

**AN ANALYSIS OF INTERTEXTUALITY TYPES AND FUNCTIONS IN
THE FILMS *ALICE IN WONDERLAND* (1951) AND *THE CHRONICLES
OF NARNIA: THE LION, THE WITCH AND THE WARDROBE* (2005)**

A FINAL PROJECT

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



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**ENGLISH LITERATURE STUDY PROGRAM
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SULTAN AGUNG ISLAMIC UNIVERSITY SEMARANG**

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Semarang, August 27th 2025

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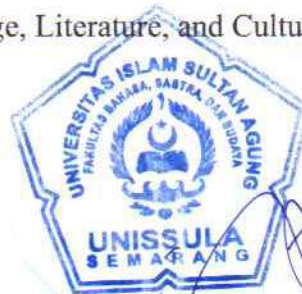
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STATEMENT OF WORKS ORIGINALITY

Hereby, I honestly declare that the undergraduate final project I wrote does not contain the works or part of the works of other people, except those which were cited in the quotation and references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.

Semarang, August 27th 2025



Devi Nur Aini

MOTTO

“Everyone suffers in their life. There are many sad days. But rather than sad days, we hope to make better days. That's what makes us live. That's what makes us dream.”

(Kim Namjoon)

"No matter how exhausted I was, I told my parents I was doing great and not to worry about me. To keep up with what I said, I then continued to work hard."

(Choi Beomgyu)

DEDICATION

First and foremost, I dedicate my final project to my beloved father, mother, and brother, who have given me their love, support, and prayers. Then, to my bias and my friends who have sincerely helped and always supported me during this process, and also to myself. The pain you have been feeling can not compare to the joy that is coming. You are a great person, and I am proud of you.

ABSTRACT

Aini, Devi Nur. 30802100019. An Analysis of Intertextuality Types and Functions in the Films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Final Project for English Literature Study Program. Faculty of Language, Literature, and Culture. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

This research discusses the analysis of the types and functions of intertextuality in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) based on Julia Kristeva's theory of intertextuality. Therefore, the purpose of this research is to explain the types and functions of intertextuality found in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

This research used a descriptive qualitative research method to analyze the use of intertextuality in films, using primary and secondary data. Primary data was obtained from the film scripts, while secondary data was sourced from several data sources such as articles, theses, journals, and e-books related to the types and functions of intertextuality. The steps involved in data collection included watching the films, reading the scripts, identifying the data, classifying the data, and reducing the data.

The results of this research identified two types of intertextuality. The types of intertextuality found were optional intertextuality and accidental intertextuality. Additionally, four functions of intertextuality were identified. These functions include intertextuality used to clarify and effectively, used to expand meaning, used for assimilation, metaphor, contradiction, and satirical devices, and used as a communicative device.

Keywords: types and functions of intertextuality, *alice in wonderland* (1951), *the chronicles of narnia* (2005)

INTISARI

AINI, DEVI NUR. 30802100019. Analisis Tipe dan Fungsi Intertekstualitas dalam Film *Alice in Wonderland* (1951) dan *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Tugas Akhir Program Studi Sastra Inggris. Fakultas Bahasa, Sastra dan Budaya. Universitas Islam Sultan Agung Semarang. Pembimbing: Idha Nurhamidah, S.S., M.Hum.

Penelitian ini membahas analisis jenis dan fungsi intertekstualitas dalam film *Alice in Wonderland* (1951) dan *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) berdasarkan teori intertekstualitas Julia Kristeva. Oleh karena itu, tujuan penelitian ini adalah untuk menjelaskan jenis dan fungsi intertekstualitas yang terdapat dalam film *Alice in Wonderland* (1951) dan *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

Penelitian ini menggunakan metode penelitian kualitatif deskriptif untuk menganalisis penggunaan intertekstualitas dalam film, dengan menggunakan data primer dan sekunder. Data primer diperoleh dari naskah film, sedangkan data sekunder diperoleh dari berbagai sumber data seperti artikel, tesis, jurnal, dan e-book yang berkaitan dengan jenis dan fungsi intertekstualitas. Langkah-langkah pengumpulan data meliputi menonton film, membaca naskah, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Hasil penelitian ini mengidentifikasi dua jenis intertekstualitas. Jenis intertekstualitas yang ditemukan adalah intertekstualitas opsional dan intertekstualitas kebetulan. Selain itu, empat fungsi intertekstualitas juga diidentifikasi. Fungsi-fungsi tersebut meliputi intertekstualitas yang digunakan untuk menjelaskan dan memperjelas, digunakan untuk memperluas makna, digunakan untuk asimilasi, metafora, kontradiksi, dan perangkat satir, serta digunakan sebagai perangkat komunikatif.

Kata Kunci: tipe dan fungsi intertekstualitas, *alice in wonderland* (1951), *the chronicles of narnia* (2005)

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Finally, I am aware of my limited ability, and I welcome criticism and suggestions for this final project.

Semarang, August 27th 2025



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CHAPTER I

INTRODUCTION

A. Background of the Study

Literature can generally be defined as any written work. As described by Britannica.com, literature is a written work. Some other definitions also suggest that literature encompasses all information related to a subject, particularly information written by experts (Cambridge Dictionary 390). Literature is also often associated with creativity and imaginative writing.

Literary works were originally composed in Latin, but poets started using the vernacular as early as the 7th century. To promote literacy, Alfred the Great, who ruled England from 871 to 899 AD, further popularized regional literature in the Kingdom of Wessex, and other nations soon followed. The invasion and occupation of England during the Norman Conquest in the eleventh century led to a transition in the spoken language from Old English to Middle English. The tales composed in antiquity and the Renaissance were originally folktales. Then, in the twelfth century, romance gained considerable popularity among European nobles. The Renaissance encouraged a rediscovery of classical philosophy, literature, and art from the 14th to the 17th centuries. This period saw the development of some of the greatest writers, artists, scientists, and thinkers in human history. In addition, a large number of authors—mostly of English-language literature—have won the Nobel Prize for their works since 1901.

Given this evolution, it is highly likely that earlier works of literature inspired some of today's literary masterpieces. It is common and not unusual to recall details from or connections to earlier literary works after appreciating or reading a work. The term for this possibility is called intertextuality.

As defined by Dictionary.com, Intertextuality is the interrelationship between texts, especially works of literature; the way that similar or related texts influence, reflect, or differ from each other. In other words, intertextuality is the shaping of a text's meaning by other texts. Kristeva explains text as "a permutation of text, an intertextuality within a given textual space, where several utterances, drawn from other texts, intersect and neutralize each other" (36).

On the other hand, other authors attempt to transform the thought-provoking notions from other texts into new ideas with deeper significance (cited in Hasanah 2). Intertextuality involves numerous literary works, including plays, novels, poems, quotes, and films. In this case, the researcher chose quotes to be the subject of the analysis. The repetition of one phrase as a component of another is known as a quotation. Particularly when that phrase is appropriately quoted or acknowledged with a citation to its original source, as denoted by quotation marks. Quoting a text within another is a straightforward way to link; it uses exact, identical words from the original source (Nuguri 1).

As previously mentioned, film is a literary work that can exhibit intertextuality. One kind of literary work in the audiovisual media is the film.

As defined by Encyclopedia Britannica.com, film, also known as a movie, cinema, or motion picture, is a series of still photographs on film projected onto a screen using light in rapid succession. In other words, intertextuality is the process through which a text's meaning is formed by another text, and it refers to a literary device that establishes an 'interrelationship between texts' and generates related understanding in other works. By using real-world concepts, characters, or events, authors can create realism in their writing. It happens occasionally that writers are unaware of the impact other texts have on their writing.

Alice in Wonderland (1951) and *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005) are fantasy genre films with a similar theme: a fantasy world where people enter through an object. *Alice in Wonderland* (1951) is an American animated musical fantasy series produced by Walt Disney Productions based on Lewis Carroll's 1865 novel *Alice's Adventures in Wonderland*. This film was released in 1951 and directed by Clyde Geronimi. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) is a fantasy film produced by Walt Disney Productions based on C. S. Lewis's 1950 novel *The Lion, the Witch and the Wardrobe*. This film was released in 2005 and directed by Andrew Adamson.

Previous studies on *Alice in Wonderland* (1951) and *Alice Through the Looking Glass* (2016) have mostly emphasized themes of literary absurdity, dream structures, paradoxical logic, and identity issues. The examples include *Alice in Wonderland* and *Through the Looking Glass* by Donald Rackin, and

Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass by Zoe Jaques and Eugene Giddens. In contrast, research on *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and *The Chronicles of Narnia: Prince Caspian* (2008) has focused chiefly on Christian allegory, moral symbolism, and spiritual leadership. The examples include *Companion to Narnia, Revised Edition: A Complete Guide to the Magical World of CS Lewis's The Chronicles of Narnia* by Ford and *Into the Wardrobe: CS Lewis and the Narnia Chronicles* by DC Downing. However, these studies tend to analyze the films separately and highlight thematic or symbolic aspects rather than classifying the types and functions of intertextuality. Additionally, there is a lack of comparative analysis between *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). These two classic fantasy films share intertextual connections. Therefore, this study aims to fill this gap by analyzing the types and functions of intertextuality in both films, offering a new perspective on how intertextual strategies expand and enrich meaning.

Based on statements regarding the development of literature and its potential to be influenced by other literature, as well as observations that two films with different concepts of journey — *Alice in Wonderland* (1951) as an individual journey and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) as a group journey, the researchers were interested in discussing the intertextuality of the two films because they share a similarity, namely the plot using an object as a connecting element, which is one way to

see intertextuality. Therefore, this study is entitled *An Analysis of Intertextuality Types and Functions in the Films Alice in Wonderland (1951) and The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)*.

B. Problem Formulation

Based on the background of the study, this study formulates the statement of the problem as follows:

1. What types of intertextuality are found in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005)?
2. How are the functions of intertextuality reflected in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005)?

C. Limitation of the Study

This study focuses on describing the types and functions of intertextuality found in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

D. Objectives of the Study

Based on the previous problem formulation, this study formulates the objective as follows:

1. To explain the types of intertextuality found in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).
2. To analyze the functions of intertextuality reflected in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

E. Significance of the Study

This study aims to provide readers with an understanding of Julia Kristeva's intertextuality theory related to several aspects, such as:

1. This study is expected to be beneficial for students in the English Literature Program who are interested in studying intertextuality theory.
2. Furthermore, this study aims to provide additional references for other researchers in the discussion of intertextuality and literature.

F. Organization of the Study

This study is systematically organized in five chapters. Each chapter contains different matters to be discussed. Chapter One contains an introduction, which includes the background of the study, problem formulation, limitations of the study, objectives of the study, significance of the study, and organization of the study. Chapter Two contains a review of related literature, which consists of a synopsis of films and theories related to intertextuality. Chapter Three includes a research method which consists of types of research, data collection methods, and analyzing the data. Chapter Four contains the

findings and discussions about type of intertextuality are found in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and analyzed the functions of intertextuality in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Chapter Five contains 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 *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) 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

According to the Cambridge dictionary, a synopsis is a brief description of the contents of something, such as a film or book (658). In short, the synopsis is the most helpful way to provide information about a work. *Alice In Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) have the same genre, namely fantasy, the film *Alice In Wonderland* (1951) is combined with the adventure and comedy genres while *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) is combined with the action and adventure genres. However, both of these films have the same theme, which is about a fantasy world and character growth. They face challenges, find courage, and discover their identity on their journey. To make it easier to understand this proposal, it is necessary to know information about the films that will be discussed; therefore, the following is a synopsis of the films *Alice in Wonderland* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.

A.1. Alice In Wonderland (1951)

Alice in Wonderland (1951) is a story about a young girl named Alice, who encounters a White Rabbit wearing spectacles and a golden pocket watch. Alice falls into the rabbit hole and gets stuck. One day, she is trapped in a house. She tries to escape but gets stuck. Dodo helps her escape, but Alice grows too big to escape. She found a carrot in the White Rabbit Garden, and it shrank to three inches in length. Alice sees a blue caterpillar in the flower garden. Alice asks the Caterpillar if she wants to grow taller, and Alice breaks a mushroom to grow taller.

Alice encounters the Cheshire Cat while searching for the White Rabbit. She is invited to the March Hare's House, but is never given tea. Alice returns home and finds the Cheshire Cat again. She meets the Queen of Hearts, who beheads her. Alice faces chaos in court, accidentally growing large due to a mushroom in her pocket. The Queen orders her execution, leading to a chase in Wonderland. Alice returns to the Doorknob, and she realizes everything in Wonderland is a dream. She bangs the door, wakes up to her sister's voice, and returns home, still pondering her dream.

A.2. The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)

Set in 1940 during the Blitz, follows Peter, Susan, Edmund, and Lucy Pevensie as they flee their nearly-demolished home in Finchley,

London, due to German bombing. They meet Professor Digory Kirke, and Lucy discovers an eight-foot-tall wardrobe, a door to Narnia, a realm under a century-long winter due to the White Witch's curse. Edmund pursues Lucy into Narnia, where he meets the White Witch and is offered the chance to become king. They learn about Aslan's plan to unseat the White Witch and meet Father Christmas, who gives them weapons and promises to help them escape winter soon. They meet Aslan, a powerful lion, and Peter fights with him to save them.

Lucy and Susan encounter two wolves and save Edmund from Maugrim. Aslan negotiated with the Witch, but was killed. He was raised from the dead, nevertheless, because 'there is a magic deeper still the Witch does not know. Aslan and Susan free the Witch's captives, while Edmund and Peter fight against the Witch. Lucy was given a fire-flower cordial by Father Christmas, saving many lives. The Pevensies returned to England after fifteen years as Kings and Queens in Narnia. The Professor warned them about their return unexpectedly.

B. Related Theory of Literature

B.1. Intertextuality Theory

The theory of intertextuality begins with Ferdinand de Saussure, who claimed that the relational nature of words emerges from the idea of language as a general and abstract system made up of spoken and repeated words. For Mikhail Bakhtin, these relationships are the result of words

existing in particular social registers and specific speaking and listening times. Because neither Saussure nor Bakhtin used the term intertextuality, after that, the majority of people complimented Julia Kristeva for using the term 'intertextuality'.

Intertextuality is a term popularized by Julia Kristeva, a feminist critic and renowned Bulgarian semiotician. In her analysis of Bakhtin's concepts of Dialogism and Carnavalesque, Kristeva discusses Intertextuality, which is the concept underlying post-structuralist considerations. Thus, she created and developed her own theory inspired by Bakhtin's dialogues. Kristeva also analyzed Saussure's concepts in Course in General Linguistics. According to Kristeva, Saussure's ideas concepts were developed to contest the text's closure; she also questioned the idea that a text is an isolated entity and advanced the theory that a literary text is a construction of multiple or various ideas with multiple referential meanings embedded in it rather than the result of an author's original ideas with one meaning (Zengin 305). In other words, Kristeva's Intertextuality is the result of a combination of Saussurean theory and Bakhtin's ideas. Kristeva's concept of intertextuality had its roots in her own reading of Bakhtinian dialogism as an open-ended play between the text of the subject and the text of the addresser (Moi 34).

Kristeva forms a new semiotic model, which she calls semiology. In her view, ideas are not presented as finished products that can be consumed, but rather in a way that encourages readers to form their own

interpretations of their meaning. Kristeva's new production of semiotics thus blurs the distinction between science, or logic, and language and imagination. Literary text as a 'language and text-based' process relates to the particular form of language used to write the text, and the text itself with all its structural elements, including intertextual elements. From this perspective, it is the 'text' that constitutes, to some extent, the essence of reading.

According to Julia Kristeva, every text must be linked to other texts in a matrix of multiple meanings. This refers to the intertextual relationship that occurs between two or more texts that have multiple meanings. Kristeva gives an analysis of language which helps in understanding intertextuality in her *Revolution in Poetic Language* "The way in which one signifying practice is transposed into another". For her, the "signifying practice is never simple and unified. It is the result of multiple origins or drives, and hence it does not produce a simple uniform meaning" (McAfee 26). In *Desire in Language: A Semiotic Approach to Literature and Art*, Kristeva revised and reoriented Bakhtin's work in one of her most important essays: The Bounded Text. In this work, she was interested in seeing how a text is constructed from existing discourses. She argues that writers do not create their texts from their own thoughts, but compose them from pre-existing texts. She explains text as "a permutation of text, an intertextuality within a given textual space, where several utterances, drawn from other texts, intersect and neutralize each other" (Kristeva 36).

The difference is that Bakhtin's work focuses on human subjects using language in specific social situations, while Kristeva's work focuses more on abstract ideas, such as text and textuality (Allen 36).

Intertextuality fundamentally reverses the traditional relationship between an author and their work, in which the author is viewed as the producer and the work as a product, and the work becomes the subject of interpretation, concealing a hidden meaning that must be understood. A major paradigm change that owes much to Kristeva's theories is the emphasis on intertextual interpretations of a text's meaning-forming processes rather than the text's meaning, which was traditionally regarded as the goal of interpretation (Zengin 318).

The term intertextuality is used to denote the various ways that each literary text is composed of other texts. This can be achieved through quotation, citation, allusion, echo, reference, imitation, collage, parody, prose, literary conventions, structural parallelism, and various sources that are either intentionally used or unintentionally reflected (Zengin 300). Additionally, intertextuality shows that every text is related to every other text. Texts in different space-times intersect to form an extensive system, and each text is a component of a system. It can also refer to the works of antecedents or descendants at the diachronic level, namely the dimensions of the text's vertical relationship (Long 1106).

Graham Allen explores the concept of 'intertextuality' in history and explains its relevance to modern society in his book. Intertextuality is the foreground of notions of rationality, relatedness, and interdependence in modern cultural life (5). According to Allen, who also describes it as an attempt to understand literature and culture in general (7). This also relates to Becker's claim that language can be understood as taking old texts from memory and reshaping them for present contexts (9).

Awareness of intertextuality can help readers understand and interpret the text better. Readers must go through all the processes to get a better understanding of the text and a more meaningful reading interpretation. The text should be viewed as a whole, encompassing all its elements, characteristics, and generic features, including its intertextuality. The assumption is that as long as the reader of a literary text is aware of the process of text construction, they can use their sensitivity in reading, analyzing, and interpreting the text in question. It can be said that Intertextuality is categorized as a network, functioning as a linguistic link that connects each segment of text to the text as a whole.

B.2. Types of Intertextuality

According to Fitzsimmons, types of Intertextuality are divided into three types: obligatory, optional, and accidental. These variations depend on two key factors: the writer's goal and the importance of the reference (15).

B.2.1. Obligatory Intertextuality

Obligatory intertextuality is when the author makes a comparison or association between two (or more) texts. Without this pre-understanding or success in 'grasping the link', the reader's understanding of the text is deemed insufficient (Fitzsimmons 15). This type occurs when the author or poet intentionally refers to another text in their work. Usually, the author intends to make external references to help the reader better understand the work they are reading.

As Comhrink stated about the example of obligatory Intertextuality, to understand the specific context and characterization in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, one must be familiar with Shakespeare's *Hamlet*. Because in *Hamlet*, we first meet these characters as minor characters and, as the *Rosencrantz and Guildenstern* plot unravels, specific scenes from *Hamlet* are actually performed and seen from a different perspective. This understanding of the hypotext *Hamlet* gives the argument a deeper meaning to the pretext because many of the implicit themes from Stoppard's play are better known in Shakespeare's *Hamlet* (Ram 2).

B.2.2. Optional Intertextuality

Optional intertextuality has a lower impact on the importance of hypertext. This type means that it is possible to find multiple text connections from a single phrase or no connection at all (Fitzsimmons 15). Optional intertextuality is like hidden treasures found in literary works. If readers catch the reference, it can increase their understanding. However, the reference is not so important for the reader's understanding of the text.

Optional Intertextuality enables linking multiple texts from a single phrase or none at all. Optional intertextuality has less influence on the importance of hypertext. It is feasible, but not necessary. A writer or poet may use allusions to other works to provide secondary meaning. Referencing and recognizing other works can help the reader's understanding. The important point is that the reference is irrelevant to the reader's understanding of the content being read.

The use of Optional Intertextuality may be as simple as related plotlines or character similarities (Keller 21). For example, J.K. Rowling's Harry Potter Series has many similarities with J.R.R. Tolkien's *The Lord of the Rings* trilogy. Both of them apply the use of an aging wizard mentor (Professor Dumbledore and Gandalf), and a key friendship group is formed to assist the

protagonist (an innocent young boy) on their difficult quest to defeat a powerful wizard and destroy a powerful being. The connection between them is interesting, and J.K. Rowling was most likely influenced by other fictional and fantasy novels. However, this link is not crucial to the understanding of the *Harry Potter* novels (Ram 2).

B.2.3. Accidental Intertextuality

Accidental Intertextuality is when readers can often connect one text with another text, cultural practice, or personal experience, without there being any tangible anchor point within the original text (Fitzsimmons 15). According to Wöhrle, the author has no intention of making an intertextual reference, and it is entirely dependent on the reader's existing knowledge. Reading a book or watching a movie will frequently cause viewers to recall anything (34). This type occurs when readers realize the relationship between one text and another based on cultural practice or personal experience, with no real anchor point to the original text.

Accidental Intertextuality happens when the reader is reading a book or watching a film, a memory appears, and creates something triggered in the mind of the reader. For example, when reading Herman Melville's *Moby Dick*, the reader could create a connection to the biblical story of Jonah and the Whale, from their

mention of a man and a whale. Although Melville did not intend to create these links, the readers may have created these links by themselves (Ram 2).

B.3. Function of Intertextuality

Function and effect are often seen as the same thing, but in fact, there is a simple difference between the two. Function can be recognized before reception, whereas effect can be seen after reception (Nord 47-8).

There are also functions in intertextuality that help us understand the theory. Intertextuality is used by writers in literary genres as a mosaic to decorate or link the original text with other related texts (i.e., those texts that are predecessors of the original text) and thus the texts appear neater and more unified to the readers (Kristeva 37). This technique is also used to make the text brighter, more effective, and clearer.

The following are functions of intertextuality:

1. Intertextuality Is Used to Decorate

According to Kristeva, intertextuality is used by writers in literary genres as a mosaic to decorate or link the original text with other related texts (i.e., those texts that are predecessors of the original text) and thus the texts appear neater and more unified to the readers (37). Intertextuality is used as a tool to decorate the text. The writer will take advantage of expanding the variety of texts by looking at previous works. This can help the writer's new text, which is based on

original material, become more interesting and maintain its connection with previous texts, thus giving the reader a sense of continuity.

2. Intertextuality Is Used to Clarify and Effectively

Kristeva also explained that intertextuality can make a text shine and become more effective and clear. This is possible because the author intends to highlight the significance of the text by making it clearer and more effective through the use of intertextuality, allowing the reader to understand the message the writer wants to convey.

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

According to Hatim and Mason, intertextuality is regarded as a power to expand the meaning of the texts. It is used both explicitly and implicitly in certain situations to add a new meaning or a rhetorical dimension to the given text (128-9).

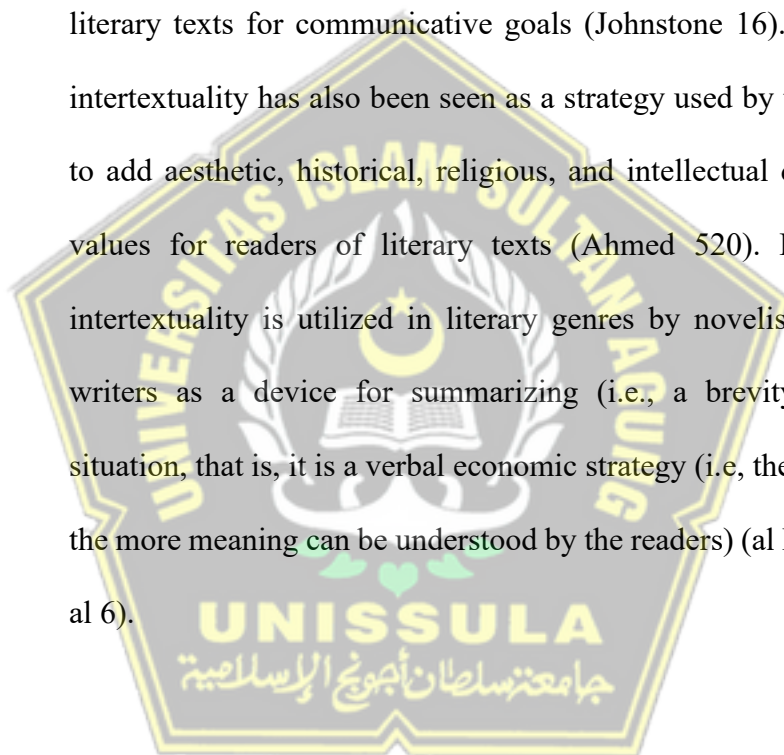
4. Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices

Intertextuality is used by writers for different goals such as assimilation, metaphor, contradiction, and satirical devices (Fairclough 84). In this case, intertextuality is used by writers to create novels that are more vivid and artistic through creating additional effects such as puns and irony. It is also used for persuading, impressing, or establishing a sense of mutual concern. Intertextuality is also considered a strategy or device used by writers to give readers a pleasurable feeling when reading literary texts. It is also used by

novelists, poets, and text procedures as an intensive device used to emphasize the importance of the entire text (Verdonk 5 and Hatim and Munday 343).

5. Intertextuality Is Used for Communicative Devices

From a communicative point of view, intertextuality is used as a successful communicative approach or device, that is, it is used in literary texts for communicative goals (Johnstone 16). Furthermore, intertextuality has also been seen as a strategy used by text producers to add aesthetic, historical, religious, and intellectual dimensions or values for readers of literary texts (Ahmed 520). In this sense, intertextuality is utilized in literary genres by novelists, poets, and writers as a device for summarizing (i.e., a brevity device) the situation, that is, it is a verbal economic strategy (i.e, the fewer words, the more meaning can be understood by the readers) (al Khawaldeh et. al 6).



CHAPTER III

RESEARCH METHOD

Chapter III described the research method used to collect and analyze data. This chapter was used to answer the problem formulation, and there were three sub-chapters in this chapter. The components in this research method were: type of research, data organizing, and analyzing the data.

A. Types of Research

This research used descriptive qualitative research to answer the problem statement. Qualitative research was the collection, analysis, and interpretation of rich narrative and visual data to gain insight into specific phenomena of interest (Gay et al. 7). Qualitative research methods were methods that emphasized analysis or description. The goal of this research was to study and understand the meaning of individuals or groups as a social or human problem. Therefore, qualitative research focused on the description and explanation of words, sentences, and dialogues.

B. Data Organizing

In organizing the data, the steps in the data collection method and the type of data used were explained.

B.1. Data Collecting Method

The steps used in collecting the data for the study were:

B.1.1. Watching *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) Films

The first step in collecting data was to watch the two films to be analyzed, *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). The researcher did not choose the sequel of *Alice in Wonderland* (1951) and *Alice Through the Looking Glass* (2016), and the sequel of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and *The Chronicles of Narnia: Prince Caspian* (2008) because the researcher want to fill the lack of comparative analysis between *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) in the context of intertextuality. The order in which these two films were to be watched was not specified, but it was recommended that the film that was released first be watched. In this way, the researcher could re-understand and confirm the movie scripts that had been colored red and relate them to the theory of intertextuality. Therefore, the researcher should have watched and listened carefully to understand the details of the plot.

B.1.2. Reading Script from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) Films

The next step was to read the scripts of the two films. The scripts had to be read by the researcher several times because this form of research focused on descriptions and explanations in the form of words, sentences, and dialogue. So, the researcher had to understand the sentences and dialogues in this film in written form.

B.1.3. Identifying the Data

After watching the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and carefully reading the script, the next step was to identify relevant data related to the topic. The aim was to find the parts of the film to be analyzed by marking and underlining the important parts. In this procedure, the form of the identified data was in the form of sentences, dialogues, monologues, descriptive, or narrative.

B.1.4. Classifying the Data

Classifying the data was the next step. Classifying the data was a process based on cumulative questions. A table known as an appendix contained the information gathered from the film script. According to the current formulation of the problem, the data in the appendix were categorized. Column numbers, quotes, commentary, references, and analysis types were all included in the appendix. Chapter IV went through the specifics of this appendix.

B.1.5 Reducing the Data

Data reduction was the final step in the data collection method. Data reduction referred to the process of selecting the most meaningful and relevant data from the film script to be analyzed. These data would answer the problem formulation in Chapter I.

B.2. Types of Data

There were two types of data used in this research, namely primary data and secondary data. The explanation of the data was as follows:

1. Primary data

The main source of analysis was primary data. This data came from the film scripts of *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). These movie scripts provided data in the form of sentences, dialogues, and monologues that were used as evidence.

2. Secondary data

Secondary data was other data found from this research. This data was supporting data from primary data. It was taken from several data sources such as articles, theses, journals, and e-books related to this research.

C. Analyzing the Data

The final step in this research methodology was to analyze the data. Analyzing the data was referred to in this chapter as analyzing the data that had been collected. This section consisted of analyzing and reporting the data. The reason for selecting this data was that it supported the identification of the problem. The results of the analysis were reported in Chapter IV, and the supporting data were presented in the Appendix.



CHAPTER IV

FINDING AND DISCUSSION

Chapter IV contains the findings and discussions. In this chapter, the identified data are analyzed and discussed to answer the problem formulation. This chapter is divided into two sub-chapters that focus on explaining the types and functions of intertextuality found in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

A. Types of Intertextuality

This sub-chapter identifies the types of intertextuality present in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Based on the explanation of intertextuality in Chapter II, Fitzsimons categorized intertextuality into three types: obligatory intertextuality, optional intertextuality, and accidental intertextuality. This research identifies two categories of intertextuality: optional intertextuality and accidental intertextuality.

A.1. Optional Intertextuality

One of the types proposed by Fitzsimmons is Optional Intertextuality. Optional intertextuality has a lower impact on the importance of hypertext. This type means that it is possible to find multiple text connections from a single phrase or no connection at all (Fitzsimmons 15). The use of Optional Intertextuality may be as simple as related plotlines or character similarities (Keller 21). So, it can be said that

optional intertextuality can be seen in something as simple as the same plotlines.

Table 1 Optional Intertextuality 1

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>White Rabbit: No, no, no, no, no, no, no, I'm overdue. I'm really in a stew. No time to say goodbye, hello! I'm late, I'm late, I'm late!</p> <p>Alice: My, what a peculiar place to have a party.</p> <p>Dinah: Meow!</p> <p>Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often leads to troubl – l – l – e – e – e!</p> <p>Goodbye, Dinah! Goodbye! ...</p> <p>Oh! Well, after this I shall think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh,</p>	<p>(Lucy notices a fly on the windowsill. She walks up to the wardrobe and pulls off the sheet).</p> <p>Peter (off-screen): ...75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92...</p> <p>(Lucy hides in the wardrobe, leaving the door open, of course. She finds herself in a snowy wood. She is amazed at what she sees, and is completely in awe of it all. She checks to make sure she can get back out through the wardrobe. A few minutes later, she walks up to a lamppost, burning in the middle of the</p>

<p>Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ... Curiouser and curiouser!</p> <p>Doorknob: Ohhhhhh!!</p> <p>Alice: OH! Oh, I beg your pardon.</p> <p>Doorknob: Oh, oh, it's quite all right. But you did give me quite a turn!</p> <p>Alice: You see, I was following...</p> <p>(Carroll 2)</p>	<p>woods. She hears hoofbeats. A Faun steps out from among the trees)</p> <p>Lucy: (Screams)</p> <p>Tumnus: AH!(screams)</p> <p>(Tumnus looks out from behind a tree and Lucy looks from behind the lamppost. Then she comes out and picks up his parcels).</p> <p>(Lewis 4)</p>
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In the quote above, from *Alice in Wonderland* (1951), Alice shows curiosity about the connection to Wonderland through the White Rabbit's hole. This is evident from her dialogue and Dinah when following the White Rabbit, "Alice: My, what a peculiar place to have a party. Dinah: Meow! Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often leads to trouble! - 1 - 1 - e - e - e! Goodbye, Dinah! Goodbye! ... Oh! Well, after this I shall

think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh, Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ... Curiouser and curiouser!'. This part occurs at the beginning of the film, before Alice explores Wonderland.

The same thing also happens in the film clip of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), Lucy also shows the connection to Narnia through the wardrobe. This is evident from the sentence in brackets played by Lucy, "Lucy hides in the wardrobe, leaving the door open, of course. She finds herself in a snowy wood. She is amazed at what she sees and is completely in awe of it all. She checks to make sure she can get back out through the wardrobe. A few minutes later, she walks up to a lamppost, burning in the middle of the woods. She hears hoofbeats. A Faun steps out from among the trees". This part also occurs at the beginning of the film when Lucy is playing hide and seek with Peter, Susan, and Edmund.

With this explanation, it becomes clear that the texts in the clips from the two films are related to each other through interrelated plotlines, as they both feature the use of an object as a link to the fantasy world, which is White Rabbit's hole and wardrobe. This shows the existence of intertextuality. Furthermore, the intertextuality shown in the quote above is optional intertextuality. As the two texts are interconnected, it does not

have a major impact on the audience, as *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) can still be understood without watching *Alice in Wonderland* (1951). However, the audience will still feel the connection after watching *Alice in Wonderland* (1951) and then watching *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

Optional Intertextuality has less influence on the importance of hypertext. Referencing and recognizing other works can help the reader's understanding. The important point is that the reference is irrelevant to the reader's understanding of the content being read. According to Keller, the use of Optional Intertextuality may be as simple as related plotlines or character similarities (21).

In the quotes below from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), we can see character similarities, namely those who help the main character.

Table 2 *Optional Intertextuality 2*

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
Alice: Oh, wait! Don't go, please! Cheshire Cat: Very well. Third chorus...	Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and Lucy, Daughters of Eve. And welcome to

<p>Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go.</p> <p>Cheshire Cat: Well, that depends on where you want to get to.</p> <p>Alice: Oh, it really doesn't matter, as long as I g...</p> <p>Cheshire Cat: Then it really doesn't matter which way you go! Ah-hmm... and the momeraths outgrabe... Oh, by the way, if you'd really like to know, he went that way.</p> <p>Alice: Who did?</p> <p>Cheshire Cat: The white rabbit. (Carroll 12)</p>	<p>you, Beavers. You have my thanks.</p> <p>But where is the fourth?</p> <p>Peter: That's why we're here, sir. We need your help.</p> <p>Susan: We had a little trouble along the way.</p> <p>Peter: Our brother's been captured by the White Witch.</p> <p>Aslan: Captured? How could this happen?</p> <p>Mr. Beaver: He betrayed them, Your Majesty.</p> <p>Oreius: Then he has betrayed us all!</p> <p>Aslan: Peace, Oreius. I'm sure there's an explanation.</p> <p>Peter: It's my fault, really. I was too hard on him.</p> <p>Susan: We all were.</p> <p>Lucy: Sir, he's our brother.</p> <p>Aslan: I know, dear one. But that only makes the betrayal all the</p>
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	<p>worse. This may be harder than you think.</p> <p>(Lewis 22-23)</p>
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In the film *Alice in Wonderland* (1951), there is a character who helps Alice, namely the Cheshire Cat, who acts as a guide when Alice is lost or unsure. This can be seen in the quote “Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go. Cheshire Cat: Well, that depends on where you want to get to. Alice: Oh, it really doesn't matter, as long as I g... Cheshire Cat: Then it really doesn't matter which way you go! Ah-hmm... and the momeraths outgrabe... Oh, by the way, if you'd really like to know, he went that way. Alice: Who did? Cheshire Cat: The white rabbit”.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), there is also a character who helps Lucy, Peter, and Susan save Edmund from the White Witch, even though he knows that Edmund betrayed them, namely Aslan. This can be seen in the quote “Peter: That's why we're here, sir. We need your help. Susan: We had a little trouble along the way. Peter: Our brother's been captured by the White Witch Aslan: Captured? How could this happen? Mr. Beaver: He betrayed them, Your Majesty. Oreius: Then he has betrayed us all! Aslan: Peace, Oreius. I'm sure there's an explanation. Peter: It's my fault, really. I was too hard on him. Susan: We all were. Lucy: Sir, he's our brother. Aslan: I know, dear

one. But that only makes the betrayal all the worse. This may be harder than you think”.

With this explanation, it becomes clear that the texts are related to each other through character similarities, namely the presence of characters who help the main characters, namely the Cheshire Cat and Aslan. It can be understood that the above explanation belongs to optional intertextuality.

According to Fitzsimmons, Optional intertextuality has a lower impact on the importance of hypertext. This type means that it is possible to find multiple text connections from a single phrase or no connection at all (Fitzsimmons 15).

In the quotes below from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the 'powerful people' who can control them are shown.

Table 3 Optional Intertextuality 3

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
Alice: Oh, pardon me, but mister Three, why must you paint them red?	Tumnus: It's not something I have done, Lucy Pevensie. It's something I am doing. Lucy: What are you doing?

<p>Card painters: Huh? Oh! Well, the fact is, miss, we planted the white roses by mistake. And, the queen, she likes them red. If she saw what we said, she'd raise a fuss and each of us would quickly loose his head.</p> <p>Alice: Goodness!</p> <p>Card painters: Since this is the thought we dread, we're painting the roses red!</p> <p>(Carroll 18)</p>	<p>Tumnus: I'm kidnapping you....It was the White Witch. She's the one who makes it always winter, always cold. She gave orders. If any of us ever find a human wandering in the woods, we're supposed to turn it over to her!</p> <p>Lucy: But, Mr. Tumnus, you wouldn't. I thought you were my friend.</p> <p>(Lewis 6)</p>
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In the film *Alice in Wonderland* (1951), they are controlled by the Queen of Hearts. The card painters show their haste to paint a white rose into a red rose. Because the Queen likes red roses, otherwise, they will lose their heads. This can be seen in the quote “Card painters: Huh? Oh! Well, the fact is, miss, we planted the white roses by mistake. And, the queen, she likes them red. If she saw what we said, she'd raise a fuss and each of us would quickly loose his head”.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), they are controlled by the White Witch. This is shown in the clip of Tumnus and Lucy. Tumnus is currently kidnapping Lucy because the

White Witch ordered that if they meet a human wandering in the forest, they must hand her over to the Queen. This can be seen in the quote “Tumnus: It's not something I have done, Lucy Pevensie. It's something I am doing. Lucy: What are you doing? Tumnus: I'm kidnapping you....It was the White Witch. She's the one who makes it always winter, always cold. She gave orders. If any of us ever find a human wandering in the woods, we're supposed to turn it over to her!”.

Both texts show that they have no other choice and must obey the orders of the person in power, the Queen. It can be understood that the above quote belongs to the optional type of intertextuality.

Optional intertextuality means that it is possible to find multiple text connections from a single phrase or no connection at all (Fitzsimmons 15). However, the reference is not so important for the reader's understanding of the text.

Optional intertextuality can also be found through transformation and size changes in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

Table 4 Optional Intertextuality 4

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
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<p>Alice: There he is! I simply must get through!</p> <p>Doorknob: Sorry, you're much too big. Simply impassible.</p> <p>Alice: You mean impossible?</p> <p>Doorknob: No, impassible. Nothing's impossible! Why don't you try the bottle on the table?</p> <p>Alice: Table? Oh!</p> <p>Doorknob: Read the directions, and directly you'll be directed in the right direction. He he he!</p> <p>Alice: 'Drink me' Hmmm, better look first. For if one drinks much from a bottle marked 'poison', it's almost certain to disagree with one, sooner or later.</p> <p>Doorknob: Beg your pardon!</p> <p>Alice: I was just giving myself some good advice. But... hmm, tastes like oh... cherry tart... custard... pineapple... roast</p>	<p>The four Pevensies walk up the aisle where all the Centaur are stood to attention. They pause looking at their four thrones which each have a significant carving on it. Then they walk up the steps and stand in front of their appropriate throne.</p> <p>Aslan: To the glistening Eastern Sea, I give you Queen Lucy the Valiant. (Mr. Tumnus approaches in a nice green scarf and the Beavers bear the crowns. Mr. Tumnus crowns each of them.) To the great Western Wood, King Edmund the Just. To the radiant Southern Sun, Queen Susan, the Gentle. And to the clear Northern Sky, I give you King Peter, the Magnificent. Once a King or Queen of Narnia, always a King or Queen. May your</p>
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<p>turkey... goodness! What did I do?</p> <p>Doorknob: Ho ho ho ho! You almost went out like a candle!</p> <p>Alice: But look! I'm just the right size!</p> <p>(Carroll 2)</p>	<p>wisdom grace us until the stars rain down from the heavens.</p> <p>All: Long live King Peter! Long live King Edmund! Long live Queen Susan! Long live Queen Lucy!</p> <p>(Lewis 30)</p>
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In *Alice in Wonderland* (1951), transformation is shown through Alice's physical changes after drinking the magical drink bottle labeled "Drink me." She shrinks uncontrollably, reflecting her identity crisis and childhood instability. The evidence can be seen in "Doorknob: No, impossible. Nothing's impossible! Why don't you try the bottle on the table? Alice: Table? Oh! Doorknob: Read the directions, and directly you'll be directed in the right direction. He he he! Alice: 'Drink me' Hmmm, better look first. For if one drinks much from a bottle marked 'poison', it's almost certain to disagree with one, sooner or later. Doorknob: Beg your pardon! Alice: I was just giving myself some good advice. But... hmm, tastes like oh... cherry tart... custard... pineapple... roast turkey... goodness! What did I do? Doorknob: Ho ho ho ho! You almost went out like a candle! Alice: But look! I'm just the right size!"

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), transformation is depicted symbolically. Although there is no

direct change in size, the Pevensie children—Lucy, Susan, Peter, and Edmund—undergo a significant shift in maturity and status from ordinary children in wartime England to rulers of the mythical kingdom of Narnia. The evidence can be seen “Aslan: To the glistening Eastern Sea, I give you Queen Lucy the Valiant. (Mr. Tumnus approaches in a nice green scarf and the Beavers bear the crowns. Mr. Tumnus crowns each of them.) To the great Western Wood, King Edmund the Just. To the radiant Southern Sun, Queen Susan, the Gentle. And to the clear Northern Sky, I give you King Peter, the Magnificent. Once a King or Queen of Narnia, always a King or Queen. May your wisdom grace us until the stars rain down from the heavens.”

For viewers familiar with both narratives, *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), these parallels may function as optional intertextuality, offering an enriched understanding without being necessary for narrative comprehension.

Fitzsimmons states that optional intertextuality has less influence on the importance of hypertext (15). It is feasible, but not necessary.

Both *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) explore themes of identity and belonging, although through different narrative strategies.

Table 5 Optional Intertextuality 5

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)</p>
<p>Caterpillar: A, e i o u, a e i o u, a e i o u, o, u e i o a, u e i a, a e i o u...</p> <p>Who are you?</p> <p>Alice: I- I- I hardly know, sir! I changed so many times since this morning, you see...</p> <p>Caterpillar: I do not see. Explain yourself.</p> <p>Alice: Why, I'm afraid I can't explain myself, sir, because I'm not myself, you know...</p> <p>Caterpillar: I do not know.</p> <p>Alice: Well, I can't put it anymore clearly for it isn't clear to me!</p> <p>Caterpillar: You? Who are you?</p> <p>Alice: Well, don't you think you ought to tell me- cough-cough, cough-cough, who you are first?</p>	<p>Mr. Beaver: Look. Aslan's return, Tumnus' arrest, the secret police, it's all happening because of you!</p> <p>Susan: You're blaming us?</p> <p>Mrs. Beaver: No! Not blaming. Thanking you!</p> <p>Mr. Beaver: There's a prophecy. "When Adam's flesh and Adam's bone sits at Cair Paravel in throne, the evil time will be over and done."</p> <p>Susan: You know that doesn't really rhyme.</p> <p>Mr. Beaver: Yeah, I know it don't, but you're kinda missin' the point!</p> <p>Mrs. Beaver: It has long been foretold that two Sons of Adam and two Daughters of Eve will</p>

<p>Caterpillar: Why?</p> <p>Alice: Oh dear. Everything is so confusing.</p> <p>(Carroll 10)</p>	<p>defeat the White Witch and restore peace to Narnia.</p> <p>Peter: And you think we're the ones???</p> <p>Mr. Beaver: Well you'd better be, 'cause Aslan's already fitted out your army.</p> <p>(Lewis 14)</p>
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In *Alice in Wonderland* (1951), Alice meets the Caterpillar, who asks her about her identity. However, Alice also doubts her own identity as she undergoes confusing physical transformations in Wonderland. The evidence can be seen “Caterpillar: A, e i o u, a e i o u, a e i o u, o, u e i o a, u e i a, a e i o u... Who are you? Alice: I- I- I hardly know, sir! I changed so many times since this morning, you see... Caterpillar: I do not see. Explain yourself. Alice: Why, I'm afraid I can't explain myself, sir, because I'm not myself, you know... Caterpillar: I do not know. Alice: Well, I can't put it anymore clearly for it isn't clear to me!”.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the themes of identity and belonging are tied to destiny and spiritual lineage. The Pevensie children—Lucy, Susan, Peter, and Edmund—gradually come to understand their roles as the “Sons of Adam” and the “Daughters of Eve” according to the prophecies of Narnia. The

evidence can be seen “Mr. Beaver: There's a prophecy. “When Adam's flesh and Adam's bone sits at Cair Paravel in throne, the evil time will be over and done.” Susan: You know that doesn't really rhyme. Mr. Beaver: Yeah, I know it don't, but you're kinda missin' the point! Mrs. Beaver: It has long been foretold that two Sons of Adam and two Daughters of Eve will defeat the White Witch and restore peace to Narnia. Peter: And you think we're the ones???”.

Based on the above explanation, the themes of identity and belonging are depicted in contrast in the context that Alice's identity remains ambiguous, while the Pevensie children show clarity in their journey in Narnia. For viewers who watch both *Alice in Wonderland* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, this can be categorized as optional intertextuality.

Optional intertextuality can be found through diverse connections between texts or even no connections at all. This type has less influence on the importance of hypertext (Fitzimmons 15).

Optional intertextuality in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) can be seen through dream-like structures and logic. However, both show it in different ways.

Table 6 Optional Intertextuality 6

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)</p>
<p>Doorknob: Awww! Still locked, you know.</p> <p>Alice: But the Queen! I simply must get out!</p> <p>Doorknob: Oh, but you are outside.</p> <p>Alice: What?</p> <p>Doorknob: See for yourself!</p> <p>Alice: Why, why that's me! I'm asleep!</p> <p>Queen: Don't let her get away! Off with her head!</p> <p>Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice!</p> <p>Sister: Alice! Alice! Will you kindly pay attention and recite your lesson?</p>	<p>Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost, now covered in vines, up the post.) It seems familiar.</p> <p>Susan: As if from a dream.</p> <p>Lucy: Or a dream of a dream. Spare Oom. (Lucy runs off)</p> <p>Peter: Lucy!</p> <p>Susan: Not again.</p> <p>Peter: Lu?</p> <p>Lucy: Come on!</p> <p>(The branches get denser. We begin to see some fur coats.)</p> <p>Peter: These aren't branches.</p> <p>Edmund: Ow! Ooh!</p> <p>Susan: They're coats.</p> <p>Edmund: Susan, you're on my foot!</p>

<p>Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail. And pour the waters of the...</p> <p>Sister: Alice, what are you talking about?</p> <p>Alice: Oh, I'm sorry, but you see, the Caterpillar said...</p> <p>Sister: Caterpillar? Oh, for goodness sake. Alice, I... Oh, well. Come along, it's time for tea.</p> <p>(Carroll 23-24)</p>	<p>Lucy: Peter, move off!</p> <p>(The voices change to those of the four as children.)</p> <p>Peter: Stop shoving.</p> <p>Edmund: Stop it! I'm not on your toe!</p> <p>(All four children fall out of the wardrobe into the spare room.</p> <p>They look at themselves, each other and then the door as the Professor walks in.)</p> <p>(Lewis 31)</p>
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In *Alice in Wonderland* (1951), the dream structure is evident when Alice realizes she is asleep outside the White Rabbit's hole and then wakes up, wondering whether her strange experiences in Wonderland are just an absurd dream or reality. The evidence can be seen, "Alice: But the Queen! I simply must get out! Doorknob: Oh, but you are outside. Alice: What? Doorknob: See for yourself! Alice: Why, why that's me! I'm asleep! Queen: Don't let her get away! Off with her head! Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice! Sister: Alice! Alice! Will you kindly pay attention and recite your lesson? Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail.

And pour the waters of the... Sister: Alice, what are you talking about?

Alice: Oh, I'm sorry, but you see, the Caterpillar said...".

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the dream structure is evident when the Pevensie children—Lucy, Susan, Peter, and Edmund—find the place where they first entered Narnia and feel familiar with it, as if in a dream, then return to the real world. Time in Narnia operates differently from time in England, as years pass in Narnia while only seconds pass in England. This shows time passing differently, as in a dream. The evidence can be seen, “Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost, now covered in vines, up the post..) It seems familiar. Susan: As if from a dream. Lucy: Or a dream of a dream. Spare Oom. (Lucy runs off) and “Lucy: Peter, move off! (The voices change to those of the four as children.) Peter: Stop shoving. Edmund: Stop it! I'm not on your toe! (All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in).

Both *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) depict fantastical worlds that are suddenly entered and left behind, like waking up from a dream. For viewers familiar with both films, this journey may be recognized as a dream structure that supports optional intertextuality.

Optional Intertextuality may be as simple as related plotlines or character similarities (Keller 21). A writer or poet may use allusions to other works to provide secondary meaning. Referencing and recognizing other works can help the reader's understanding.

Another example of optional intertextuality in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) can be seen through similarities in characters, namely the theme of talking animals. Both films feature animal characters that can speak and behave like humans.

Table 7 Optional Intertextuality 7

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)
<p>White Rabbit</p> <p>Dinah: Meow! Meow! Meow!</p> <p>Alice: Oh Dinah! Its just a rabbit with a waistcoat... and a watch!</p> <p>White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late!</p>	<p>Mr. Beaver</p> <p>Mr. Beaver: Lucy Pevensie?</p> <p>Lucy: Yes? (Mr. Beaver hands her the handkerchief)</p> <p>Lucy: Hey, that's the hankie I gave to Mr. Tum...</p> <p>Mr. Beaver: Tumnus. He got it to me just before they took him.</p>

<p>Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir!</p> <p>White Rabbit: I'm late, I'm late, for a very important date! No time to say hello, goodbye! I'm late, I'm late, I'm late!</p> <p>(Carroll 1-2)</p> <p>Caterpillar</p> <p>Alice: Is that all?</p> <p>Caterpillar: No. Exacitically, what is your problem?</p> <p>Alice: Well, it's exacitici-, exaciti-, well, it's precisely this: I should like to be a little larger, sir.</p> <p>Caterpillar: Why?</p> <p>Alice: Well, after all, three inches is such a wretched height, and...</p> <p>Caterpillar: I am exacitically three inches high, and it is a very good height indeed!</p> <p>Alice: But I'm not used to it. And you needn't shout! Oh dear!</p>	<p>Lucy: Is he all right? Mr. Beaver:</p> <p>Further in. (Mr Beaver scurries off, Susan grabs Peter by the arm)</p> <p>Susan: What you are doing?!</p> <p>Edmund: She's right. How do we know we can trust him?</p> <p>Peter: He said he knows the faun.</p> <p>Susan: He's a beaver. He shouldn't be saying anything!</p> <p>Mr. Beaver: Everything all right?</p> <p>Peter: Yes. We were just talking.</p> <p>(Lewis 12-13)</p> <p>Maugrim</p> <p>Lucy: Oh, no! (Lucy notices the wolves running across the top of the frozen waterfall to the other side of the river)</p> <p>Peter: Run!</p> <p>Susan: Hurry!</p> <p>(The wolves leap in front on them on the frozen river. Turning they see they are</p>
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<p>Caterpillar: By the way, I have a few more helpful hints. One side will make you grow taller...</p>	<p>trapped by the rest of the wolves. Mr Beaver tries to threaten on but is pounced on and pinned to the ground.)</p>
<p>Alice: One side of what?</p>	
<p>Caterpillar: ...and the other side will make you grow shorter.</p>	<p>Mrs. Beaver: No! Lucy: Peter!</p>
<p>Alice: The other side of what?</p>	<p>(Peter draws his sword.)</p>
<p>Caterpillar: The mushroom, of course!!</p>	<p>Maugrim: Put that down, boy. Someone could get hurt.</p>
<p>Alice: Hmm. One side will make me grow... but which is which?</p>	<p>Mr. Beaver: Don't worry about me! Run him through!</p>
<p>Hmm. After all that's happened, I-I wonder if I... I don't care. I'm tired of being only three inches high -yi -yi -yi -yi!</p> <p>(Carroll 11)</p>	<p>Maugrim: Leave now while you can, and your brother goes with you.</p> <p>Susan: Stop, Peter! Maybe we should listen to him!</p>
<p>Cheshire Cat</p>	<p>(Lewis 21)</p>
<p>Alice: Oh! Hehe, Oh uhhh... hehe... I- I was... no, no, I- I- I- I mean, I uhh... I was just wondering...</p>	<p>Aslan</p> <p>(The children are now just wearing their shirts and no socks. As they pass a tree, Lucy stops and turns as</p>
<p>Cheshire Cat: Oh uhh, that's quite all right! Oh, hrmm, one</p>	<p>a Dryad forms and wave to her. She waves back and follows the</p>

<p>moment please... Oh! Second chorus... 'Twas brillig, and the slithy toves, did gyre and gimble in the wabe...</p> <p>Alice: Why, why you're a cat!</p> <p>Cheshire Cat: A Cheshire Cat. All mimsy were the borogoves...</p> <p>Alice: Oh, wait! Don't go, please!</p> <p>Cheshire Cat: Very well. Third chorus...</p> <p>Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go.</p> <p>Cheshire Cat: Well, that depends on where you want to get to.</p> <p>Alice: Oh, it really doesn't matter, as long as I g...</p> <p>Cheshire Cat: Then it really doesn't matter which way you go! Ah-hmm... and the momeraths outgrabe... Oh, by the way, if you'd really like to know, he went that way.</p>	<p>others as they enter the camp. Centaurs, Bears, Fauns all stop what they are doing as the children pass through the camp)</p> <p>Susan: Why are they all staring at us?</p> <p>Lucy: Maybe they think you look funny.</p> <p>Mr. Beaver: (To Mrs. Beaver) Oi, stop your fussing. You look lovely. (They stop in front of an official looking tent where General Oreius stands guard. Peter pulls out his sword and holds it on front of him pointing to the sky)</p> <p>Peter: (To Oreius) We have come to see Aslan.</p> <p>(Tent flaps in the breeze and suddenly everyone kneels. Aslan comes out from the tent and the children kneel as well.)</p> <p>Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and</p>
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(Carroll 12)	<p>Lucy, Daughters of Eve. And welcome to you, Beavers. You have my thanks. But where is the fourth?</p> <p>Peter: That's why we're here, sir. We need your help.</p> <p>(Lewis 22)</p>
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In *Alice in Wonderland* (1951), Alice meets animals that speak with strange logic. These characters are the White Rabbit, the Caterpillar, and the Cheshire Cat. The talking animals in Alice reflect an absurd world because they help Alice find her way, but also confuse her. The evidence of White Rabbit's character can be seen, "Dinah: Meow! Meow! Meow! Alice: Oh Dinah! Its just a rabbit with a waistcoat... and a watch! White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late! Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir!".

The evidence of the Caterpillar's character can be seen "Caterpillar: No. Exacitically, what is your problem? Alice: Well, it's exacitici-, exaciti-, well, it's precisely this: I should like to be a little larger, sir. Caterpillar: Why? Alice: Well, after all, three inches is such a wretched height, and... Caterpillar: I am exacitically three inches high, and it is a very good height indeed! Alice: But I'm not used to it. And you needn't shout! Oh dear! Caterpillar: By the way, I have a few more helpful hints. One side will

make you grow taller... Alice: One side of what? Caterpillar: ...and the other side will make you grow shorter. Alice: The other side of what? Caterpillar: The mushroom, of course!!”.

The evidence of the Cheshire Cat’s character can be seen “Cheshire Cat: Oh uhh, that's quite all right! Oh, hmmm, one moment please... Oh! Second chorus... 'Twas brillig, and the slithy toves, did gyre and gimble in the wabe... Alice: Why, why you're a cat! Cheshire Cat: A Cheshire Cat. All mimsy were the borogoves... Alice: Oh, wait! Don't go, please! Cheshire Cat: Very well. Third chorus... Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go. Cheshire Cat: Well, that depends on where you want to get to.”

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the Pevensie children, Lucy, Susan, Peter, and Edmund, also encounter talking animals, but with clear moral roles. These characters are Mr. Beaver, Maugrim (Wolf), and Aslan (Lion). Unlike in Alice, the talking animals in Narnia serve to support the moral structure of Narnia. Mr. Beaver and Aslan act as leaders and protectors of the Pevensie children. Meanwhile, Maugrim serves as the antagonist, representing the evil power of the White Witch. The evidence of Mr. Beaver’s character can be seen “Lucy: Hey, that's the hankie I gave to Mr. Tum... Mr. Beaver: Tumnus. He got it to me just before they took him. Lucy: Is he all right? Mr. Beaver: Further in. (Mr Beaver scurries off, Susan grabs Peter by the arm) Susan: What you are doing?! Edmund: She's right. How do we know

we can trust him? Peter: He said he knows the faun. Susan: He's a beaver. He shouldn't be saying anything!"

The evidence of Maugrim's (Wolf) character can be seen "(The wolves leap in front on them on the frozen river. Turning they see they are trapped by the rest of the wolves. Mr Beaver tries to threaten on but is pounced on and pinned to the ground.) Mrs. Beaver: No! Lucy: Peter! (Peter draws his sword.) Maugrim: Put that down, boy. Someone could get hurt. Mr. Beaver: Don't worry about me! Run him through!"

The evidence of Aslan's (Lion) character can be seen in "Peter: (To Oreius) We have come to see Aslan. (Tent flaps in the breeze and suddenly everyone kneels. Aslan comes out from the tent and the children kneel as well.) Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and Lucy, Daughters of Eve. And welcome to you, Beavers. You have my thanks. But where is the fourth? Peter: That's why we're here, sir. We need your help."

Through the quotes above, *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) both show they have a common theme: talking animals. It can be understood that the above quote belongs to optional intertextuality.

Optional Intertextuality could be something as simple as related plotlines or character similarities (Keller 21). Optional intertextuality is like hidden treasures found in literary works. If readers

catch the reference, it can increase their understanding. However, the reference is not so important for the reader's understanding of the text.

Optional Intertextuality in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005) can be seen through related plotlines. Both films explore themes of escape and return that form a cyclical narrative structure, allowing for an exploration of the relationship between fantasy and reality.

Table 8 Optional Intertextuality 8

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)
<p>Escape</p> <p>Dinah: Meow! Meow! Meow!</p> <p>Alice: Oh Dinah! Its just a rabbit with a waistcoat... and a watch!</p> <p>White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late!</p> <p>Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir!</p>	<p>Escape</p> <p>(The children are looking at the broken window and the suit of armor on the floor)</p> <p>Peter: Well done, Ed.</p> <p>Edmund: You bowled it!</p> <p>Mrs. Macready: What on earth is goin' on?</p> <p>Footsteps are heard loudly!</p> <p>Susan: The Macready!</p> <p>Peter: Run!</p>

White Rabbit: I'm late, I'm late, for a very important date! No time to say hello, goodbye! I'm late, I'm late, I'm late!	(The children run around the house looking for a place to hide.) Peter: Come on!
Alice: It must be awfully important, like a party or something! Mister Rabbit! Wait!	(The children run continue running frantically. The footsteps appear to be
White Rabbit: No, no, no, no, no, no, no, I'm overdue. I'm really in a stew. No time to say goodbye, hello! I'm late, I'm late, I'm late!	everywhere.) Edmund: No, no, back, back, back.
Alice: My, what a peculiar place to have a party.	(Ed leads the way into the spare room, runs up to the wardrobe and opens the door)
Dinah: Meow!	Edmund: Come on!
Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often leads to troubl – l – l – e – e – e!	Susan: Oh, you've got to be joking.
Goodbye, Dinah! Goodbye! ... Oh! Well, after this I shall think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh,	(The children run into the wardrobe, and Peter peaks out through the crack in the door.) Susan: Get back! Lucy: My toe! Edmund: I'm not on your toe! Move back.

<p>Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ...</p> <p>Curiouser and curiouser!</p> <p>(Carroll 1-2)</p> <p>Return</p> <p>Alice: Cough-cough! Cough-cough!</p> <p>Queen: There she goes! Don't let her get away! Off with her head!</p> <p>Doorknob: Awww! Still locked, you know.</p> <p>Alice: But the Queen! I simply must get out!</p> <p>Doorknob: Oh, but you are outside.</p> <p>Alice: What?</p> <p>Doorknob: See for yourself!</p>	<p>Peter: Will you stop shoving?</p> <p>(Sounds of kids griping. Susan and Peter fall backwards into the snow. They get up from under the tree branches and look around)</p> <p>Susan: (gasps) Impossible</p> <p>(Lewis 10-11)</p> <p>Return</p> <p>Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost, now covered in vines, up the post.) It seems familiar.</p> <p>Susan: As if from a dream.</p> <p>Lucy: Or a dream of a dream.</p> <p>Spare Oom. (Lucy runs off)</p> <p>Peter: Lu?</p> <p>Lucy: Come on!</p> <p>(The branches get denser. We begin to see some fur coats.)</p> <p>Peter: These aren't branches.</p> <p>Edmund: Ow! Ooh!</p> <p>Susan: They're coats.</p>
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Alice: Why, why that's me! I'm asleep!	Edmund: Susan, you're on my foot!
Queen: Don't let her get away! Off with her head!	Lucy: Peter, move off!
Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice!	(The voices change to those of the four as children.)
Sister: Alice! Alice! Will you kindly pay attention and recite your lesson?	Peter: Stop shoving.
Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail. And pour the waters of the...	Edmund: Stop it! I'm not on your toe!
Sister: Alice, what are you talking about?	(All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in.)
Alice: Oh, I'm sorry, but you see, the Caterpillar said...	Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?
(Carroll 24)	(The four glance at each other.)
	(Lewis 31)

In *Alice in Wonderland* (1951), Alice shows curiosity about the White Rabbit and her escape from the real world to Wonderland through

the White Rabbit's hole. The evidence of escape can be seen, "White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late! Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir! White Rabbit: I'm late, I'm late, for a very important date! No time to say hello, goodbye! I'm late, I'm late, I'm late! Alice: It must be awfully important, like a party or something! Mister Rabbit! Wait! White Rabbit: No, no, no, no, no, no, no, I'm overdue. I'm really in a stew. No time to say goodbye, hello! I'm late, I'm late, I'm late! Alice: My, what a peculiar place to have a party. Dinah: Meow! Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often leads to trouble – l – l – e – e – e! Goodbye, Dinah! Goodbye! ... Oh! Well, after this I shall think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh, Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ... Curiouser and curiouser!"

After all Alice's journey in Wonderland, she returns to the real world and ends when she wakes up from a long sleep and questions whether it was all just a dream. The evidence of return can be seen, "Queen: There she goes! Don't let her get away! Off with her head! Doorknob: Awww! Still locked, you know. Alice: But the Queen! I simply must get out! Doorknob: Oh, but you are outside. Alice: What? Doorknob: See for yourself! Alice: Why, why that's me! I'm asleep! Queen: Don't let her get

away! Off with her head! Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice! Sister: Alice! Alice! Will you kindly pay attention and recite your lesson? Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail. And pour the waters of the... Sister: Alice, what are you talking about?”.

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe (2005) features an escape from the Macready in the real world to an alternate world, Narnia, through a wardrobe. The evidence of escape can be seen, “Mrs. Macready: What on earth is goin' on? Footsteps are heard loudly! Susan: The Macready! Peter: Run! (The children run around the house looking for a place to hide.) Peter: Come on! (The children run continue running frantically. The footsteps appear to be everywhere.) Edmund: No, no, back, back, back. (Ed leads the way into the spare room, runs up to the wardrobe and opens the door) Edmund: Come on! Susan: Oh, you've got to be joking. (The children run into the wardrobe, and Peter peeks out through the crack in the door.)”

After all the Pevensie children undergo moral and spiritual growth in Narnia, they return to the real world and end with no time having passed, as it was a dream. The evidence of return can be seen “Come on! (The branches get denser. We begin to see some fur coats.) Peter: These aren't branches. Edmund: Ow! Ooh! Susan: They're coats. Edmund: Susan, you're on my foot! Lucy: Peter, move off! (The voices change to those of the four as children.) Peter: Stop shoving. Edmund: Stop it! I'm not on your

toe! (All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in.)
 Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?"

With the above explanation, it becomes clear that *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005) are interconnected through interrelated storylines, as both use the themes of escape and return. This indicates the presence of optional intertextuality.

A.2. **Accidental Intertextuality**

According to Fitzsimmons, Accidental Intertextuality is when readers can often connect one text with another text, cultural practice, or personal experience, without there being any tangible anchor point within the original text (15). The author has no intention of making an intertextual reference, and it is entirely dependent on the reader's existing knowledge. Reading a book or watching a movie will frequently cause viewers to recall anything (Wöhrle 34).

In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), there are sections that show accidental intertextuality based on the experience of the audience. This can be seen in the quote below.

Table 9 Accidental Intertextuality 1

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)
<p>Sister: William's conduct at first was mo....</p> <p>Alice: Hihhi!</p> <p>Sister: Alice...! Will you kindly pay attention to your history lesson?</p> <p>Alice: I'm sorry, but how can one possibly pay attention to a book with no pictures in it?</p> <p>Sister: My dear child, there are a great many good books in this world without pictures.</p> <p>Alice: In this world perhaps. But in my world, the books would be nothing but pictures.</p> <p>(Carroll 1)</p>	<p>Tumnus: What are you doing here?</p> <p>Lucy: Well, I was hiding in the wardrobe in the spare room, and...</p> <p>Tumnus: Spare room? Is that in Narnia?</p> <p>Lucy: Narnia? What's that?</p> <p>Tumnus: Well, dear girl, you're in it! Everything from the lamppost, all the way to Castle Cair Paravel on the Eastern Ocean, every stick and stone you see, every icicle...is Narnia,"</p> <p>Lucy: This is an awfully big wardrobe.</p> <p>Tumnus: (scoffs) War Drobe?</p> <p>(aloud) I'm sorry. Please allow me</p>

	to introduce myself. My name is Tumnus (Lewis 5)
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In the quote from *Alice in Wonderland* (1951), it shows Alice's history lesson with her sister, where Alice does not pay attention because the book being read has no pictures. This shows Alice's innocence regarding books, as she thinks books must have pictures. The evidence can be seen in the sentence "Sister: Alice...! Will you kindly pay attention to your history lesson? Alice: I'm sorry, but how can one possibly pay attention to a book with no pictures in it? Sister: My dear child, there are a great many good books in this world without pictures. Alice: In this world perhaps. But in my world, the books would be nothing but pictures".

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), it is shown when Lucy meets Mr. Tumnus for the first time. Alice explains that she is hiding in the wardrobe in the spare room, which makes Mr. Tumnus curious. Mr. Tumnus then explains that everything from the lamppost all the way to Castle Cair Paravel is Narnia. However, Lucy innocently replies that it is just a very big wardrobe. The evidence can be seen in the sentence "Tumnus: What are you doing here? Lucy: Well, I was hiding in the wardrobe in the spare room, and... Tumnus: Spare room? Is that in Narnia? Lucy: Narnia? What's that? Tumnus: Well, dear girl, you're in it! Everything from the lamppost, all the way to Castle Cair Paravel on

the Eastern Ocean, every stick and stone you see, every icicle...is Narnia
 Lucy: This is an awfully big wardrobe”.

Those who have watched *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) may sense this connection. Alice and Lucy are curious girls who become the center of strange and challenging worlds. Although these two films were created in different contexts and with different messages, viewers can connect them as innocent young female characters who explore foreign worlds. This is proof that the texts in both movies are related to each other and can be categorized as accidental intertextuality.

Accidental Intertextuality, according to Wöhrle, is when the author has no intention of making an intertextual reference, and it is entirely dependent on the reader's existing knowledge. Reading a book or watching a movie will frequently cause viewers to recall anything (34).

Accidental Intertextuality can be found in quotations from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) in the idea of time has stopped or is not running as it should. This can be seen in the quotations below.

Table 10 Accidental Intertextuality 2

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)</p>
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<p>Mad Hatter: And uh, and now my dear, hehe, uh... you were saying that you would like to sea.. uh...? You were seaking some information some kind... hehe!</p> <p>Alice: Oh, yes. You see, I'm looking for a...</p> <p>Mad Hatter: Clean cup, clean cup! Move down!</p> <p>Alice: But I haven't used my cup!</p> <p>March Hare: Clean cup, clean cup, move down, move down, clean cup, clean cup, move down!</p> <p>Mad Hatter: Would you like a little more tea?</p> <p>Alice: Well, I haven't had any yet, so I can't very well take more...</p> <p>March Hare: Ahh, you mean you can't very well take less!</p>	<p>Lucy: Come on!</p> <p>(The branches get denser. We begin to see some fur coats.)</p> <p>Peter: These aren't branches.</p> <p>Edmund: Ow! Ooh!</p> <p>Susan: They're coats.</p> <p>Edmund: Susan, you're on my foot!</p> <p>Lucy: Peter, move off!</p> <p>(The voices change to those of the four as children.)</p> <p>Peter: Stop shoving.</p> <p>Edmund: Stop it! I'm not on your toe!</p> <p>(All four children fall out of the wardrobe into the spare room.</p> <p>They look at themselves, each other and then the door as the Professor walks in.)</p> <p>Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?</p> <p>(The four glance at each other.)</p>
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Mad Hatter: Yes! You can always take more than nothing! Alice: But I only meant that... (Carroll 14-15)	(Lewis 31)
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In the movie *Alice in Wonderland* (1951), there is a scene between Alice, the Mad Hatter, and the March Hare. They are having tea time, but they never give Alice a cup of tea. Every time Alice wants to enjoy tea, time seems to return to the beginning, where the Mad Hatter offers Alice a cup of tea. This evidence can be seen in the sentence “Mad Hatter: Clean cup, clean cup! Move down! Alice: But I haven't used my cup! March Hare: Clean cup, clean cup, move down, move down, clean cup, clean cup, move down! Mad Hatter: Would you like a little more tea? Alice: Well, I haven't had any yet, so I can't very well take more...”.

Additionally, in the film *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), there is a scene where Lucy, Susan, Peter, and Edmund return to the real world. They grew up in Narnia but returned as children in England. This evidence can be seen in the sentence “Lucy: Peter, move off! (The voices change to those of the four as children.) Peter: Stop shoving. Edmund: Stop it! I'm not on your toe! (All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in.)”

The above quotations prove the connection between *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Both quotations indicate that time has stopped or is not running as it should. As explained regarding the concept of accidental intertextuality, the author did not intend to make intertextual references, and this entirely depends on the reader's prior knowledge and their ability to connect *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).

According to Fitzsimmons, Accidental Intertextuality is when readers can often connect one text with another text, cultural practice, or personal experience, without there being any tangible anchor point within the original text (15).

In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), it is shown that there is an Evil Queen who will punish her subordinates who disobey her orders. This can be seen in the quote below.

Table 11 Accidental Intertextuality 3

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1951)
Queen: Hum... Who's been painting my roses red? Who's	(They all run to Tumnus' house)

<p>been painting my roses red?</p> <p>Who dares to taint, with vulgar</p> <p>paint, the royal flower bed? For</p> <p>painting my roses red, someone</p> <p>will loose his head!</p> <p>Three: Oh, no! Your majesty!</p> <p>Please, it's all his fault!</p> <p>Two: Not me, your grace! The</p> <p>Ace, the Ace!</p> <p>Queen: You?</p> <p>Ace: No, Two!</p> <p>Queen: The Deuce you say?</p> <p>Two: Not me, the Three!</p> <p>Queen: That's enough! Off with</p> <p>their heads!</p> <p>Cards: They're going to loose</p> <p>their heads, for painting the</p> <p>roses red, it serves them right,</p> <p>they planted white, the roses</p> <p>should be red. Oh, they're going</p> <p>to loose their head...</p> <p>(Carroll 19)</p>	<p>Lucy: Who would do something</p> <p>like this?</p> <p>(Edmund steps on broken picture</p> <p>of Tumnus' dad. Peter gives him a</p> <p>dirty look before ripping a notice</p> <p>from the wall)</p> <p>Peter: "The Faun Tumnus is</p> <p>hereby charged with High</p> <p>Treason against Her Imperial</p> <p>Majesty, Jadis, Queen of Narnia,</p> <p>for comforting her enemies and</p> <p>fraternizing with humans.</p> <p>Signed Maugrim, Captain of the</p> <p>Secret Police. Long Live the</p> <p>Queen."</p> <p>Susan: All right. Now we really</p> <p>should go back.</p> <p>Lucy: But what about Mr.</p> <p>Tumnus?</p> <p>Susan: If he was arrested just for</p> <p>being with a human, I don't think</p> <p>there's much we can do.</p>
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	<p>Lucy: You don't understand, do you? I'm the human!!! She must have found out he helped me!</p> <p>(Lewis 12)</p>
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The quote in *Alice in Wonderland* (1951) shows when the Queen of Hearts, who is famous for her bad personality, gets angry when her subordinates make a mistake. The Queen of Hearts only likes red roses, and her subordinates made the mistake of planting white roses. They tried to paint the roses red, but were caught by the queen. The evidence can be seen in the sentence “Queen: Hum... Who's been painting my roses red? Who's been painting my roses red? Who dares to taint, with vulgar paint, the royal flower bed? For painting my roses red, someone will loose his head!” and “Cards: They're going to loose their heads, for painting the roses red, it serves them right, they planted white, the roses should be red. Oh, they're going to loose their head...”.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), it is shown when Lucy, Peter, Susan, and Edmund go to Mr. Tumnus's house. They find that Mr. Tumnus has been arrested for going against the orders of the Queen of Narnia, the White Witch. It has been explained that the queen gives orders that if they meet a human wandering in the woods, they must turn it over to the queen. However, Mr. Tumnus didn't do so, and as a result, he was arrested. The evidence can be seen in

the sentence “The Faun Tumnus is hereby charged with High Treason against Her Imperial Majesty, Jadis, Queen of Narnia, for comforting her enemies and fraternizing with humans. Signed Maugrim, Captain of the Secret Police. Long Live the Queen.”

Those who have watched *Alice in Wonderland* (1951) and then *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) may feel a sense of déjà vu. This is proof that the texts in both movies are related to each other. The viewers have a memory where in *Alice in Wonderland* (1951), the evil queen will punish her subordinates who disobey her orders, which is also related to the passage in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). This connection can be categorized as accidental intertextuality.

The writers of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) did not intend to make such a reference because the existence of an evil queen is a common thing that can be found in films, however, when viewers who previously watched *Alice In Wonderland* (1951) cause their memory to come out when viewers watch *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) so there could be a connection between these two films.

Accidental Intertextuality occurs when readers realize the relationship between one text and another based on cultural practice or personal experience, with no real anchor point to the original text.

Accidental Intertextuality also happens when the reader is reading a book or watching a film, a memory appears, and creates something triggered in the mind of the reader.

Accidental Intertextuality can be found in quotes from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) when the main characters Alice, Peter, and Edmund struggle to survive and save themselves from the Queen. This can be seen in the quotes below.

Table 12 Accidental Intertextuality 4

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>Queen: Off with her head!</p> <p>Alice: Mister Caterpillar! What will I do?</p> <p>Caterpillar: Who are you?</p> <p>Alice: Cough-cough! Cough-cough!</p> <p>Queen: There she goes! Don't let her get away! Off with her head!</p> <p>Doorknob: Awww! Still locked, you know.</p>	<p>White Witch: Impossible!</p> <p>(Peter and the Witch continue to fight. Aslan, and his army, rush to join the battle. The Witch trips Peter and pins him to the ground with one of her swords through his chain mail. She stands over him about the deliver the death blow, looks up, Aslan leaps at her, and pins her</p>

<p>Alice: But the Queen! I simply must get out!</p> <p>(Carroll 23-24)</p>	<p>to the ground. The Witch looks up, and we see her point of view as Aslan bites toward the camera. Peter stands holding his sword as everything else appears sped up around him.)</p> <p>Aslan: It is finished.</p> <p>(Lewis 29-30)</p>
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In the film *Alice in Wonderland* (1951), there is a scene between Alice and the Queen of Hearts. Alice runs away from the Queen and her army because the Queen ordered her troops to capture Alice and behead her. Alice ran away from the Queen to the Doorknob. The evidence can be seen in the sentence “Queen: There she goes! Don't let her get away! Off with her head! Doorknob: Awww! Still locked, you know. Alice: But the Queen! I simply must get out!”

Besides that, in the film *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), there is a scene between Peter and his brother Edmund, who are inexperienced in war, Aslan and his army fighting against the White Witch and her army. The evidence can be seen in the sentence “Peter and the Witch continue to fight. Aslan and his army rush to join the battle. The Witch trips Peter and pins him to the ground with one of her swords through his chain mail. She stands over him, about

to deliver the death blow, looks up, Aslan leaps at her, and pins her to the ground. The Witch looks up, and we see her point of view as Aslan bites toward the camera. Peter stands holding his sword as everything else appears sped up around him”.

The above quotes prove that there is a connection between texts in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Because the two quotes above show the same main character who struggles to survive and save themselves from The Queen. The two things that happen in the two movies have the possibility of a sense of déjà vu for the audience. As the concept of accidental intertextuality has been explained, viewers who have memories will trigger associations. In this sense, the audience who have watched *Alice in Wonderland* (1951) will relate to watching *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) in the parts where Alice, Peter, and Edmund are trying to survive. Therefore, there may be a connection between these two films, categorized as accidental intertextuality.

Accidental Intertextuality is when readers can often connect one text with another text, cultural practice, or personal experience, without there being any tangible anchor point within the original text (Fitzsimmons 15).

Another accidental intertextuality in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) is the motif of feasting. Both feature scenes of eating with strong symbolic functions, but with different contexts and meanings.

Table 13 Accidental Intertextuality 5

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>Mad Hatter: And uh, and now my dear, hehe, uh... you were saying that you would like to sea.. uh...? You were seeking some information some kind... hehe!</p> <p>Alice: Oh, yes. You see, I'm looking for a...</p> <p>Mad Hatter: Clean cup, clean cup! Move down!</p> <p>Alice: But I haven't used my cup!</p> <p>March Hare: Clean cup, clean cup, move down, move down,</p>	<p>Edmund: How did you do that?</p> <p>White Witch: I can make anything you like.</p> <p>Edmund: Can you make me taller?</p> <p>White Witch: Anything you'd like to eat?</p> <p>Edmund: Turkish delight?</p> <p>(Another drop comes down and turns into a box of Turkish Delight and Ginarrbrik gives it to Edmund)</p>

<p>clean cup, clean cup, move down!</p> <p>Mad Hatter: Would you like a little more tea?</p> <p>Alice: Well, I haven't had any yet, so I can't very well take more...</p> <p>March Hare: Ahh, you mean you can't very well take less!</p> <p>Mad Hatter: Yes! You can always take more than nothing!</p> <p>Alice: But I only meant that... (Carroll 14-15)</p>	<p>White Witch: Edmund? I would very much like to meet the rest of your family.</p> <p>Edmund: Why? They're nothing special.</p> <p>White Witch (wiping his mouth with Ginarrbrik's hat): Oh, I'm sure they're not nearly as delightful as you are. But you see, Edmund, I have no children of my own. And you are exactly the sort of boy who I could see, one day, becoming Prince of Narnia. Maybe even King.</p> <p>Edmund: (mouth full) Really?</p> <p>White Witch: Of course, you'd have to bring your family.</p> <p>Edmund: Oh. Do you mean, Peter would be king too?</p> <p>White Witch: No! No, no. But a king needs servants.</p> <p>Edmund: I guess I could bring 'em. (Lewis 8)</p>
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In *Alice in Wonderland* (1951), the tea party symbolizes the chaos of time that keeps stopping, which becomes a symbol that tests Alice's patience and common sense. The evidence can be seen in the sentence “Mad Hatter: Clean cup, clean cup! Move down! Alice: But I haven't used my cup! March Hare: Clean cup, clean cup, move down, move down, clean cup, clean cup, move down! Mad Hatter: Would you like a little more tea? Alice: Well, I haven't had any yet, so I can't very well take more...”

Meanwhile, in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), Turkish Delight becomes a symbol of temptation that tests Edmund's loyalty. The evidence can be seen in the sentence “White Witch: I can make anything you like. Edmund: Can you make me taller? White Witch: Anything you'd like to eat? Edmund: Turkish delight? (Another drop comes down and turns into a box of Turkish Delight and Ginarrbrik gives it to Edmund) White Witch: Edmund? I would very much like to meet the rest of your family. Edmund: Why? They're nothing special. White Witch (wiping his mouth with Ginarrbrik's hat): Oh, I'm sure they're not nearly as delightful as you are. But you see, Edmund, I have no children of my own. And you are exactly the sort of boy who I could see, one day, becoming Prince of Narnia. Maybe even King. Edmund: (mouth full) Really? White Witch: Of course, you'd have to bring your family.”

There is no specific evidence that the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) directly refer to each other, but the similarity in narrative structure leads the audience to find that the two films have a connection categorized as accidental intertextuality.

B. Function of Intertextuality

This sub-chapter identified the functions of intertextuality that are present in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Based on the explanation of intertextuality in Chapter II, Kristeva supported by several scholars, categorized the 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 are reflected in this study include intertextuality, which is used to clarify and effectively, used to expand the meaning, used for assimilation, metaphor, contradiction, and satirical devices, and used for communicative device.

B.1. Intertextuality Is Used to Clarify and Effectively

According to Kristeva, Intertextuality is used by writers in literary genres as a mosaic to decorate or link the original text with other related texts (i.e., those texts that are predecessors of the original text) and thus

the texts appear neater and more unified to the readers (37). Kristeva also explained that intertextuality can make a text shine and become more effective and clear. This is possible because the author intends to highlight the significance of the text by making it clearer and more effective through the use of intertextuality, allowing the reader to understand the message the writer wants to convey. This can be seen in the quotes from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) below.

Table 14 Intertextuality Is Used to Clarify and Effectively 1

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>Alice: Oh, wait! Don't go, please!</p> <p>Cheshire Cat: Very well. Third chorus...</p> <p>Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go.</p> <p>Cheshire Cat: Well, that depends on where you want to get to.</p> <p>Alice: Oh, it really doesn't matter, as long as I g...</p>	<p>Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and Lucy, Daughters of Eve. And welcome to you, Beavers. You have my thanks.</p> <p>But where is the fourth?</p> <p>Peter: That's why we're here, sir.</p> <p>We need your help.</p> <p>Susan: We had a little trouble along the way.</p>

<p>Cheshire Cat: Then it really doesn't matter which way you go! Ah-hmm... and the momeraths outgrabe... Oh, by the way, if you'd really like to know, he went that way.</p> <p>Alice: Who did?</p> <p>Cheshire Cat: The white rabbit.</p> <p>(Carroll 12)</p>	<p>Peter: Our brother's been captured by the White Witch.</p> <p>Aslan: Captured? How could this happen?</p> <p>Mr. Beaver: He betrayed them, Your Majesty.</p> <p>Oreius: Then he has betrayed us all!</p> <p>Aslan: Peace, Oreius. I'm sure there's an explanation.</p> <p>Peter: It's my fault, really. I was too hard on him.</p> <p>Susan: We all were.</p> <p>Lucy: Sir, he's our brother.</p> <p>Aslan: I know, dear one. But that only makes the betrayal all the worse. This may be harder than you think.</p> <p>(Lewis 22-23)</p>
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Alice in Wonderland (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) share similarities in the use of a figure who helps the main character. In *Alice in Wonderland* (1951), characters

such as the Cheshire Cat help Alice with the situations she faces. The interaction between Alice and the Cheshire Cat clarifies Alice's journey as the main character and the conflicts she faces. Similarly, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) also uses a character who helps the main character, Lucy, namely Aslan. The character Aslan can be seen as a representation of a religious or mythological figure who helps clarify the themes of sacrifice and resurrection.

Based on the above explanation, it can be seen that the function of characters who assist the main character often triggers important events in the film, encouraging the main character to face challenges and grow. Thus, this demonstrates the function of intertextuality, which is used to clarify and effectively.

The function of intertextuality can make a text shine and become more effective and clear. This is possible because the author intends to highlight the significance of the text by clarifying and enhancing its effectiveness through the use of intertextuality.

Table 15 Intertextuality Is Used to Clarify and Effectively 2

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
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<p>Caterpillar: A, e i o u, a e i o u, a e i o u, o, u e i o a, u e i a, a e i o u...</p> <p>Who are you?</p> <p>Alice: I- I- I hardly know, sir! I changed so many times since this morning, you see...</p> <p>Caterpillar: I do not see. Explain yourself.</p> <p>Alice: Why, I'm afraid I can't explain myself, sir, because I'm not myself, you know...</p> <p>Caterpillar: I do not know.</p> <p>Alice: Well, I can't put it anymore clearly for it isn't clear to me!</p> <p>Caterpillar: You? Who are you?</p> <p>Alice: Well, don't you think you ought to tell me- cough-cough, cough-cough, who you are first?</p> <p>Caterpillar: Why?</p> <p>Alice: Oh dear. Everything is so confusing.</p> <p>(Carroll 10)</p>	<p>Mr. Beaver: Look. Aslan's return, Tumnus' arrest, the secret police, it's all happening because of you!</p> <p>Susan: You're blaming us?</p> <p>Mrs. Beaver: No! Not blaming. Thanking you!</p> <p>Mr. Beaver: There's a prophecy.</p> <p>"When Adam's flesh and Adam's bone sits at Cair Paravel in throne, the evil time will be over and done."</p> <p>Susan: You know that doesn't really rhyme.</p> <p>Mr. Beaver: Yeah, I know it don't, but you're kinda missin' the point!</p> <p>Mrs. Beaver: It has long been foretold that two Sons of Adam and two Daughters of Eve will defeat the White Witch and restore peace to Narnia.</p> <p>Peter: And you think we're the ones???</p>
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	<p>Mr. Beaver: Well you'd better be, 'cause Aslan's already fitted out your army.</p> <p>(Lewis 14)</p>
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The quotes from *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) above show that both films explore themes of identity and belonging. In *Alice in Wonderland* (1951), the theme of identity and belonging is depicted through Alice's strange and absurd journey in Wonderland, which reflects her search for identity. Through her interaction with the Caterpillar, Alice begins to wonder who she is because she has changed so many times. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the theme of identity and belonging is depicted through the journey of the Pevensie children—Lucy, Susan, Peter, and Edmund—as they face challenges that test their identities. Through their interactions with Mr. Beaver and Mrs. Beaver, they finally understand the prophecy of Adam's son and Eve's daughters, which refers to them.

By linking the characters of Alice and the Pevensie children—Lucy, Susan, Peter, and Edmund—who discuss identity and belonging, the writer not only clarifies the theme of identity and belonging but also creates space for readers to understand more deeply the meaning contained in the text.

This proves that the above quote uses intertextuality to clarify and effectively convey meaning.

B.2. Intertextuality Is Used to Expand the Meaning of the Text

Kristeva believes that intertextuality is regarded as a power to expand the meaning of the texts. Hatim and Mason also agree with this opinion. According to Hatim and Mason, intertextuality is regarded as a power to expand the meaning of the texts. It is used both explicitly and implicitly in certain situations to add a new meaning or a rhetorical dimension to the given text (128-9). This function is used in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) below.

Table 16 Intertextuality Is Used to Expand the Meaning of the text

1 Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>Sister: William's conduct at first was mo....</p> <p>Alice: Hihihi!</p> <p>Sister: Alice...! Will you kindly pay attention to your history lesson?</p>	<p>Tumnus: What are you doing here?</p> <p>Lucy: Well, I was hiding in the wardrobe in the spare room, and...</p>

<p>Alice: I'm sorry, but how can one possibly pay attention to a book with no pictures in it?</p> <p>Sister: My dear child, there are a great many good books in this world without pictures.</p> <p>Alice: In this world perhaps. But in my world, the books would be nothing but pictures.</p> <p>(Carroll 1)</p>	<p>Tumnus: Spare room? Is that in Narnia?</p> <p>Lucy: Narnia? What's that?</p> <p>Tumnus: Well, dear girl, you're in it! Everything from the lamppost, all the way to Castle Cair Paravel on the Eastern Ocean, every stick and stone you see, every icicle...is Narnia,"</p> <p>Lucy: This is an awfully big wardrobe.</p> <p>Tumnus: (scoffs) War Drobe? (aloud) I'm sorry. Please allow me to introduce myself. My name is Tumnus</p> <p>(Lewis 5)</p>
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In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the two main characters, Alice and Lucy, are young women who are portrayed as symbols of innocence. In *Alice in Wonderland* (1951), Alice's innocence is portrayed as a young woman who is dissatisfied with books that do not have pictures. In this context, Alice represents the innocence of children that is often overlooked

by adults. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), Lucy's experience with Mr. Tumnus gives us insight into how Lucy sees the world, as she perceives the world of Narnia as a big wardrobe. Lucy is depicted as a young woman who displays innocence, honesty, and curiosity that drive her to explore the world of Narnia.

The portrayal of Alice and Lucy as innocent young women functions as intertextuality, which is used to expand the meaning of the text by linking their experiences to themes of growth, identity, and morality.

Intertextuality is the addition of new meaning or rhetorical dimensions to a given text (Hatim and Mason 128-9). The concept of time stop or not running as it should in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), as a form of intertextuality used to expand the meaning of the text, can be seen below.

Table 17 Intertextuality Is Used to Expand the Meaning of the text

2

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
Mad Hatter: And uh, and now my dear, hehe, uh... you were saying that you would like to sea.. uh...?	Lucy: Come on! (The branches get denser. We begin to see some fur coats.)

<p>You were seeking some information some kind... hehe!</p> <p>Alice: Oh, yes. You see, I'm looking for a...</p> <p>Mad Hatter: Clean cup, clean cup! Move down!</p> <p>Alice: But I haven't used my cup!</p> <p>March Hare: Clean cup, clean cup, move down, move down, clean cup, clean cup, move down!</p> <p>Mad Hatter: Would you like a little more tea?</p> <p>Alice: Well, I haven't had any yet, so I can't very well take more...</p> <p>March Hare: Ahh, you mean you can't very well take less!</p> <p>Mad Hatter: Yes! You can always take more than nothing!</p> <p>Alice: But I only meant that...</p> <p>(Carroll 14-15)</p>	<p>Peter: These aren't branches.</p> <p>Edmund: Ow! Ooh!</p> <p>Susan: They're coats.</p> <p>Edmund: Susan, you're on my foot!</p> <p>Lucy: Peter, move off!</p> <p>(The voices change to those of the four as children.)</p> <p>Peter: Stop shoving.</p> <p>Edmund: Stop it! I'm not on your toe!</p> <p>(All four children fall out of the wardrobe into the spare room.</p> <p>They look at themselves, each other and then the door as the Professor walks in)</p> <p>Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?</p> <p>(The four glance at each other.)</p> <p>(Lewis 31)</p>
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In *Alice in Wonderland* (1951), Alice, the Mad Hatter, and the March Hare have a tea party that never ends, as it is always tea time. This signifies that time has stopped in Wonderland. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), Lucy, Susan, Peter, and Edmund grow up and enjoy their time in Narnia, but return to the real world as children. This signifies that time passing in Narnia does not pass in the real world.

As explained, the idea of time stopping or not running as it should emphasizes that the fantasy worlds of Wonderland and Narnia are not merely story settings but also symbolic spaces where time is not binding. This also emphasizes that journeys in magical worlds are merely inner experiences when the characters return to the real world.

Hatim and Mason state that intertextuality is used explicitly and implicitly in certain situations to add new meaning or rhetorical dimensions to a given text (128-9). Forms of intertextuality used to expand the meaning of the texts in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) can be found in the motif of feasting.

Table 18 Intertextuality Is Used to Expand the Meaning of the text

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
<p>Mad Hatter: And uh, and now my dear, hehe, uh... you were saying that you would like to sea.. uh...? You were seaking some information some kind... hehe!</p> <p>Alice: Oh, yes. You see, I'm looking for a...</p> <p>Mad Hatter: Clean cup, clean cup! Move down!</p> <p>Alice: But I haven't used my cup!</p> <p>March Hare: Clean cup, clean cup, move down, move down, clean cup, clean cup, move down!</p> <p>Mad Hatter: Would you like a little more tea?</p> <p>Alice: Well, I haven't had any yet, so I can't very well take more...</p>	<p>Edmund: How did you do that?</p> <p>White Witch: I can make anything you like.</p> <p>Edmund: Can you make me taller?</p> <p>White Witch: Anything you'd like to eat?</p> <p>Edmund: Turkish delight?</p> <p>(Another drop comes down and turns into a box of Turkish Delight and Ginarrbrik gives it to Edmund)</p> <p>White Witch: Edmund? I would very much like to meet the rest of your family.</p> <p>Edmund: Why? They're nothing special.</p> <p>White Witch (wiping his mouth with Ginarrbrik's hat): Oh, I'm sure they're not nearly as</p>

March Hare: Ahh, you mean you can't very well take less!	delightful as you are. But you see, Edmund, I have no children of my own. And you are exactly the sort of boy who I could see, one day, becoming Prince of Narnia. Maybe even King.
Mad Hatter: Yes! You can always take more than nothing!	
Alice: But I only meant that... (Carroll 14-15)	Edmund: (mouth full) Really?
	White Witch: Of course, you'd have to bring your family.
	Edmund: Oh. Do you mean, Peter would be king too?
	White Witch: No! No, no. But a king needs servants.
	Edmund: I guess I could bring 'em. (Lewis 8)

In *Alice in Wonderland* (1951), the tea party chaos that keeps interrupting the tea party is not just about eating and drinking, but becomes a symbol of Alice's test of patience and common sense. Meanwhile, in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the Turkish Delight feast becomes a symbol of Edmund's test of loyalty.

The motif of feasting in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005)

expands the meaning because it is used as a symbol of inner testing. In *Alice in Wonderland* (1951), the test is intellectual and social, while in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the test is moral and spiritual. By connecting the two, the reader understands that the feast is not just a moment of eating and drinking but can also be used to test character.

According to Kristeva, the writers of literary genres employ intertextuality as a mosaic to decorate or connect the source text (37). Additionally, intertextuality is seen as a tool to expand the text's meaning. It is used explicitly and implicitly in certain situations to add new meaning or rhetorical dimensions to a given text (Hatim and Mason 128-9). Dream-like structure and logic are also used in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) to expand the text's meaning through intertextuality.

Table 19 Intertextuality Is Used to Expand the Meaning of the text

4

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
Doorknob: Awww! Still locked, you know.	Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost,

Alice: But the Queen! I simply must get out!	now covered in vines, up the post.) It seems familiar.
Doorknob: Oh, but you are outside.	Susan: As if from a dream.
Alice: What?	Lucy: Or a dream of a dream.
Doorknob: See for yourself!	Spare Oom. (Lucy runs off)
Alice: Why, why that's me! I'm asleep!	Peter: Lucy!
Queen: Don't let her get away! Off with her head!	Susan: Not again.
Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice!	Peter: Lu?
Sister: Alice! Alice! Will you kindly pay attention and recite your lesson?	Lucy: Come on!
Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail. And pour the waters of the...	(The branches get denser. We begin to see some fur coats.)
Sister: Alice, what are you talking about?	Peter: These aren't branches.
	Edmund: Ow! Ooh!
	Susan: They're coats.
	Edmund: Susan, you're on my foot!
	Lucy: Peter, move off!
	(The voices change to those of the four as children.)
	Peter: Stop shoving.
	Edmund: Stop it! I'm not on your toe!

<p>Alice: Oh, I'm sorry, but you see, the Caterpillar said...</p> <p>Sister: Caterpillar? Oh, for goodness sake. Alice, I... Oh, well. Come along, it's time for tea.</p> <p>(Carroll 23-24)</p>	<p>(All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in.)</p> <p>(Lewis 31)</p>
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In *Alice in Wonderland* (1951), the dream structure shown when Alice realizes that she is sleeping outside the White Rabbit's hole creates the impression that Alice's experiences in Wonderland are the result of her imagination or a long dream. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the dream structure and logic are explicitly shown when Lucy, Susan, Peter, and Edmund return to the real world. Years pass in Narnia while only a few seconds pass in England, as if it were a dream.

By linking the dream structures of *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), readers understand that the fantasy world serves not only as a backdrop for adventure but also as a means to explore growth and self-discovery in a broader context that is inaccessible in the real world.

The use of intertextuality is considered a powerful tool for expanding the meaning of a text. It can also add new meaning or rhetorical

effect to a given text (Hatim and Mason 128-9). In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the theme of talking animals can expand the meaning of the text.

Table 20 Interxtextuality Is Used to Expand the Meaning of the text

5

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
<p>White Rabbit</p> <p>Dinah: Meow! Meow! Meow!</p> <p>Alice: Oh Dinah! Its just a rabbit with a waistcoat... and a watch!</p> <p>White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late!</p> <p>Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir!</p> <p>White Rabbit: I'm late, I'm late, for a very important date! No time to</p>	<p>Mr. Beaver</p> <p>Mr. Beaver: Lucy Pevensie?</p> <p>Lucy: Yes? (Mr. Beaver hands her the handkerchief)</p> <p>Lucy: Hey, that's the hankie I gave to Mr. Tum...</p> <p>Mr. Beaver: Tumnus. He got it to me just before they took him.</p> <p>Lucy: Is he all right? Mr. Beaver:</p> <p>Further in. (Mr Beaver scurries off, Susan grabs Peter by the arm)</p> <p>Susan: What you are doing?!</p>

say hello, goodbye! I'm late, I'm late, I'm late!	Edmund: She's right. How do we know we can trust him?
(Carroll 1-2)	Peter: He said he knows the faun.
Caterpillar	Susan: He's a beaver. He shouldn't be saying anything!
Alice: Is that all?	Mr. Beaver: Everything all right?
Caterpillar: No. Exacitically, what is your problem?	Peter: Yes. We were just talking.
Alice: Well, it's exacitici-, exaciti-, well, it's precisely this: I should like to be a little larger, sir.	(Lewis 12-13)
Caterpillar: Why?	Maugrim
Alice: Well, after all, three inches is such a wretched height, and...	Lucy: Oh, no! (Lucy notices the wolves running across the top of the frozen waterfall to the other side of the river)
Caterpillar: I am exacitically three inches high, and it is a very good height indeed!	Peter: Run!
Alice: But I'm not used to it. And you needn't shout! Oh dear!	Susan: Hurry!
Caterpillar: By the way, I have a few more helpful hints. One side will make you grow taller...	(The wolves leap in front on them on the frozen river.
Alice: One side of what?	Turning they see they are trapped by the rest of the wolves.
	Mr Beaver tries to threaten on but is pounced on and pinned to the ground.)
	Mrs. Beaver: No!

<p>Caterpillar: ...and the other side will make you grow shorter.</p> <p>Alice: The other side of what?</p> <p>Caterpillar: The mushroom, of course!!</p> <p>Alice: Hmm. One side will make me grow... but which is which?</p> <p>Hmm. After all that's happened, I-I wonder if I... I don't care. I'm tired of being only three inches high -yi -yi -yi -yi -yi!</p> <p>(Carroll 11)</p> <p>Cheshire Cat</p> <p>Alice: Oh! Hehe, Oh uhhh... hehe... I- I was... no, no, I- I- I- I mean, I uhh... I was just wondering...</p> <p>Cheshire Cat: Oh uhh, that's quite all right! Oh, hrmm, one moment please... Oh! Second chorus... 'Twas brillig, and the slithy toves, did gyre and gimble in the wabe...</p>	<p>Lucy: Peter!</p> <p>(Peter draws his sword.)</p> <p>Maugrim: Put that down, boy. Someone could get hurt.</p> <p>Mr. Beaver: Don't worry about me! Run him through!</p> <p>Maugrim: Leave now while you can, and your brother goes with you.</p> <p>Susan: Stop, Peter! Maybe we should listen to him!</p> <p>(Lewis 21)</p> <p>Aslan</p> <p>(The children are now just wearing their shirts and no socks. As they pass a tree, Lucy stops and turns as a Dryad forms and wave to her. She waves back and follows the others as they enter the camp. Centaurs, Bears, Fauns all stop what they are doing as the children pass through the camp)</p>
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<p>Alice: Why, why you're a cat!</p> <p>Cheshire Cat: A Cheshire Cat. All mimsy were the borogoves...</p> <p>Alice: Oh, wait! Don't go, please!</p> <p>Cheshire Cat: Very well. Third chorus...</p> <p>Alice: Oh no no no... thank you, but- but I just wanted to ask you which way I ought to go.</p> <p>Cheshire Cat: Well, that depends on where you want to get to.</p> <p>Alice: Oh, it really doesn't matter, as long as I g...</p> <p>Cheshire Cat: Then it really doesn't matter which way you go! Ah-hmm... and the momeraths outgrabe... Oh, by the way, if you'd really like to know, he went that way.</p> <p>(Carroll 12)</p>	<p>Susan: Why are they all staring at us?</p> <p>Lucy: Maybe they think you look funny.</p> <p>Mr. Beaver: (To Mrs. Beaver) Oi, stop your fussing. You look lovely. (They stop in front of an official looking tent where General Oreius stands guard. Peter pulls out his sword and holds it on front of him pointing to the sky)</p> <p>Peter: (To Oreius) We have come to see Aslan.</p> <p>(Tent flaps in the breeze and suddenly everyone kneels. Aslan comes out from the tent and the children kneel as well.)</p> <p>Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and Lucy, Daughters of Eve. And welcome to you, Beavers. You have my thanks. But where is the fourth?</p>
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	<p>Peter : That's why we're here, sir.</p> <p>We need your help.</p> <p>(Lewis 22)</p>
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In *Alice in Wonderland* (1951), the theme of talking animals reflects an absurd world because they serve as guides who help Alice find her way, but also confuse her. These characters are the White Rabbit, the Caterpillar, and the Cheshire Cat. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the theme of talking animals has a clear moral role. The characters Mr. Beaver and Aslan act as leaders and protectors of children. Meanwhile, Maugrim serves as the antagonist representing the White Witch.

The similarity of the theme of talking animals expands the meaning in the fantasy world because animal characters are not only supporting characters but also embodiments of wisdom and moral strength that guide and advise the main characters.

B.3. Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices

According to Kristeva, Intertextuality is used by writers in literary genres as a mosaic to decorate or link the original text with other related texts (i.e., those texts that are predecessors of the original text) and thus the texts appear neater and more unified to the readers (37). However,

some other figures also have the same opinion, such as Fairclough, who states that “Writers use intertextuality for different goals such as assimilation, metaphor, contradiction, and satirical devices” (84). In this case, intertextuality is used by writers to create novels that are more vivid and artistic through creating additional effects such as puns and irony. It is also used for persuading, impressing, or establishing a sense of mutual concern. The quote below illustrates the use of intertextuality as a metaphor in a literary text.

Table 21 Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices 1

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
<p>Alice: Oh, pardon me, but mister Three, why must you paint them red?</p>	<p>Tumnus: It's not something I have done, Lucy Pevensie. It's something I am doing.</p>
<p>Card painters: Huh? Oh! Well, the fact is, miss, we planted the white roses by mistake. And, the queen, she likes them red. If she saw what we said, she'd raise a</p>	<p>Lucy: What are you doing?</p> <p>Tumnus: I'm kidnapping you....It was the White Witch. She's the one who makes it always winter, always cold. She gave orders. If any of us ever find a human</p>

<p>fuss and each of us would quickly loose his head.</p> <p>Alice: Goodness!</p> <p>Card painters: Since this is the thought we dread, we're painting the roses red!</p> <p>(Carroll 18)</p>	<p>wandering in the woods, we're supposed to turn it over to her!</p> <p>Lucy: But, Mr. Tumnus, you wouldn't. I thought you were my friend.</p> <p>(Lewis 6)</p>
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In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the queen who rules and controls by command serves as a metaphor for absolute power and oppression that the characters in the film must endure. In *Alice in Wonderland* (1951), the Queen of Hearts represents arbitrary power; anyone who disobeys the Queen's commands will lose their head. This symbolizes the injustice of the law in Queen's Wonderland. On the other hand, in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the White Witch issues a command that if they meet humans, they must be surrendered to the queen, or they will face punishment.

Both *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) use the metaphor of a queen who wields power and is controlled by commands, not only to enrich the meaning of the story but also to explore power and oppression under

absolute authority. Additionally, these characters serve as a means to critique irrational political structures.

Fairclough states that writers use intertextuality for different goals such as assimilation, metaphor, contradiction, and satirical devices (84). In this case, intertextuality is used by writers to create novels that are more vivid and artistic through creating additional effects such as puns and irony. The quote below illustrates the use of intertextuality for assimilation, metaphor, contradiction, and satirical devices in a literary text.

Table 22 Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices 2

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
<p>Queen: Hum... Who's been painting my roses red? Who's been painting my roses red? Who dares to taint, with vulgar paint, the royal flower bed? For painting my roses red, someone will loose his head!</p> <p>Three: Oh, no! Your majesty! Please, it's all his fault!</p>	<p>(They all run to Tumnus' house)</p> <p>Lucy: Who would do something like this?</p> <p>(Edmund steps on broken picture of Tumnus' dad. Peter gives him a dirty look before ripping a notice from the wall)</p> <p>Peter: "The Faun Tumnus is hereby charged with High</p>

Two: Not me, your grace! The Ace, the Ace!	Treason against Her Imperial
Queen: You?	Majesty, Jadis, Queen of Narnia,
Ace: No, Two!	for comforting her enemies and
Queen: The Deuce you say?	fraternizing with humans.
Two: Not me, the Three!	Signed Maugrim, Captain of the
Queen: That's enough! Off with	Secret Police. Long Live the
their heads!	Queen.”
Cards: They're going to loose their	Susan: All right. Now we really
heads, for painting the roses red, it	should go back.
serves them right, they planted	Lucy: But what about Mr.
white, the roses should be red. Oh,	Tumnus?
they're going to loose their head...	Susan: If he was arrested just for
(Carroll 19)	being with a human, I don't think
	there's much we can do.
	Lucy: You don't understand, do
	you? I'm the human!!! She must
	have found out he helped me!
	(Lewis 12)

In *Alice in Wonderland* (1951), the Queen of Hearts is an example of an evil queen who reflects the contradiction of justice. She gave orders to “off with their heads,” displaying unclear laws. The Queen of Hearts also serves as a metaphor for unjust laws, where verdicts are handed down

before evidence is considered. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the White Witch is an example of an evil queen who reflects the contradictions of justice. She uses her power to enforce oppressive laws in order to maintain her power. This violates the principle of justice that laws should be used to protect rather than oppress.

The evil queen characters in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) use intertextuality to explore the contradictions of justice. By using metaphors and contradictions, these characters not only function as antagonists but also as intertextual devices that reveal irony and the abuse of power.

Writers use intertextuality for different goals such as assimilation, metaphor, contradiction, and satirical devices (Fairclough 84). The quote below illustrates the use of intertextuality for metaphor in a literary text.

Table 23 *Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices 3*

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
Queen: Off with her head!	White Witch: Impossible!
Alice: Mister Caterpillar! What will I do?	(Peter and the Witch continue to fight. Aslan, and his army, rush

<p>Caterpillar: Who are you?</p> <p>Alice: Cough-cough! Cough-cough!</p> <p>Queen: There she goes! Don't let her get away! Off with her head!</p> <p>Doorknob: Awww! Still locked, you know.</p> <p>Alice: But the Queen! I simply must get out!</p> <p>(Carroll 23-24)</p>	<p>to join the battle. The Witch trips Peter and pins him to the ground with one of her swords through his chain mail. She stands over him about the deliver the death blow, looks up, Aslan leaps at her, and pins her to the ground. The Witch looks up, and we see her point of view as Aslan bites toward the camera. Peter stands holding his sword as everything else appears sped up around him.)</p> <p>Aslan: It is finished.</p> <p>(Lewis 29-30)</p>
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In both *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the characters' struggle to survive against an evil queen serves as a metaphor for the struggle against oppression by those in power. In *Alice in Wonderland* (1951), Alice must fight the Queen of Hearts to survive. The Queen's orders force Alice to fight for her life, which is a metaphor for the individual's struggle against unjust authority. In *The Chronicles of Narnia: The Lion, the Witch and the*

Wardrobe (2005), Peter, Edmund, Aslan, and their army battle the White Witch and her army to restore justice and overpower the White Witch.

Based on the texts above, the depiction of the struggle against the evil queen in *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) uses intertextuality to create metaphors. This struggle represents resistance against an unjust system.

Intertextuality is used by writers for different goals such as assimilation, metaphor, contradiction, and satirical devices (Fairclough 84). The quote below illustrates the use of intertextuality for metaphor in a literary text.

Table 24 Intertextuality Is Used for Assimilation, Metaphor, Contradiction, and Satirical Devices 4

<p><i>Alice in Wonderland</i> (1951)</p>	<p><i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> (2005)</p>
<p>Alice: There he is! I simply must get through!</p> <p>Doorknob: Sorry, you're much too big. Simply impassible.</p> <p>Alice: You mean impossible?</p>	<p>The four Pevensies walk up the aisle where all the Centaur are stood to attention. They pause looking at their four thrones which each have a significant carving on it. Then they walk up the steps and</p>

<p>Doorknob: No, impassible.</p> <p>Nothing's impossible! Why don't you try the bottle on the table?</p> <p>Alice: Table? Oh!</p> <p>Doorknob: Read the directions, and directly you'll be directed in the right direction. He he he!</p> <p>Alice: 'Drink me'. Hmmm, better look first. For if one drinks much from a bottle marked 'poison', it's almost certain to disagree with one, sooner or later.</p> <p>Doorknob: Beg your pardon!</p> <p>Alice: I was just giving myself some good advice. But... hmm, tastes like oh... cherry tart... custard... pineapple... roast turkey... goodness! What did I do?</p> <p>Doorknob: Ho ho ho ho! You almost went out like a candle!</p>	<p>stand in front of their appropriate throne.)</p> <p>Aslan: To the glistening Eastern Sea, I give you Queen Lucy the Valiant. (Mr. Tumnus approaches in a nice green scarf and the Beavers bear the crowns. Mr. Tumnus crowns each of them.) To the great Western Wood, King Edmund the Just. To the radiant Southern Sun, Queen Susan, the Gentle. And to the clear Northern Sky, I give you King Peter, the Magnificent. Once a King or Queen of Narnia, always a King or Queen. May your wisdom grace us until the stars rain down from the heavens.</p> <p>All: Long live King Peter! Long live King Edmund! Long live Queen Susan! Long live Queen Lucy!</p>
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<p>Alice: But look! I'm just the right size!</p> <p>(Carroll 2)</p>	<p>(Lewis 30)</p>
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In *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), transformation and size changes serve as metaphors for moral and identity changes in the characters. In *Alice in Wonderland* (1951), the transformation and size changes found in Alice's body, which grow larger and smaller, can be seen as a metaphor for the journey toward adulthood, where Alice must adapt to new situations. Meanwhile, in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the transformations and size changes experienced by Lucy, Susan, Peter, and Edmund—who transition from ordinary children in wartime England to rulers of the mythical kingdom of Narnia—serve as metaphors for the journey toward adulthood and leadership.

Thus, the journeys of Alice, Lucy, Susan, Peter, and Edmund not only depict physical transformations but also the journey toward adulthood, embodying the courage to face profound challenges and responsibilities.

B.4. Intertextuality Is Used for Communicative Devices

According to Kristeva, Intertextuality is used by writers in literary genres as a mosaic to decorate or link the original text with other related

texts (i.e., those texts that are predecessors of the original text) and thus the texts appear neater and more unified to the readers (37). However, some other figures also have the same opinion, such as Johnstone, who states that “Intertextuality is used as a successful communicative approach or device, that is, it is used in literary texts for communicative goals” (16). The quote below illustrates the use of intertextuality as a means of communicative device in a literary text.

Table 25 Intertextuality Is Used for Communicative Device 1

Alice in Wonderland (1951)	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)
<p>White Rabbit: No, no, no, no, no, no, no, I'm overdue. I'm really in a stew. No time to say goodbye, hello! I'm late, I'm late, I'm late!</p> <p>Alice: My, what a peculiar place to have a party.</p> <p>Dinah: Meow!</p> <p>Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often</p>	<p>(Lucy notices a fly on the windowsill. She walks up to the wardrobe and pulls off the sheet).</p> <p>Peter (off-screen): ...75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92...</p> <p>(Lucy hides in the wardrobe, leaving the door open, of course. She finds herself in a snowy wood. She is amazed at what she sees, and is completely in awe of</p>

<p>leads to troubl – l – l – e – e – e!</p> <p>Goodbye, Dinah! Goodbye! ...</p> <p>Oh! Well, after this I shall think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh, Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ... Curiouser and curiouser!</p> <p>Doorknob: Ohhhhhh!!</p> <p>Alice: OH! Oh, I beg your pardon.</p> <p>Doorknob: Oh, oh, it's quite all right. But you did give me quite a turn!</p> <p>Alice: You see, I was following...</p> <p>(Carroll 2)</p>	<p>it all. She checks to make sure she can get back out through the wardrobe. A few minutes later, she walks up to a lamppost, burning in the middle of the woods. She hears hoofbeats. A Faun steps out from among the trees)</p> <p>Lucy: (Screams)</p> <p>Tumnus: AH!(screams)</p> <p>(Tumnus looks out from behind a tree and Lucy looks from behind the lamppost. Then she comes out and picks up his parcels).</p> <p>(Lewis 4)</p>
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In *Alice in Wonderland* (1951), Lewis Carroll uses objects as a connection, such as the White Rabbit's hole, to lead to Wonderland as a

transition from the real world to the fantasy world. This reminds readers of myths and fairy tales, allowing Carroll to introduce the strange yet complex world of Wonderland without needing much explanation. This also occurs in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), where C.S. Lewis uses an object as a connection, namely the Wardrobe, which presents the same archetype but within a Christian allegorical context, enabling Lewis to portray the world of Narnia as a journey of moral testing, sacrifice, and redemption.

By employing the motif of an object as a connection, which is already familiar in readers' imaginations, both texts activate shared cultural memory. Readers are indirectly invited to compare Alice and Lucy's experiences, understand the function of the portal as a gateway to character transformation, and grasp the moral or philosophical message the author intends to convey. Thus, intertextuality through the motif of the object as a connection serves as a communicative device that connects readers to meaning across texts, genres, and even eras.

From a communicative point of view, intertextuality is used as a successful communicative approach or device, that is, it is used in literary texts for communicative goals (Johnstone 16).

Table 26 Intertextuality Is Used for Communicative Device 2

<p>Alice in Wonderland (1951)</p>	<p>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)</p>
<p>Escape</p> <p>Dinah: Meow! Meow! Meow!</p> <p>Alice: Oh Dinah! Its just a rabbit with a waistcoat... and a watch!</p> <p>White Rabbit: Oh my fur and whiskers! I'm late, I'm late I'm late!</p> <p>Alice: Now this is curious! What could a rabbit possibly be late for? Please, sir!</p> <p>White Rabbit: I'm late, I'm late, for a very important date! No time to say hello, goodbye! I'm late, I'm late, I'm late!</p> <p>Alice: It must be awfully important, like a party or something! Mister Rabbit! Wait!</p> <p>White Rabbit: No, no, no, no, no, no, no, I'm overdue. I'm really in</p>	<p>Escape</p> <p>(The children are looking at the broken window and the suit of armor on the floor)</p> <p>Peter: Well done, Ed.</p> <p>Edmund: You bowled it!</p> <p>Mrs. Macready: What on earth is goin' on?</p> <p>Footsteps are heard loudly!</p> <p>Susan: The Macready!</p> <p>Peter: Run!</p> <p>(The children run around the house looking for a place to hide.)</p> <p>Peter: Come on!</p> <p>(The children run continue running frantically. The footsteps appear to be everywhere.)</p>

<p>a stew. No time to say goodbye, hello! I'm late, I'm late, I'm late!</p> <p>Alice: My, what a peculiar place to have a party.</p> <p>Dinah: Meow!</p> <p>Alice: You know, Dinah, we really shouldn't...uhh...uhh...be doing this... After all, we haven't been invited! And curiosity often leads to trouble – l – l – e – e – e!</p> <p>Goodbye, Dinah! Goodbye! ... Oh! Well, after this I shall think nothing of fa-... of falling downstairs! ... Oh! Ahhh... Oh, Goodness! What if I should fall right through the center of the earth... oh, and come out the other side, where people walk upside down. Oh, but that's silly. Nobody... oh! Oh, ha ha. Oh, mister Rabbit! Wait! Please! ... Curiouser and curiouser!</p> <p>(Carroll 1-2)</p>	<p>Edmund: No, no, back, back, back.</p> <p>(Ed leads the way into the spare room, runs up to the wardrobe and opens the door)</p> <p>Edmund: Come on!</p> <p>Susan: Oh, you've got to be joking.</p> <p>(The children run into the wardrobe, and Peter peaks out through the crack in the door.)</p> <p>Susan: Get back!</p> <p>Lucy: My toe!</p> <p>Edmund: I'm not on your toe! Move back.</p> <p>Peter: Will you stop shoving?</p> <p>(Sounds of kids griping. Susan and Peter fall backwards into the snow. They get up from under the tree branches and look around)</p> <p>Susan: (gasps) Impossible</p> <p>(Lewis 10-11)</p> <p>Return</p>
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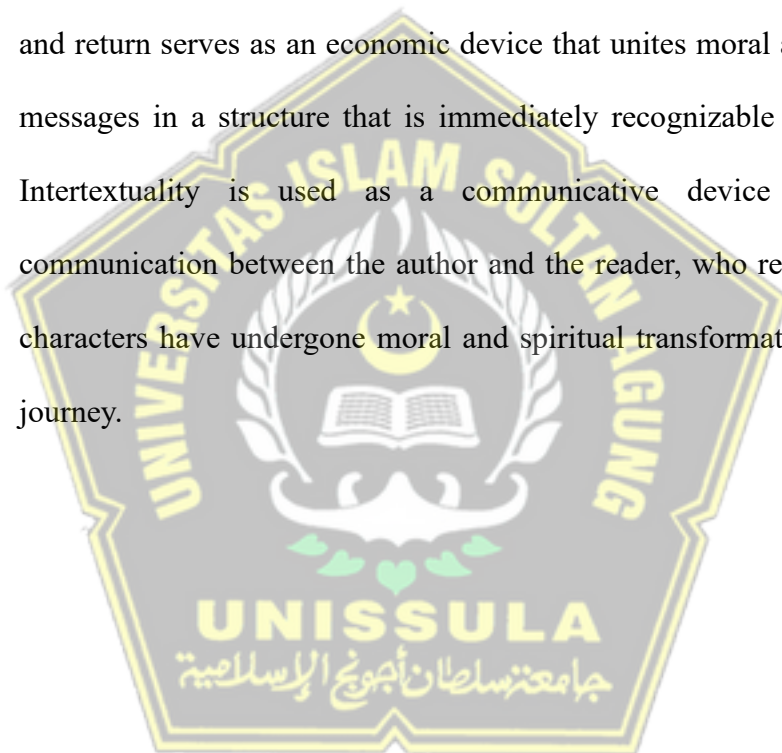
<p>Return</p> <p>Alice: Cough-cough! Cough-cough!</p> <p>Queen: There she goes! Don't let her get away! Off with her head!</p> <p>Doorknob: Awww! Still locked, you know.</p> <p>Alice: But the Queen! I simply must get out!</p> <p>Doorknob: Oh, but you are outside.</p> <p>Alice: What?</p> <p>Doorknob: See for yourself!</p> <p>Alice: Why, why that's me! I'm asleep!</p> <p>Queen: Don't let her get away! Off with her head!</p> <p>Alice: Alice, wake up! Please wake up, Alice! Alice! Please wake up, Alice! Alice! Alice! Alice!</p>	<p>Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost, now covered in vines, up the post.) It seems familiar.</p> <p>Susan: As if from a dream.</p> <p>Lucy: Or a dream of a dream.</p> <p>Spare Oom. (Lucy runs off)</p> <p>Peter: Lu?</p> <p>Lucy: Come on!</p> <p>(The branches get denser. We begin to see some fur coats.)</p> <p>Peter: These aren't branches.</p> <p>Edmund: Ow! Ooh!</p> <p>Susan: They're coats.</p> <p>Edmund: Susan, you're on my foot!</p> <p>Lucy: Peter, move off!</p> <p>(The voices change to those of the four as children.)</p> <p>Peter: Stop shoving.</p> <p>Edmund: Stop it! I'm not on your toe!</p>
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Sister: Alice! Alice! Will you kindly pay attention and recite your lesson?	(All four children fall out of the wardrobe into the spare room. They look at themselves, each other and then the door as the Professor walks in.)
Alice: Huh? Oh. Oh! Uh... how doth the little crocodile, improve his shining tail. And pour the waters of the...	Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?
Sister: Alice, what are you talking about?	(The four glance at each other.)
Alice: Oh, I'm sorry, but you see, the Caterpillar said... (Carroll 24)	(Lewis 31)

In *Alice in Wonderland* (1951), Alice escapes to Wonderland, an absurd world full of riddles, and eventually returns to the real world. The communicative function of intertextuality here conveys the message that imaginative journeys are not the ultimate goal, but rather a means to broaden one's perspective before returning to reality. By utilizing the theme of escape and return, readers can understand that Alice's return signifies the end of a learning cycle. In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the Pevensie children—Lucy, Susan, Peter, and Edmund—escape to Narnia through a wardrobe, experience moral conflicts, and then return to the real world. The theme of

escape and return here has the communicative function of intertextuality that life in another world, namely Narnia, is a moral test. In contrast, their return signifies that the test is over and the lessons learned are applied in the real world.

In the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), the theme of escape and return serves as an economic device that unites moral and emotional messages in a structure that is immediately recognizable to the reader. Intertextuality is used as a communicative device to facilitate communication between the author and the reader, who realizes that the characters have undergone moral and spiritual transformation after their journey.



CHAPTER V

CONCLUSION AND SUGGESTION

Chapter V is the last chapter of this study. This chapter contains a brief explanation of Chapter IV, which conveys the conclusion and suggestions for anyone interested in this study in the future.

A. Conclusion

The conclusions of this study are based on the findings discussed in Chapter IV. The analysis discussed in the previous chapter covers the types and functions of intertextuality in the films *Alice in Wonderland* (1951) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), as stated in the research questions. The two research questions in this study were analyzed based on Julia Kristeva's Theory of Intertextuality.

The results of this study identify two types of intertextuality. The types of intertextuality found are optional intertextuality and accidental intertextuality. Obligatory intertextuality could not be found because these two films are not sequels or prequels with related storylines.

Additionally, four functions of intertextuality were identified. These functions include intertextuality used to explain and clarify, used to expand meaning, used for assimilation, metaphor, contradiction, and satirical devices, and used as a communicative device.

B. Suggestion

This study suggest the future researchers can analyze the sequel of *Alice in Wonderland* (1951) and *Alice Through the Looking Glass* (2016), and the sequel of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and *The Chronicles of Narnia: Prince Caspian* (2008), so the obligatory intertextuality can be found.



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