual) contain references to other writings. In some manner, contributed to their production and meaning (Childs & Fowler 121).

Intertextuality refers to the construction of a text's meaning through its relationship with other texts. This establishes a literary technique known as the 'connection between texts.' Furthermore, intertextuality creates a deeper understanding of earlier works; the author may enhance the realism of a text by referring to concepts, individuals, or events from the preceding context as references.

One of the examples of literary works that affected by the development of technology is film. Nowadays, a lot of people are interested in watching films. Many films are produced by the same director, or films are produced from novel by the same author. This certainly makes the current works and previous works coincidental or intentional have the same plot. Another possibility is the authors deliberately used previous work as the main reference of their works.

The possibility of having the same plot by different authors happened to *Cinderella* (1950) and *Ever After* (1998) movies. These fictional genre films have the same theme about a young servant girl who lives with her cruel step-mother, she hopes to have better life with a prince. The young girl's life is changing by meeting the prince on a kingdom ball. *Cinderella* (1950) is a 1950 American

animated musical fantasy film produced by Walt Disney Productions. Meanwhile, Andy Tennant directed *Ever After* (1998), an American romantic historical drama film based on the Charles Perrault fairy tale "Cinderella".

Based on statements about the theory of intertextuality, and seeing that *Cinderella* (1950) and *Ever After* (1998) movies have the same genre and the same concept of fiction, this study is interested in discussing the intertextuality between the movies, therefore. This study is entitled *An Analysis of Intertextuality in the Cinderella (1950) and Ever After (1998) Movies*.

B. Limitations of the study

This study focuses on describing and analysing the types of intertextuality and its function in the *Cinderella* (1950) and the *Ever After* (1998) movies.

C. Problem formulation

Based on the background of the study above, this study formulates the problem into the following questions:

1. What types of intertextuality are found in the *Cinderella* (1950) and the *Ever After* (1998) movies?
2. What is the function of intertextuality reflected in the *Cinderella* (1950) and the *Ever After* (1998) movies?

D. Objective of the study

Based on the problem formulations above, this study formulates the objectives as follow:

1. To describe the types of Intertextuality found in *Cinderella (1950)* and *Ever After (1998)* movies.
2. To analyze the functions of intertextuality reflected in *Cinderella (1950)* and *Ever After (1998)* movies.

E. Significances of the study

This study is hopefully useful for the students of English Literature Study Program, especially in analysing the topic of intertextuality and its functions by Julia Kristeva. In other words, this study will help as a reference in various research objects in the future.

F. Organization of the study

This research is segmented into five chapters. Chapter I serves as the introduction, encompassing the study's history, limitations, issue formulation, objectives, importance, and organization. Chapter II emphasizes the theoretical background. It comprises the synopsis of the films and the related theories about intertextuality, including its types and functions. Chapter III concentrates on the research methodology, encompassing the data sources, data collection techniques, and data analysis methods. Chapter IV encompasses the Findings and Discussion. Chapter V comprises two sections: Conclusion and Suggestion.

CHAPTER II

REVIEW OF RELATED THEORY

Chapter II is a review of related theory. This chapter contains two subchapters: the synopsis of the *Cinderella* (1950) and *Ever After* (1996) films in the first subchapter. The second sub-chapter includes literary theory, which involves intertextuality theory, types of intertextuality, and functions of intertextuality.

A. Synopsis

Synopsis is a general view of works, once all the parts of work has brought under one view to the reader or viewer (Johnson 1773). In short, the synopsis is the most efficient summary in conveying information about a work.

Based on the object of the study, *Cinderella* (1950) and *Ever After* (1998) films are have the same fiction genre and mostly have the same plots based on ‘Cinderella’s Folklore’ by Charles Perrault. *Cinderella* (1950) is a fantasy film while *Ever After* (1998) is a historical fiction. However, both of these films have the same theme, which is about a young and beautiful girl that looking for a better life and love. For a better comprehension of this study, it is essential to provide information on the films under study; thus, the following are overviews of *Cinderella* (1950) and *Ever After* (1998).

A.1 *Cinderella* (1950)

Cinderella is an animated movie with a Disney princess theme produced by Walt Disney and directed by Clyde Geronimi, Hamilton Luske, and Wilfred

Jackson. *Cinderella* (1950) was first released in a theatre by Buena Vista Pictures on February 14, 1950, based on the folklore by a French writer named Charles Perrault in 1697. However, the animated film by Walt Disney became a world standard of Cinderella's plot as a contemporary version.

Cinderella was a young and beautiful girl of a wealthy widower, she lived happily and has everything she wanted from her father. Once Cinderella grown up as a pretty child, Cinderella's father remarried to a woman named Lady Tremaine who has two daughters of her own, Anastasia and Drizella. Everything looked fine until the father dies because the stepmother was secretly jealous of Cinderella's grace and beauty, Lady Tremaine started to change into a cruel stepmother to Cinderella and made her to be a maid to do all the house chores.

Cinderella's stepsisters, Anastasia and Drizella also took advantage of her weakness by had fun of her and increased her labour. In spite of this, Cinderella maintained her kindness, dutifully carried out her tasks while tending to the chateau's mice and birds, especially the two Jaq and Gus mice. In addition, she kept her stepmother's cat Lucifer from eating them, which in turned to make her job much more difficult.

In the environment of Cinderellas's stepfamily's castle, there was a massive kingdom with an old king remaining the power. The elderly King hopes to has and saw his grandchildren before passed away. However, the prince did not show any interest to anyone. Therefore, the king held ball and extended an

invitation to every eligible girl in his kingdom to come to the ball. The ball was intentionally held by the king to his son to look for a bride.

The entire Kingdom's people were excited especially by the rumor of a chance to be the prince's bride, meanwhile. Cinderella knew it as well, but her stepmother says she could leave as long as she finished cleaning and able dressed well in a gown, even though Tremaine knew that Cinderella did not have any a nice gown to attend a ball. However, Cinderella's chores kept her busy, so the mice decided to make her a dress. They altered Cinderella's mother's wedding dress with Drizella and Anastasia's pearl embellishments. Cinderella felt so thankful to the mice.

Knew that Cinderella looked so beautiful with the dress and be able to attend the ball, Drizella and Anastasia felt so mad and immediately tear her dress apart and grabbed their pearls and trimmings. The incident was so quickly and made Cinderella could not fight them back but just ran away with cried loudly to the backyard. Meanwhile, her stepmother and stepsisters just ignored her and went to the kingdom's ball happily.

Cinderella, all wiped, rushed outside and kneel down on a stone bench. Her Fairy Godmother, who has come to assist, met her there. She turned Cinderella's old horse Major into a coachman, her bloodhound Bruno into a footman, Jaq, Gus, and two other mice into four white horses, and a pumpkin into a coach. In addition, Cinderella received a sparkling ball gown and glass

shoes from the fairy godmother, who also forewarned her that the magic would expired at midnight.

When Cinderella arrived to the ball, her stepsisters did not recognize her, but her stepmother thought she recognized someone. The Prince is only interested in her. They get enamoured. But before Cinderella could exchange her names to the Prince, she shocked when she heard the clock stroked midnight. Cinderella escaped the palace in spite of the Grand Duke's best attempted, left one of her shoes on the stairwell. When the magic expired on the stroke of twelve, Cinderella and the animals assumed their previous forms and hid in the woods from the royal soldiers who were pursuing them. After found the other glass slipper still on her foot, Cinderella brought it home.

The Grand Duke is given the task of finding the girl by the Prince, who said that he would marry the person who fit the shoe. When the Grand Duke eventually made it to Cinderella's house, her stepmother has imprisoned her in her chamber after discovering that she was the ball girl who has captured the prince's heart. Lady Tremaine gave the key back to Jaq and Gus as the stepsisters strive in vain to put on the slipper. Lucifer trapped Gus and fought the other mice in an attempt to stop them as they stealer the key to rescue Cinderella. After the birds call Bruno, who drove Lucifer from the home with fear, Cinderella, now free, rushed to see the Grand Duke.

Cinderella eventually came just as the Grand Duke was ready to leave. He gave the servant an order to give Cinderella a chance to try, but in a last-

ditch effort to save her stepdaughter from greater things, the stepmother tripped the servant and thus shattered the delicate shoe into pieces. However, the conceited lady had not warged that Cinderella would brought forth the other glass slipper, which fitted Cinderella's foot precisely. Wedding bells soon ring, Cinderella married her prince, and the two of them went to lead happily ever after.

A.2 *Ever After* (1998)

Ever After is a 1998 American romantic period drama film. This film based on the Charles Perrault fairy tale "Cinderella" as well as Cinderella (1950) by Disney did. Andy Tennant directed the film, which stars Drew Barrymore, Anjelica Huston, Dougray Scott, and Jeanne Moreau.

The film eliminates the theatrical and magical elements that are traditionally associated with the Cinderella narrative by Charles Perrault and instead depicts it as historical fiction, set in Renaissance-era France. It is said to be a contemporary, postfeminist retelling of the fairy tale.

The story begins with a narrative framing of a French kingdom and the queen in modern background, The Queen of France summoned the Grimm Brothers and showed off a pair of glass slippers as proof, she told them the real story of Cinderella.

Once upon a time, there was a young and beautiful girl at the age of eight, Danielle de Barbarac witnesses her father, Auguste de Barbarac a prosperous landowner from the 16th century in France, brought her two

children, Marguerite and Jacqueline, and his new bride, Baroness Rodmilla de Ghentstepmother took care of Danielle when he passed away after a heart attack.

Danielle was treated like a servant in her own home ten years later. The Baroness's younger daughter Jacqueline treated her with a little pity and tenderness, while her mother and sister only regard her with disdain. When Henry, the prince of France, stole a horse from their property and ran from the castle, followed by the royal guard, to get away from his parents' limitations and planned marriage, Danielle happened to run across Henry. She called him a thief and threw some apples at him before realized who he was and pleading for forgiveness. Startled, he decided to be forgiving and gave her some cash in exchange for her quiet.

The Prince discovered some gypsies robbed traveler elderly man as they were riding away. He grudgingly pursued one to retrieve a picture at the man's request. Returned it, the elderly man is revealed to be Patrick Godfrey's Leonardo da Vinci, who was a route to the royal court as a resident artist carried the painting of the Mona Lisa. Henry surrendered to the Royal Guard by gave up the picture. After he brought the horse back to the Manor, the Baroness welcomed him and introduced him to her daughters, Marguerite in particular, whom she hope he would marry.

Used the money, Danielle paid back Maurice, an elderly servant who the Baroness had sold to cover her taxes, by acted as a courtier. While she was doing

it, she ran across Prince Henry again; she dressed like a lady, and she vigorously defended the servants. Not only she was beautiful, but her personality and intelligence also fascinate Henry. At some point, she provided her name as her mother Nicole de Lancret as well as the title of Comtesse. She escaped his grasp and headed back home with Maurice.

Meanwhile, Henry and King Francis came with an agreement: either Henry must proclaim his engagement to the girl of his choose by midnight on the fifth day, or his father would announce his engagement to the Spanish princess Gabriella. When the invitation got to the Manor, the Baroness made an arrangement with the page to get the most recent details on the Prince and his potential marriage. Marguerite tried on a dress that was Danielle's mother's and now part of her dowry as she got ready for the ball. When Danielle found out about them, the Baroness allowed her to go to the ball in ordered to hide what they were doing. Knew they were lying, Jacqueline was caught in the middle and left in disgust.

In the end, Danielle was locked in the basement so she could not go to the ball in the kingdom. Baronesse and her two children attended the masquerade happily leaving Danielle behind, however. The Baronesse's servants and Mr. Da Vinci, the royal painter, managed to free Danielle and helped her dressed up beautifully in a beautiful dress and wings to attend the masquerade ball.

All the guests looked at Danielle in awe of her beauty and so did the prince. Saw that her trick failed, Baronesse was very angry and approached Danielle to broke her wings and told everyone that Danielle was only her servant for 10 years. Knew about this, Prince was very angry and disappointed with Danielle's lies. Meanwhile, Danielle just cried and ran away from the party. As she ran across the bridge, one of his glass slippers fell off. She did not take it again but just ran to take shelter because it was raining heavily.

Mr. Da Vinci took Danielle's glass slipper which was left behind and gave It to the prince, advised him to apologize to Danielle so that they would be reunited again by the power of love, the next day when the prince was about to hold his wedding with a Belgian princess. He went to pick up Danielle, but it was too late, Danielle had been sold to rich thugs by her stepmother. The prince immediately went straight to the rich thug's headquarters to get Danielle back.

The prince finally got back with Danielle and they officially married, Danielle became queen of France while Baronesse only became a laundry maid with Margaruite because Jacqueline had been married to the prince's friend

A. Related Theory of Literature

B.1 Intertextuality Theory

Intertextuality, like other modern literary and cultural theory, has its original idea even since twentieth-century linguistics, as the work of Swiss linguist Ferdinand de Saussure. Saussure's emphasis on the systematic features

of language illustrates the connected of meaning and texts (Allen 2). However, Saussure did not state that the connected of meaning in texts is intertextuality. Meanwhile, Saussure stated that in his cases, it called the system of language features just can be connected to each other.

However, citing Saussure as the source of concepts about intertextuality is not without issues. It is just as reasonable to claim the Russian literary theorist M. M. Bakhtin as the creator. On the other hand, Mikhail Bakhtin believes that the world of words is included in its passage from one mouth to another, from one context to another, and from one social group to another (Allen 10-11). So, that was reasonable to find the connection between two texts or literatures because the point of Bakhtin's theory is a passage may from one resource.

Neither Saussure nor Bakhtin used the different term to explain 'text in-a text', most people believe Julia Kristeva, a feminist critic and well-known French semiotician from Bulgaria, invented 'intertextuality'. Kristeva is influenced by both Bakhtinian and Saussurean models, and she aims to summary their ideas and key theories.

Kristeva's 'The Bounded Text' explores how a text is produced from existing discourse. Kristeva defines a text as a combinations of texts, she stated that an intertextuality in the space of a given text, which mean where several phrases from other texts meet and reduce one another (Allen 37). Authors do not create their texts from their own original minds, but rather compile them from preexisting texts, so that, as Kristeva writes, a text is a mutation of texts.

Kristeva's understanding of the word suggests that all writings are 'intertextuality' in some way since they are influenced by pre-existing meanings. Furthermore, intertextuality may be defined as the relationship of the later text to the preceding one. "So no text exists on its own. It is always connected to other texts" (Haberer 57).

Furthermore, Graham Allen's book explores the historical concept of 'intertextuality' and its relevance today. Intertextuality as an attempt to understand literature and culture in general and emphasizes the importance of rationality, relatedness, and interdependence in contemporary cultural life.

The word intertextuality refers to how literary writings are made of other texts. This might occur through allusions, citations, repetitions, and modifications of the receiving text, or just an unavoidable participate in traditional linguistic and literary conventions and practices. Intertextuality indicates that all texts exist in connection to other writings.

The different ways that each literary work is made up of other texts are referred to as intertextuality. This can be accomplished by quoting, reiterating, changing, or otherwise transforming the recipient content. All texts exist in connection to other texts. Intertextuality reading encourages us to resist a passive reading of a text to another. Since every reader has unique expectations, interests, opinions, and reading experiences, there is never a single, right method to read a text. It is recommended that each reader of this research read it in the sequence that best serves their needs (Allen 7).

Awareness of intertextuality in reading may enhance readers' comprehension, improve their cognitive engagement with the text, uncover numerous layers of meaning, and thus stimulate further interpretations of the work. All of these factors can influence the reading of literary texts, as no reading or interpretation is comprehensive without them; the reader must engage in all of the aforementioned processes to achieve a deeper comprehension of the intended text and to formulate a valid and meaningful interpretation based on their reading (Ahmadian and Yazdani 156).

Furthermore, the full text should be observed and evaluated while reading literary writings, rather than its components. That is, the text should be viewed as a whole, with all of its aspects, characteristics, and general nature, including its intertextuality.

Reading literature, by definition, is the process of extracting meaning from the intended text, incorporating all textual aspects and components such as intertextuality. Thus, the premise is that if a reader of a literary work is aware and mindful of these text building processes, he or she may utilize that knowledge to read, analyse, and interpret the intended text. This is what the current study attempts to examine.

B.2 Types of Intertextuality

According to Fitzsimmons in *Romantic and Contemporary Poetry*: Reading book, intertextuality divided into three types: obligatory, optional, and

accidental. This variation depends on two main factors: the author's intention and the significance of the reference (Ram 1-2).

B.2.1 Obligatory Intertextuality

The first type of intertextuality is obligatory intertextuality. In the book *Romantic and Contemporary Poetry: Reading*, Fitzsimmons states that obligatory intertextuality happens when a writer purposefully creates a relationship or resemblance between two (or more) texts. In the absence of such prior knowledge or the capacity to "grasp the link," the reader's comprehension of the content is considered inadequate.

Furthermore, obligatory intertextuality requires that a hypotext (original work) be read or comprehended prior to completely grasping the hypertext (the product linked to the hypotext). This happens when the reader comprehends both the reference and the referred material. This conveys levels of significance that are obscured unless the reader is acquainted with the preceding material (Ram 2).

As Comhrink noted with the example of obligatory intertextuality in *The Matrix* and *The Echo*, one must first be familiar with Shakespeare's *Hamlet* in order to comprehend the particular relationship in Tom Stoppard's *Rosencrantz and Guildenstern are Dead*. These people initially appear in *Hamlet* as supporting characters, and as the *Rosencrantz and Guildenstern* story progresses, several moments from the play are really played and seen from a new angle. Since many of the subliminal elements from Stoppard's play are

more familiar in Shakespeare's Hamlet, this interpretation of the hypotext Hamlet provides the pretext a deeper significance (Ram 2).

B.2.2 Optional Intertextuality

Fitzsimmons also claimed that optional intertextuality has a lessened influence on the relevance of the hypertext. It is conceivable, but not necessary to know. If recognized, the connection will quietly transition to an interpretation of the text as optional intertextuality, indicating the potential to identify links among several texts, a singular text, or even the absence of any connection, while still creating a sense of familiarity. The writer's intention in employing optional intertextuality may be to pay credit to the 'original' authors or to acknowledge people who have engaged with the hypotext. However, the comprehension of this hypotext is not required for understanding the hypertext (Ram 2).

Optional intertextuality allows connections to several texts from a single phrase or none whatsoever. Optional intertextuality provides a lessened influence on the relevance of hypertext. It is possible, yet unnecessary. A writer or poet may make a reference to another work to provide a secondary meaning. Referencing other works and becoming familiar with them might help readers understand more. It is important to highlight that references are not required for reading the text.

In *Crafting a Masterpiece: the Genre Mosaic of Harry Potter*, Keller noted that the author's use of optional intertextuality might be as basic as

character similarities or parallel storylines. For instance, there are numerous parallels between J.R.R. Tolkien's Lord of the Rings trilogy and J.K. Rowling's Harry Potter series. A crucial friendship group is established to support the protagonist, an innocent little boy, on their difficult journey to vanquish a strong wizard and destroy a mighty creature. They both employ the aid of an elderly wizard mentor (Professor Dumbledore and Gandalf). It's an intriguing relationship, and Rowling was probably influenced by other fantasy and literary works. But this connection is not necessary to comprehend the Harry Potter books (Ram 2).

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 main point within the original text (Ram 2).

In addition, the author does not aim to create intertextual allusions; rather, any connections are based only on the reader's existing knowledge. Frequently, while reading a book or viewing a film, a memory may be recalled in the viewer's mind.

This sort of intertextuality arises when readers relate texts based on cultural practices or personal experiences, without a clear connection to the original text. The author doesn't want to create intertextual. These linkages rely only on the reader's existing knowledge and references.

For example, In Herman Melville's *'Moby Dick'*, readers can draw parallels between the size of the fish and the boat based on past experience. Other readers may make a close connection with the biblical parable of Jonah and the Whale focuses on the relationship between man and whale. Melville did not plan to build these ties, but readers did (Ram 2).

B.3 Functions of Intertextuality

Function and effect are seen as two faces of the same coin, but in fact, there is a simple difference between them. On one hand, function can be recognized before reception, whereas, effect can be seen after reception (Nord 47). Intertextuality has a few functions to apply in a new work from previous work, these are the functions of intertextuality below.

B.3.1 Intertextuality is used to Decorate

Kristeva said when writers in literary genres apply intertextuality as a mosaic to decorate or define the original text with related texts or works that precede the original, readers perceive the texts to be neater and more understandable. (Kristeva 37). Additionally, it is employed to make text appear tidier than the previous work, which improves its effectiveness and clarity for the reader.

B.3.2 Intertextuality is used to Clarify and Effectively

According to the function above, Kristeva also explained that intertextuality can make the text appear neater and unified to the reader, and can also make the text more effective. Furthermore, it could be mean that

intertextuality also used for making texts improves the effectiveness and clearness. Moreover, intertextuality improves the effectiveness and clarity of written words. Furthermore, it serves as a deciding procedure or element in talks, disputes, and debates (Prochnow 47).

B.3.3 Intertextuality is used to Expand the Meaning of the Text

When the author applies intertextuality, it signifies the intention to demonstrate the text's relevance by clarifying and expanding it through past works. So, the new text would be more understandable. In some cases, expanding the meaning of the text also make the plot more logically.

Furthermore, intertextuality is considered as a feature for extending the meaning of texts. While in the movie, intertextuality is considered in extending the scenes or dialogues (Hatim 128). It is explicitly and implicitly employed in particular scene in the movie to add a new value or a rhetorical dimension to the text.

B.4 Intertextuality is used for Assimilation, Metaphor, Contradiction, and Satirical Device

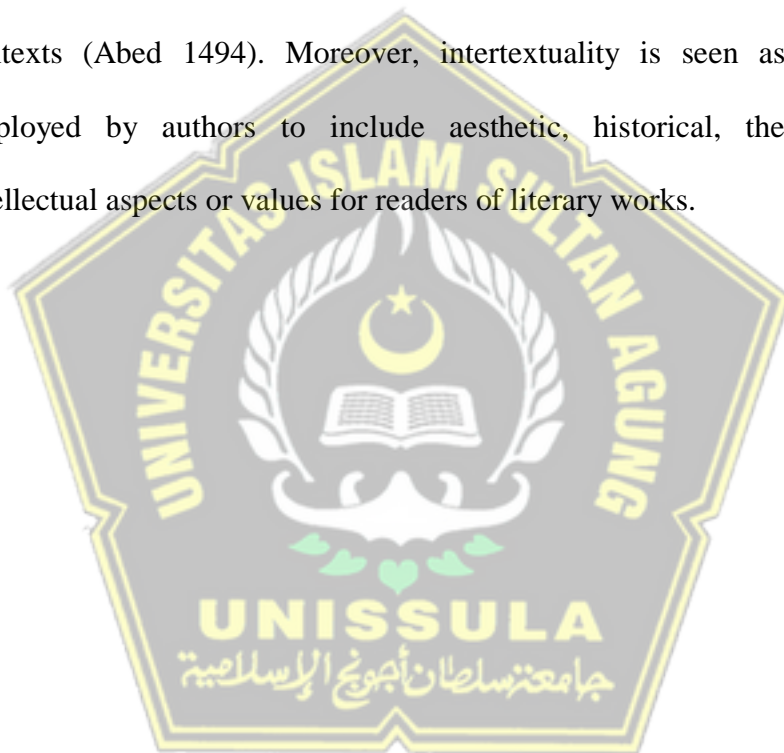
The author employs intertextuality to enhance the novel's liveliness and artistry by generating additional effects. It is used to convince, impress, or create a sense of shared concern.

Writers use intertextuality for different purposes such as assimilation, metaphor, contradiction and as satirical devices (Fairclough 84). In this regard,

it is noticed that writers use intertextuality to make the novels more vivid and artistic through creating rhetorical effects such as irony.

B.5 Intertextuality is used for Communicative Devices

Moreover, Johnstone states in his *Discourse Analysis* Book. Intertextuality serves as an effective communications method or device, applied to literary works for communicative objectives in both group and individual contexts (Abed 1494). Moreover, intertextuality is seen as a technique employed by authors to include aesthetic, historical, theological, and intellectual aspects or values for readers of literary works.



CHAPTER III

RESEARCH METHOD

A. Type of Research

Every research must be aware of the right types of research to arrange a systematic and effective result, one of the types is called qualitative research. Qualitative research is research that studies the world in its natural environment and interprets conditions to better understand people's everyday meanings. It focuses on words rather than numbers (Walia 3). Furthermore, according to Punch in *Introduction to Social Research: Quantitative and Qualitative Approaches* book, qualitative research is a social science research that collects and analyzes non-numerical data to extract meaning from it by studying certain groups or locations (Mohajan 2).

Therefore, the type of research used for this study is qualitative research. This study is descriptively in analyzing and collecting data which are taken from *Cinderella (1950)* and *Ever After (1990)* as the objects of study. In addition, Intertextuality theory and the function was used to analyze the study

B. Data Organizing

B.1 Data Collecting Method

The data collection methods for this study are described below:

B.1.1 Watching the Movies

The first step was watching both of the movies, this step encouraged the researcher to watch *Cinderella (1950)* and *Ever After (1990)* several

times. This step was important and intended to find out the important data based on the related theory in the films

B.1.2 Reading the Movie Scripts

The second step was reading both of the movie scripts, the researcher has to read the scripts with certain phrases and spelling. This attempted to focus more on collecting the text, narrations, conversations, and descriptions contained in each characters based on the related theory.

B.1.3 Identifying the Data

After watching and reading the movie scripts, the next step was identifying the data. This step has be completed in order to identify the movie parts that would be analyzed. These parts as the data included sentences, narratives, prologues, and the highlighted subjects. Data identification has be completed by highlighting, underlining, and taking notes on significant parts related on subject of study.

B.1.4 Classifying the Data

The fourth step was classifying the data that have been collected, the process of classifying the data was done by putting the data into an appendix table. Appendix is formatted as columns with number, forms, statistics, minutes of the scene placed, comments, references, and problem-solving formulations.

B.1.5 Reducing the Data

The final step of collecting the data was reducing the data from general to specific form. In this step, the researcher reviewed the data and

made improvements if any of the data did not accurate with related theory and the object of the study. The aim of the step was to reduce the quantity of errors in the study

B.2 Types of Data

There are two types of data that used in this study:

1. Primary Data

Primary data was the main data in the study, the data directly collected monologues, dialogues, and phrases from the movie scripts as the objects of study based on related theory by the researcher as evidence.

2. Secondary Data

To justify the main data on the literature connected to the study, secondary data was gathered from the relevant supporting source. The secondary material came from numerous reliable sources like journals, papers, thesis, e-books that based on the related theory.

C. Data Analysis Method

The final step of this chapter was analyzing the data. The goal is providing highly clear information. The data used in this study was descriptive analysis data. Descriptive analysis is stated by description, statements, and dialogues or expressed through explanation. The method was to uses to explain, review, and understand all of the available data.

CHAPTER IV

FINDING AND DISCUSSION

Chapter IV presents finding and discussion. In this chapter, identifying data required to be analysed and discussed to answer the problem formulations. This study has two problem formulations including types of intertextuality and functions of intertextuality that are found in *Cinderella* (1950) movie and *Ever After* (1998) movie

A. Types of Intertextuality

This sub-chapter identified the types of intertextuality that are found in the *Cinderella* (1950) movie and the *Ever After* (1998) movie. Based on the reviewed related theories in chapter II, Fitzsimons divided intertextuality into three types, they are obligatory intertextuality, optional intertextuality, and accidental intertextuality

A.1 Accidental Intertextuality

Accidental intertextuality is one of the types proposed by Fitzsimmons in *Romantic and Contemporary Poetry: Reading Book*. Accidental intertextuality is when readers often connect a text with another text, cultural practice, or a personal experience, without there being any tangible main point within the original text (Ram 2). Furthermore, accidental intertextuality is only based on the reader's knowledge or memory that would be triggered in the mind if there is any connection between the literary works. Accidental intertextuality

can be found in the quotes from in *Cinderella* (1950) movie and *Ever After* (1998) movie below.

Fairy godmother: Now, let's see. I'd say the first thing you need is a pumpkin.

Cinderella: A pumpkin?

Fairy godmother: **Now the magic words. (*Chanting and The pumpkin into a beautiful carriage*).**

(Cinderella 43:57 – 44:53)

(Queen of France) **But I must say I was terrible disturbed when I read your version of *The Little Cinder Girl*.**

(Man 2) **There are those who swear Perrault's telling with its fairy godmother and magic pumpkins would be closer to the truth. (*Chuckling to man 1*)**

(Man 1) Some claim the shoe was made of fur. Others insist it was glass. (*Chuckling back to man 2*)

(Queen of France) Well, I guess we'll never know. (*Waving to the servant to ask him a box next to a painting of a young girl*)

(Man 2) Forgive me, Your Majesty.

(Ever After 1:44 – 2:10)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
The Fairy godmother transformed the pumpkin into a beautiful carriage to take Cinderella to the ball.	The queen of France re-telling the story about ‘Cinder girl’ with ‘Magic pumpkin’ based on her point of view.

Table 1. The Plot Similarity that Features Accidental Intertextuality

According to Fitzsimmons stated, can be understood that accidental intertextuality can occur depending on the reader who feels connected when viewing the two texts. The quote from *Ever After (1998)* explained that the Queen knew the real story of ‘The Little Cinder Girl with its Fairy Godmother and Magic Pumpkin’, these phrase is the major representative of *Cinderella (1950)* narrative in the scene when Cinderella turned into a pretty princess by fairy godmother and went to go to the ball with carriage from magic pumpkin. The viewers would relate to both of the sentences because already experienced in watching *Cinderella (1950)*. The viewers of *Ever After (1998)* know the comprehension of ‘The little Cinder Girl with Fairy Godmother and Magic Pumpkin’ because the viewer already watched *Cinderella (1950)*.

Furthermore, for viewers who have watched these two films, they definitely will feel that these two films have intertextuality or associated to each other because both of them can influence the viewer interpretation of one another. Based on Fitzsimmons stated, viewers experience is the cause of accidental intertextuality.

A.2 Obligatory Intertextuality

The next type of intertextuality is obligatory intertextuality, it occurs when a writer intentionally generates a similarity or relationship between two (or more) texts. However, without such a previous understanding or the ability to 'connect the links' the readers comprehension of the works would be difficult.

Obligatory intertextuality usually occurs when the reader understands the reference and understands the work that being referred to. According to Fitzsimmons, the previous work as the reference refer to hypotext while the new work that being linked to refer as hypertext.

Furthermore, obligatory intertextuality intended meaning that are lost unless the reader is familiar with the other text. The quotes that implying obligatory intertextuality can be seen in Cinderella (1950) movie and Ever After (1998) movie below.

Stepmother: And, by royal command, every eligible maiden is to attend.

Drizella: Why, that's us!

Anastashia: And I'm so eligible.

(Jack and Gus Gus are laughing together)

Cinderella: That means I can go, too.

Anastashia: Her, dancing with the Prince. *(Laughing)* I'd be honoured, Your Highness. Would you mind holding my

broom? (*Anastashia and Drizella is laughing together*).

(Cinderella 40:30 – 41:11)

(Baroness) Come, ladies. I have just the thing. But we must speak of this to no one. *(Smiling mischievously as having an idea)*

(Marguerite) Oh, I do love a good intrigue!

(They walk out together in excitement to Danielle's room)

(Baroness) Waste not...want not. *(Open up a big box and pull out a nice silver dress)*

(Marguerite) Oh, perfect! *(Mesmerized)*

(Jacqueline) Oh, look at these shoes. Where did you get these?

(Pull out a glass slipper from the box.)

(Baroness) They're Danielle's dowry for her wedding.

(Marguerite) Cinderella? Married? To who? The chimney sweep? *(Laughing mockingly)*

(Ever After 40:30 – 41:11)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
Anastasia made fun of Cinderella's words, which she is intentionally mocked Cinderella's social class status.	Marguerite made fun of Danielle's social class status once the stepmother showed off her wedding dress for her future wedding.

Table 2. The Plot Similarity that Features Obligatory Intertextuality

Fitzsimmons stated that obligatory intertextuality can occur when the reader understands both the reference and the cited work. This provides levels of significance that are lost unless the reader is familiar with the previous content.

Therefore, based on the two quotes above. There is the similarity in how the stepsister mocked the main character, it was explained that Anastasia makes a joke about Cinderella's class status as well as Marguerite did to Danielle. Marguerite directly point out and said 'Cinderella' as implying of Danielle, Marguerite mocked Danielle that she would marry with the chimney sweeper which is used to be lowest social class in that era. It can be implied that there is the similarity between two narratives. However, it would be hard to understand the context of what was Marguerite implying by saying 'Cinderella' without knowing the Cinderella's story and who Cinderella is. It is all because the text is interconnected as a hypertext (*Cinderella* (1950)) and a hypertext (*Ever After* (1998)).

In addition, stated by Fitzsimmons was the intention of the writers to include outside references enabling the reader to grasp something fresh about the work. Thus, obligatory intertextuality also results from the reader grasping the reference and appreciating the other work mentioned. This produces layers of intended meaning lost unless the reader is familiar with the other content. This happened in the quotes in *Cinderella* (1950) and *Ever After* (1998) below.

*(Stepmother shocked, once The Duke tried it to the foot of
Cinderella then it is the size of the slipper)
(The mice are so happy)*

Scene 28 at the Palace

(The bell is ringing)

(Cinderella and the Prince are finally married and they lived happily ever after)

(Cinderella 1:12:57 – 1:14:00)

(Henry) And we, Princess, are supposed to live happily ever after. *(Approaching Danielle)*

(Danielle) Says who? (Smiling lovely)

(Henry) Do you know...I don't know...? (Kiss her lovely)

(The story of Danielle ended, back to the present where the Queen of France telling the story of Danielle to all the storytellers in the kingdom palace)

(Queen of France) My great great grandmother's portrait hung in the university... up until the revolution. By then, the truth of the romance... had been reduced to a simple fairy tale. And while Cinderella and her Prince did live happily ever after... the point, gentlemen... is that they lived...

(Ever After 1:55:33 – 1:56:22)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
Cinderella and the prince are finally get married and live happily ever after.	The movie end with a happy ending as the narrator said that this story might be true in the past

Table 3. The Plot Similarity that Features Optional Intertextuality

Based on the quotes above, it is explained that the author of *Ever After* (1998) made an internal plot of *Cinderella* (1950) as references, it creates layers of intended meaning that are lost unless the reader is familiar with the other literary work that be cited. The words of ‘Happily ever after’ is being cited from *Cinderella* (1950) movie as hypotext (original work) to *Ever After* (1998) movie as hypertext (the product that linked to hypotext).

A.3 Optional Intertextuality

The last type of intertextuality is optional intertextuality, Fitzsimmons stated that optional intertextuality has less vital impact to original work to be understood. It is achievable, but not needed. A writer or poet may make a reference to his/her work from previous or original work to provide secondary meaning. However, reading the original work is not necessary to understand, but if the reader already familiar with the work it perhaps help reader to understand more about the connection. Therefore, the quotes that referring optional intertextuality in this movies explained below.

Narrator:

(Once upon a time, in a faraway land, there was a tiny kingdom, peaceful, prosperous, and rich in romance and tradition. Here, in a stately chateau, there lived a widowed gentleman and his little daughter, Cinderella. Although he was a kind and devoted father, and gave his beloved child every luxury and comfort, still, he felt she

needed a mother's care. And so, he married again, choosing for his second wife a woman of good family, with two daughters just Cinderella's age, by name, Anastasia and Drizella. **It was upon the untimely death of this good man, however, that the stepmother's true nature was revealed.** Cold, cruel, and bitterly jealous of Cinderella's charm, she was determined to forward the interests of her two daughters. **Thus, as time went by, the chateau fell into disrepair. For the family fortunes were squandered upon the vain and selfish stepsisters, while Cinderella was abused, humiliated, and finally forced to become a servant in her own house.)**

(Cinderella 1:37 – 3:00)

*(Next scene, it's been 10 years after her dad passed away, on a bright morning, Danielle, who has grown into a beautiful young girl, wakes up from her sleep in a pigsty full of straw with the book 'Utopia' in her hand. **She goes to do the house works like a servant, starting in the morning day. Danielle feeds the farm animals)***

(Ever After 12:27 – 13:40)

<i>Cinderella</i> (1950)	<i>Ever After</i> (1998)
Cinderella's father already passed away and left Cinderella alone with her stepmother and two stepsister	Danielle's Father fell down from his horse and died once Danielle still a kid. Then, ten years later, Danielle lived with her stepmother with two stepsister as a servant.

Table 4. The Plot Similarity that features Optional Intertextuality

This case obviously explained that the two films have a connection and association but has a less vital impact if a reader did not understanding other works. Furthermore, the intertextuality demonstrated in the previously mentioned quotation is optional intertextuality. The two texts are interconnected, although they do not significantly affect viewers, since audiences of *Ever After* (1998) may comprehend it independently of *Cinderella* (1950).

The Optional intertextuality is evident when one text is connected to another text. Nonetheless, the optional intertextuality that Fitzsimons asserts arises from textual overlap does not significantly influence the result. Additionally, further possible intertextuality is evident in the quotations from the films *Cinderella* (1950) and *Ever After* (1998) presented below.

(The king is getting mad, because his son don't have a woman that he marry)

King: Suspect! Look, the boy's coming home today, isn't he?

Duke: Yes, Sire.

King: Well, what could be more natural than a ball to celebrate

his return?

Duke: Nothing, Sir.

King: If all the eligible maidens in my kingdom just...

Happened to be there, why, he's bound to show interest in one of them, isn't he? Isn't he?!

Duke: Yes, Sir.

(Cinderella 25:02 – 25:28)

(Suddenly, the king comes up from behind and walks to approach them, Henry sighing)

(King) In honor of Signor da Vinci...I have decided to throw a ball. A masked ball. At which point, you and I will strike a compromise

(Henry) Compromise? You? *(Shocked)*

(King) If love is what you seek...I suggest you find it before then. Five days hence, at the stroke of midnight...you will announce your engagement to the girl of your choice...or... I will announce it for you. Are we agreed? *(Intimidating Henry)*

(Henry) What of your treaty?

(King) Let me worry about Spain. You've got bigger problems.

(Ever After 37:08 – 37:40)

<i>Cinderella</i> (1950)	<i>Ever After</i> (1998)
The king madly told his Duke to hold a ball for the prince to look for a lover.	The king demand Prince Henry to look for a princess and announce it in the ball soon.

Table 5. The Plot Similarity that features Optional Intertextuality

Those two quotes above can be referred as a connection between these two texts about how strict the king is when it is about the prince's fiancé. But, as explained before. It is fine to not understand the other work. So, the aim of *Ever After's* authors is when watching *Ever After*, viewers who have previously watched *Cinderella* (1950) and then watch that part of the cut will feel *déjà vu*. This demonstrates that the two texts are interconnected and overlap. Nevertheless, the apparent relationship here lacks significant significance. The intertextuality present in the two texts can be classified as optional intertextuality.

This is because the connection between the two texts can be seen by the fact that the text in *Cinderella* (1950) and *Ever After* (1998) describes the atmosphere when both of the kings as prince's father concerned about their son's marriage so that the kings settled a ball as the way of the princess find their bride.

Fitzsimmons claims that optional intertextuality arises when a text connects or interacts with other texts, although its influence appears to be less significant than that of obligatory intertextuality. When readers recognize references and are familiar with other literature, their comprehension may be

enhanced. Therefore, another quotes that referred optional intertextuality are below.

Cinderella: Goodbye.

Duke: Oh, I say. Young lady. The Prince!

Prince: Wait!

Duke: Just a moment. Guard! Guard! Stop that coach! Close those gates! Follow that coach!

(The guards follow Cinderella, then suddenly one of her glass slippers fell off on the stairs while Cinderella keeps running away).

(Cinderella 54:56 – 55:30)

(Danielle) I can explain.

(Henry) First, you're engaged...and now you're a servant?

I've heard enough.

(Danielle) Henry, please!

(Henry) Do not address me so informally, madam. I am a Prince of France. And you...are just like them.

(Danielle feels so heartbroken. She cries and runs away from the ball while crossing the bridge she falls and one of her glass slippers falls off but she keeps running, Da Vinci saw her from afar)

(Ever After 1:33:33 – 1:34:57)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
One of Cinderella's glass slippers fell off while she runs away from the soldier due to time have already midnight.	Danielle felt so disappointed by Henry's words, one of his glass slipper fell off while she ran away.

Table 6. The Plot Similarity that features Optional Intertextuality

Those two quotes are well explained that there is a connection between these two works about the fell off of the glass slipper. This parallel character of Danielle is most likely influenced by previous work namely Cinderella and the viewers would understand the plot better if they watch both of the movies.

Furthermore, Fitzsimmons's assertion on optional intertextuality. A connection between the texts may exist, however it is not required, nevertheless noticeable links are there. Recognized connections or references from other texts are likely to improve the audience's comprehension. This connection can also influence one work on another. This case referred in these two quotes below.

(Jack and Gus Gus run to tell Cinderella that her Stepmother have a devilish plan for her)

Scene 24 at Cinderella's room

Gus Gus and Jack: Cinderelly! Cinderelly!

Cinderella: So this is the miracle That I've been dreaming of...

What!?

(Cinderella saw from the mirror that her stepmother is going to lock the door of her own room)

Cinderella: Oh, no! No, please! Oh, you can't, you just can't. Let me out! You must let me out! You can't keep me in here! Oh, please...

(Cinderella 1:02:55 – 1:04:00)

(Baroness) You produce that gown! *(Gasps)*

(Danielle) I would rather die a thousand deaths...than to see my mother's dress on that spoiled, selfish cow! *(Intimidating with tearing eyes)*

(Baroness) Hmm... Perhaps we can arrange that.

(Dragging Danielle into the kitchen, then lock her inside)

(Baroness) Get in there. Open this door ...and you'll wish you never set foot here. *(Look at the servants in intimidating way)*

Ladies, gather everything we can sell. We're going to town tomorrow. *(Go away)*

(Ever After 1:22:01 – 1:22:36)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
Cinderella's stepmother locked Cinderella in her bedroom to prevent her to try the glass slipper.	Danielle's stepmother locked Danielle in the basement to prevent her to go to the ball.

Table 7. The Plot Similarity that features Optional Intertextuality

In these quotes the focus is on the connections that occur in these films, this is the familiar plot in *Ever After* (1998) when Danielle's stepmother also locking her into the kitchen to prevent her to go to the kingdom's ball to meet Prince Henry. 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

B. Function of Intertextuality

The next sub-chapter identified the function of intertextuality that are found in *Cinderella* (1950) and *Ever After* (1998) movies. The function of intertextuality proposed by Kristeva in *Desire in Language* (1980) book, Kristeva state that writers in literary genres apply intertextuality as mosaic to decorate or define the original text with related texts or works that precede the original. Furthermore, Kristeva's function of intertextuality theory also supported by several opinion of other literary experts. Therefore, not only as mosaic to decorate the produced text, intertextuality also used to clarify and effectively (Prochnow and Herbert 47), used to expand the meaning of the text (Hatim and Mason 128), used for assimilation, metaphor, contradiction, and satirical device (Fairclough 84), and used for communicative device (Abed 1494).

B.1 Intertextuality is used to Decorate

Writers in literary genres employ intertextuality as a mosaic for decorating or tessellating the original text with other related texts and thus they appear to

readers tidier and more unified (Kristeva 37). Intertextuality undoubtedly serves a purpose for a work to convey an understanding of this theory. One of its functions is as a tool for text decoration. Furthermore, this function is applied in quotes that are found in *Cinderella* (1950) and *Ever After* (1998) movies below.

Cinderella: Goodbye.

Duke: Oh, I say. Young lady. The Prince!

Prince: Wait!

Duke: Just a moment. Guard! Guard! Stop that coach! Close those gates! Follow that coach!

(The guards follow Cinderella, then suddenly one of her glass slippers falls off onto the stairs while Cinderella keeps running away)

(Cinderella 54:56 – 55:30)

(Da Vinci) She's your match, Henry. *(Sighing)*

(Henry) I am but a servant to my crown...and I have made my decision. I will not yield! *(Shouting)*

(Da Vinci) Then you don't deserve her.

(Da Vinci leaves him before putting one of the glass slipper of Danielle beside Henry. Raining comes with thunder, meanwhile, Danielle just sits on the stairs crying.)

(Ever After 1:35:49 – 1:37:12)

<i>Cinderella</i> (1950)	<i>Ever After</i> (1998)
The rain did not pour heavily once Cinderella left the kingdom	Heavy rain poured down after one of Danielle's glass slippers came off as she leaving Henry's palace

Table 8. The Plot Similarity that depicts Intertextuality used to Decorate

As explained before, the intertextuality in *Ever After* (1998) is referenced from *Cinderella* (1950), but the author may add or subtract plot changes according to their wishes. It is noted that the writer of *Ever After* (1998) decorated or tessellated the original text with other related texts to enhance its appearance and better fit the context. As is well known, the function of intertextuality as decoration involves modifying the text for aesthetic purposes. The author has the opportunity to embellish the work to make it more appealing.

The function can be seen in the highlighted sentence in *Cinderella* (1950) above which shows the iconic scene of glass slippers came off of Cinderella's feet. The Duke, the Prince, also all the guards directly to chase Cinderella's carriage because the Prince did not want to lose his lover. However, the Prince unable to chase Cinderella because she hid in the deep forest right after all the magic gone off. Meanwhile, in *Ever After* (1998). The scene when Danielle's glass slippers fell off of her feet added with more action and narration from other characters. It can be seen in the second quote above, Henry as the Prince felt so pessimistic and betrayed by the fact that Danielle was just a servant, he sat on the ground and was dramatically heartbroken under the rain instead of chasing Danielle which the one

he loved before. However, Henry finally realized his fault after Da Vinci gave him advice and made him look for Danielle in the next day.

This is where the function of intertextuality as a tool to decorate is seen. The author of *Ever After* (1998) movie used intertextuality as an opportunity to decorate the text's variety by looking at *Cinderella* (1950). Therefore, a new scene created in *Ever After* (1998) is independency created but still interconnected

B.2 Intertextuality is used to Clarify and Effectively

According to the function above, Kristeva also explained that intertextuality can make the text appear neater and unified to the readers which mean also able to make the new text more effective (Kristeva 37). Furthermore, it means that intertextuality also used for making texts improve the effectiveness. This case can be seen in the quotes below.

Cinderella: There's nothing left to believe in.

(The fairy godmother was suddenly came near Cinderella)

Cinderella: Nothing.

Fairy godmother: Nothing, my dear? Oh, now you don't really mean that.

Cinderella: Oh, but I do

Fairy godmother: Nonsense, child! If you'd lost all your faith, I couldn't be here.

(Cinderella shocked when she saw Fairy godmother near her)

Fairy godmother: And here I am. Oh, come now. Dry those tears. You can't go to the ball looking like that.

(Cinderella 42:59 – 43:20)

(Servant 1) The night is young. We must get you ready for the ball.

(Danielle) I do not wish to go.

(Servant 2) If you stay...the Baroness wins. *(Convincing her)*

(Danielle) How can I face him?

(Da Vinci) Because he deserves to hear the truth from the one he loves.

(Danielle) A bird may love a fish, signore...but where would they live?

(Da Vinci) Then I shall have to make you wings. *(Both smiling and hugging)*

(Ever After 1:27:13 – 1:27:40)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
The fairy godmother used her magic to help Cinderella in short time.	Da Vinci came to help and convince Danielle to meet Henry, he made a pretty gown for Danielle manually.

Table 9. The Plot Similarity that depicts Intertextuality used to Clarify and Effectively

The fairy godmother in *Cinderella* (1950) directly explained that she was a miracle, using her magic to help Cinderella attend the ball looking proper. The fairy

effortlessly transformed Cinderella into a beautiful princess with her magic. Meanwhile, in *Ever After* (1998), there was no magic to assist Danielle. Da Vinci, Danielle, and the other servants manually created a lovely gown for Danielle in a short time. After that, the scene took place at the Kingdom ball, where Danielle became the most beautiful lady and captured everyone's attention. Therefore, the intertextuality function is used to clarify and enhance the effectiveness of the above quotes. This occurred as the writer of *Ever After* (1998) aimed to demonstrate the relevance of the text by providing clarity and making it more impactful. Thus, it well explained that the author of *Ever After* (1998) used intertextuality effectively to clarify that Da Vinci is the implying of fairy godmother in *Cinderella* (1950).

B.3 Intertextuality is used to Expand the Meaning of the Text

Intertextuality is also considered as a power to expand the meaning of the text so that the new text would be more understandable than the previous text (Hatim and Mason 128). In some cases, expanding the meaning of text is also makes the plot more logical, the expanded meaning can be seen explicitly or implicitly. This function referred in the quotes below.

Duke: No, no. Nothing can help now. Nothing.

Cinderella: But, you see, I have the other slipper.

(Stepmother shocked, then the Duke was try to the foot of

Cinderella then it is the size of the slipper)

(The mouse are so happy)

Scene 28 at the Palace

(The bell is ringing)

(Cinderella and the Prince are married and they lived happily ever after)

(Cinderella 1:12:53 – 1:14:00)

(Henry) Danielle. *(Smiling lovely while approaching her)* Perhaps you would be so kind... as to help me find the owner of this...rather remarkable shoe?

(Pull out a glass slipper from his pocket)

(Danielle) Where did you find that? *(Shocked)*

(Henry) She is my match in every way. Please tell me I haven't lost her.

(Danielle) It belongs to a peasant, Your Highness...who pretended to be a courtier to save a man's life.

(Henry) Yes, I know. And the name's Henry, if you don't mind.

I kneel before you not as a prince... but as a man in love...

(Kneeling down and put the slipper on her)

(Danielle) But I...

(Henry) ...would feel like a king...if you, Danielle de Barbarac... would be my wife...

(Ever After 1:47:38 – 1:49:10)

<i>Cinderella</i> (1950)	<i>Ever After</i> (1998)
The scene directly to move to Cinderella and the Prince marriage right after the glass slipper is fits Cinderella's feet.	Henry put the glass slipper on to Danielle while proposing to her in sweet words before they get married.

Table 10. The Plot Similarity that depicts Intertextuality used to expand the Meaning of the Text

It is explained that the author of *Ever After* (1998) explicitly created a new extension scene and narration from the previous work of the way the main character and the male lead re-unit again and get married.

Cinderella (1950) is an animated fairytale movie with full of possibilities may happen with magic, the author of *Cinderella* (1950) might quicken the scene when Cinderella and the Prince get married right after knew that the glass slipper fits Cinderella so well.

Moreover, since *Ever After* (1998) is an action romantic drama film with renaissance era background and as the work that linked to the referenced work. The movie should be more logic and have neat plot without abbreviation because there was no magic in the real world. Thus, the author of *Ever After* (1998) using intertextuality to expand the scene when Henry as the prince reunited again with Danielle.

The way Henry proposed to Danielle and put the glass slipper on her feet neatly made by the author with melancholy and sweet words to have the viewers' heart, and after that Henry and Danielle finally get married and lived happily ever after.

The way of the author of *Ever After* (1998) implicitly expanding the scene in the movie is clearly featuring the function of intertextuality because the intertextuality is considered as a power for extending the meaning of texts (Hatim 128).

B.4 Intertextuality is used for Assimilation, Metaphor, Contradiction, and Satirical Device.

Writers use intertextuality for different purpose such as assimilation, metaphor, contradiction, and satirical device (Fairclough 84 In this sense, it is observed that the writers employ intertextuality perhaps not only as the means of referencing past work but also to make the literary work more vivid and colored by means of additional effects such assimilation, metaphor, contradiction, and satirical device from previous work to the new work. It is also used to convince, outstanding, inspire, or build a shared concern. The satirical effect as the function of intertextuality can be seen in these two quotes below.

Duke: You are the only ladies in the household I hope... I presume.

Stepmother: There's no one else, Your Grace.

Duke: Quite so. Good day. Good day.

Cinderella: Your Grace? Your Grace, please, wait.

(Stepmother and stepsisters are shock when they saw Cinderella)

Cinderella: May I try it on?

Stepmother: Pay no attention.

Drizella: It's Cinderella. From the kitchen.

Anastashia: Ridiculous. She's out of her mind.

Stepmother: Just an imaginative child.

Duke: Madam, my orders were "every maiden." Come, my child.

(Cinderella 1:11:55 – 1:12:24)

(Next scene in the morning Danielle gardening, Barones comes up)

(Baroness) I have it on good authority... that before your rather embarrassing debut... **the Prince was about to choose Marguerite to be his bride. Men are so fickle, aren't they?** One minute, they're spouting sonnets... and the next you're back to being a hired help. I must say, **I've never seen you quite this dedicated in your chores. What makes you think I do any of this for you?**

Well, my, my, my. Aren't u feisty this morning?

(Danielle) Let me pass. *(Sighing)*

(Baroness) You've brought this on yourself.

(Danielle) I have work to do.

(Baroness) Let the others handle it.

(Ever After 1:37:20 – 1:38:15)

<i>Cinderella (1950)</i>	<i>Ever After (1998)</i>
Cinderella's stepmother condescendingly said that there was no maiden in the house except her	Danielle's stepmother sarcastically asked why Danielle was so grumpy today after the stepmother messed up Henry's proposal yesterday.

daughter, and Cinderella was just an imaginative child.	
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Table 11. The Plot Similarity that depicts Intertextuality for Assimilation, Metaphor, Contradiction, and Satirical Device.

Satirical can be seen in the quotes from *Cinderella* (1950) and *Ever After* (1998) here, it can be explained that the author of *Ever After* (1998) used Intertextuality as a contradiction and satirical as well as the author of *Cinderella* (1950) did as the previous work.

Since the stepmothers in both of the movies were indeed cruel to the main characters, they also wanted to make the main characters' mental down for being satirical to them. The stepmothers' perhaps wanted to remind the main characters' class status since they were the servant in the house.

In addition to the functions described previously, Intertextuality is used by the writers for different purposes, as well as Fairclough's statement about Julia Kristeva's Intertextuality. Intertextuality can also be used as assimilation, metaphor, contradiction and as satirical devices.

CHAPTER V

CONCLUSION AND SUGGESTION

Chapter V includes two sub-chapters of conclusion and suggestion. The conclusion presents the analysis result and the answer to the problem formulations followed by suggestions.

A. Conclusion

Based on the analysis in Chapter IV, *Cinderella* (1950) and *Ever After* (1998) movies as the objects of the study were found to have a connection of text or the intertextuality itself. There are two problem formulations in the study: The types and the functions of intertextuality.

Types of intertextuality refer to the quotes found in each object that are closely related to each other. These types of intertextuality are divided into three types, namely Accidental, Obligatory, and Optional intertextuality. Furthermore, the functions of intertextuality are divided into five functions: Intertextuality used to decorate, to clarify and effectiveness, to expand the meaning of the text, for assimilation and satirical devices, and for communicative devices.

This study found eleven data, each data containing two quotes from each object. However, the total number of quotes found in the movies is eighteen, as some quotes were able to have double explanations based on the related theory of intertextuality.

Based on the analysis of the first problem formulation in Chapter IV. The types of intertextuality that are found in both of the objects are: One Accidental intertextuality, Two Obligatory intertextuality, and Four Optional intertextuality. In

addition, based on these results. It can be drawn that both *Cinderella* (1950) and *Ever After* (1998) movies are related to each other, or there is an intertextuality between these movies.

Moreover, the functions of intertextuality found in both of the objects by the researcher include four out of five functions, which are: Intertextuality used to decorate, Intertextuality used to clarify and effectiveness, Intertextuality used to expand the meaning of the text, and Intertextuality used for assimilation and satirical devices. Thus, it can be concluded that the author of *Ever After* (1998) movie referenced some of the plots, dialogues, and character developments from *Cinderella* (1950) movie. However, the author of *Ever After* (1998) movie applied the function of intertextuality to not completely cite the *Cinderella* (1950) movie.

B. Suggestion

From the conclusion described above, there are several suggestions that future researchers can use or convey to readers. Both *Cinderella* (1950) and *Ever After* (1998) movies are analysed with reference to Kristeva's intertextuality theory, concerning how two (or more) literary works are connected or related to each other. Future researchers can apply theories from other experts to discuss the relationship between the two movies or the story elements of each movie. From psychological approach, these movies can be analysed using Albert Bandura's agency theory and Carl Jung's archetypes theory. Additionally, these movies can also be examined through sociological approach, such as Lewis A. Coser's social conflict theory.

The next suggestion is that future researchers can use the same theory about intertextuality to analyse other literary works, for instance *Harry Potter* movies series and *The Fantastic Beasts* movies series.



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