

# CHAPTER I

## INTRODUCTION

This chapter contains the topic of the problem in this research. The introduction here is divided into 5 sub-categories: background of research, statement of problem, research objectives, research significance, and previous study.

### 1.1 Background of Research

Literary work is seen as a reflection of a situation that describes the period in which the literature was created. Literary works are also some manifestations of socio-cultural conditions and historical events. Literary works are creative, imaginative, mimesis, autonomous, and so on. For example, literary works that can record, describe and reflect life situations are books and films. Books can explain in more detail and beautifully through words and meanings. While the film is a work that has advantages over other literary works. The film uses audio-visual to make it easier for the audience to interpret the meaning. In the film, there are many cultures that we can learn from the characters in the film. This culture includes society, daily life, law, government, trade, religion, and customs in certain groups of society. Furthermore, Hawkins (2012) said that culture is complex which includes knowledge, beliefs, arts, morals, customs, and other abilities and habits that humans have as part of society.

However, Storey (1993) explain culture is not only limited to things that have been conveyed previously, there is also an emerging culture that views knowledge production as a political practice. According to Barker (2008), cultural studies is a multidisciplinary or post-disciplinary field of research that draws on many aspects of the field of study. Cultural studies are built by talking about the object (which is the problem) and gathering around key concepts, ideas, and points of interest. And the relationship of cultural studies to sovereignty in practice is significant in human formation, the need for change, and the representation of marginalized

social groups at stake in cultural studies. Cultural studies are discourse formations, ideas, images, and practice structures, which provide a way to discuss a particular topic, social activity, or institutional arena in society and even literature. Witakania (2017) Cultural studies understand literary works in terms of what they are, by utilizing the instructions contained in the text as the essence of plurality. In this way, cultural studies can be useful and relate aspects of human continuity in various ways.

Regarding the scope of cultural studies, it is clearly stated in Barker (2008), (1) the relationship between culture and power, (2) all practices, institutions, and classification systems embedded in particular values, beliefs, competencies, living habits, and the usual forms of behavior of a population, (3) the various links between forms of power gender, race, class, colonialism and so on and the development of ways of thinking about culture and power commonly used by agents in pursuing change, and (4) the various links of discourse outside the academic world with social and political movements, workers in cultural institutions, and cultural management. He has provided of six key concepts in cultural studies, namely (1) culture and meaning practices, (2) materialism and non-reductionism, (3) power, (4) ideology and hegemony, (5) the text and its readers, and (6) subjectivity and identity.

So, it can be concluded that cultural studies are a discourse formation, namely 'clusters (or buildings) of ideas, and practices that provide ways to discuss certain topics, social activities in society. In this case, *The Sea Wolves: A History of The Vikings* by Lars Brownworth and *Vikings* by Michael Hirst both have the same scope of learning and knowledge that we can get, one of which is using Barker's previous concept. '*The Sea Wolves: A History of The Vikings*' (2014) by Lars Brownworth talks about the history and culture of Vikings, as well as the legendary Viking figure, Ragnar Lothbrok, and his family and followers. *The Sea Wolves: A History of The Vikings* is non-fiction which is accurate and relates because it uses sources from history. Beginning with the discussion of identifying who the Vikings were or what could be

called the northerners (Norsemen), most of this book discusses aspects of Norse life that are more focused on the achievements and extraordinary lives of Vikings. Not only conveying plain facts but the advantages of this book are also wrapped in a story full of action. It was published on December 6, 2014, by Crux Publishing Ltd.

Meanwhile, '*Vikings*' (2013) is a historical drama series directed by Michael Hirst. The series is inspired by the heroic tales of medieval Scandinavia. Hirst explicitly follows the story of the legendary leader of the Vikings, Ragnar Lothbrok. Most of the legendary stories in Norway are fiction which is a culture of storytelling that is spread orally, written down, then recorded. The film talks about the history of Vikings from around A.D. 800 to the 11th century. Large numbers of Scandinavians left their land to sail and plunder and gain wealth. These sailors were known as Vikings or Norsemen (Northerners). Many cultures are depicted in the course of the Vikings through life and the process of invading or pillaging. In this case, Ragnar Lothbrok as the main character in the film shows his son, Bjorn, that a lot of cultures belong to the people and also the surrounding environment. The first series premiered on March 13, 2013, in Canada, and the last series premiered on December 30, 2020.

Comparative literature is an interdisciplinary study, so it can compare two or more distinct and fairly broad periods. This is what makes comparative literature a cultural study. After exploring the observations in the two objects above, the researcher found intertextual studies in the TV series: "Vikings" and the book "The Sea Wolves: A History of The Vikings". The two objects above have similarities in the delivery of Viking culture. The two objects were determined based on the observation of similarities in the conveyance of similar cultures about the culture of the Viking people. In comparative literature, Clements (1978) explain there are five types, namely themes/myths, genres/forms, movements/eras, the relation of literature to art and other disciplines, and the last one is literature as illustrative of involving literary theory and criticism.

The researcher compares the TV film series: "Vikings" and the book "The Sea Wolves: A History of The Vikings", this research is a comparative literature study that uses Fitzsimmons intertextual theory because in general, all works have differences between one another in film literature and other literary works. This research using the descriptive qualitative method. In this research, the researcher will describe the relationship between literature, culture, and film. As previously explained, the theory of intertextuality is that intertextual activity can occur when the source text contains several symbols and the person tries to explain them or transfer them to other texts or media. As Hayward (2017) explains, films are mostly intertext to a certain extent or degree as a text refers to other texts and a film may be based on original texts, novels, plays, narratives, or history. This process is also used in this study because this study focuses more on explaining the relationship between text and media, in a way that is used to transfer using intertextuality with the help of an approach. This activity also occurs among researcher in this study, because researcher tend to explain the relationship between text and media and how to transfer it using intertextuality with the help of the symbolic interactionist approach that was discovered and used for the first time by Herbert Blumer in 1969. In Kuswarno (2008), he explained that there are three cores of symbolic interactions, namely meaning, language, and thought.

From the two literary works, the process of the intertextuality of cultural values takes place by imitating and comparing then internalizing. Culture in both works is a tool or process in supporting the plot and the threads of the story therein. The comparative topics used in this study are the similarities with the optional, obligatory, and accidental concepts that distinguish the types of intertextuality applications. Intertext study is a part of Comparative Literature but it is a deeper and narrower scope.

According to Pradopo (1995) a literary work, both poetry and prose, has a historical relationship between contemporary works, those that preceded it or those that followed. These

historical relationships are either similarities or contradictions. With this in mind, it is better to talk about the literary work in relation to the works of the contemporaries, before, or after it. So, an author in writing literary works gets influence or references from previous works, both contemporaries and earlier. Initially as a text reader before the author became a text writer, he got references from reading previous literary works (hypograms). Then the author rewrote the literary work in response to the hypogram he had read. The response can be in the form of renewal, acceptance or even opposition. As stated by Pradopo (1995) that there is always a tension between convention and renewal. In this case Hirst as a Vikings filmmaker makes *The Sea Wolves* as a hypogram of his work, Hirst does an imitation or mimesis and changes it in his creativity (*creatio*). Hirst's Vikings has its own uniqueness in terms of storytelling, because of that ability the Vikings film has managed to get a lot of attention from the public.

The researcher analyzed the stories of the Vikings mentioned in Nordic history, and some of the characters mentioned in them. Some of the phenomenal figures or lives of the Vikings are often adapted into various stories. Story differences are usually classified as intertextuality that occurs between two or more different literary works. Therefore, if we talk about two different platforms but have the same theme and story, we are talking about adaptation.

According to Jenkins (2007) transmedia storytelling has elements that can be processed into several different platforms to create new entertainment and experiences in narrative texts or narrative stories. Transmedia storytelling develops into transmedia adaptation because there is a relationship between two different platforms using the original source as the main foundation for the adapted source.

Therefore, the adaptation process is an activity of adapting a story or literary work into other literary works. The story about the story of the Vikings that the researcher analyzed was adapted from historical records which were then collected into a book entitled *The Sea Wolves*:

History of Vikings by Lars Brownworth and adapted into a television medium and became a serial on the History channel. This process is called transmedial adaptation which is carried out with a text narrative to other media.

## 1.2 Statement of Problem

1. What kinds of intertextuality are found in 'The Sea Wolves: A History of The Vikings' by Lars Brownworth and the TV Series Version: 'Vikings' by Michael Hirst' through the text of culture contained in these two objects?
2. How are the hypograms applied by Hirst to the TV series: 'Vikings' which is sourced from the text of culture in the book 'The Sea Wolves: A History of Vikings'?

## 1.3 Research Objectives

Based on the research focus described above, the objectives of this study are as follows:

1. To find out the type or type of intertextuality conveyed in the TV series 'Vikings' from the book 'The Sea Wolves: A History of Vikings'.
2. To analyze how Michael Hirst applies the intertextual between 'The Sea Wolves: A History of The Vikings' and the TV Series Version 'Vikings' through the cultural texts contained in the book.

## 1.4 Reserch Significances

The significance of this study is that the researcher mainly divides it into two significances;

1. Benefits for academics, it is hoped that the results of this study will provide information about the intertextuality of literary works and how these works are adapted into other media.

2. Benefits for the readers, it is hoped that the results of this research can be useful and contribute to which later can provide ideas or references for use in the future and increase the creativity of the readers so that they can produce even better research.

## 1.5 Previous Study

There are several previous studies regarding the principle of intertextual cooperation in this study. The first is the journal from Eris Firmayatni (2017) entitled "*Kajian Intertekstual Novel dan Film Perahu Kertas*". This research proves that there are differences in structure and function between the film and the novel "Perahu Kertas". The structure discussed in this study includes the plot, characters, and characterizations, and also the setting. The main conclusion of this research is simple, based on an intertext study of the differences between the film and the novel, it shows that all of this is done in terms of function. There is no work that is empty without meaning, everything is done because there are functions that fulfill it.

The second previous study is Anisa Eka Safitri's (2017) Thesis entitled "Intertextuality Depicted in Easy A Movie by Will Gluck and Scarlet Letter Novel by Nathaniel Hawthorne". The results of this study answer the embodiment of the intertextual paradigm of the two works studied and both have differences in stylistic and generational expressions. The two films are related to each other. Olive and Hester's characters attach to individuality after their issue spreads, saving the reputation of the men around them and giving the audience that reputation is not something to talk about.

The third previous study is a journal from Dewi Alfianti (2020) entitled "*Intertekstual Dekonstruksi Novel Lambung Mangkurat Atas Hikayat Banjar dan T tutur Candi*". The result of this research is that the intertextual deconstruction of the two works can change the storyline, characters, and eliminate magical things that previously existed in '*Hikayat Banjar and Candi T tutur*'.

Felix Schöter (2015) in his thesis, *The game of Game of Thrones. George RR Martin's A Song of Ice and Fire and its Video Game Adaptation*, the research focuses on the relationship between games, stories, story words, and illustrations. The three games that are focused on are the role-playing game *Game of Thrones* (2012), browser game *Game of Thrones Ascent* (2013), and the real-time strategy game *A Game of Thrones Genesis* (2011). In his research, the researcher compares three different games and finds the linkages and implementations related to the novel by analyzing strategies to identify the core elements of the Westeros world.

Leila Baghdadi (2009) in her thesis, *Symbolic Interactionism: The Role of Interaction in The Israel-Palestine Conflict*, in her research explains how Israel first started the conflict with Palestine and the background of the misunderstanding between the two. The researcher argues that the main case in this thesis that occurred in Israel-Palestine is to analyze how misinterpretation has perpetuated the conflict between Israel and Palestine. The conclusion drawn is that between facts and data with fiction in the novel, there are many similarities because there is intertextuality in it.

