INTERTEXTUALITY READING ON THE MAIN CHARACTERS' CONVERSATION IN "TWILIGHT MOVIE'' BY STEPHANIE MEYERS

THESIS

By:
Hafidzah Khofairatul Azalea
NIM 15320062

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2019

INTERTEXTUALITY READING ON THE MAIN CHARACTERS' CONVERSATION IN "TWILIGHT MOVIE'' BY STEPHANIE MEYERS

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*.

By:
Hafidzah Khofairatul Azalea
NIM 15320062

Advisor:
Nur Latifah, M.A.
NIPT 197706252018012178

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2019

STATEMENT OF THESIS AUTHORSHIP

I state that the thesis entitled **Intertextuality Reading on the Main Characters' Conversation in "Twilight Movie" by Stephanie Meyers** is my original work. I do not include any materials previously written or published by another person, except those that are cited as references and written in the bibliography. Hereby, if there was an objection or claim, I am the only person who is responsible for that.

Malang, December, 31 2019

Researcher

Hafidzah Khofairatul A.
NIM 15320062

APPROVAL SHEET

This to certify that Hafidzah Khofairatul Azalea's thesis entitled **Intertextuality Reading on the Main Character's Conversation in "Twilight Movie" by Stephanie Meyers** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for degree of *Sarjana Sastra (S.S.)*.

Malang, December 31, 2019

Approved by

Advisor,

Nur Latifah, M.A.
NIP 19770625201802012178

Head of Department of

English Literature,

Rina Sari, M.Pd.
NIP 197506102006042002

Acknowledged by

Dean,

Dr. Hj. Syafiyah, M.A.
NIP 196609101991032002

iii

LEGITIMATION SHEET

This is to certify that Hafidzah Khofairatul Azalea's thesis entitled **Intertextuality Reading On The Main Characters' Conversation In "Twilight Movie'' By Stephanie Meyer's** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra (S.S.)*.

Malang, December 31, 2019

The Board of Examiners   Signatures

1. Dr.Rohmani Nur Indah, M.Pd.
   NIP 197609102003122002   (Main Examiner)

2. Lina Hanifiyah, M.Pd.
   NIP 198108112014112002   (Chair)

3. Nur Latifah, M.A.
   NIP/T 19770625201802012178   (Advisor)

Approved by
Dean of the Faculty of Humanities

Dr. Hj. Syafiyah, M.A.
NIP 196609101991032002

MOTTO

"Remember that the happiest people are not those who get more but those who

give more"

DEDICATION

This thesis is dedicated to;

My dear God is number one, my parents you always give me supporting, praying,

and fighting. Give me confidence and never give up.

My friends are always helping me and remember me if I met something is not

good. Fighting order to always be a proud and patient person.

Mrs. Nur Latifah, M.A.

A few months with you create an incredible lesson

I thank you.

I have been spending my time on this

Then for this, I dedicated this thesis truly

Thank you

ACKNOWLEDGMENT

Alhamdulillah, the researcher expresses her highest gratitude to Allah SWT for blessing, love, opportunity, health, and mercy to complete this undergraduate thesis. This undergraduate thesis entitled Intertextuality Reading on the Main Character's Conversation in "Twilight Movie" by Stephanie Meyers is submitted as the final requirement in accomplishing undergraduate degree at English Letters Department, Faculty of Humanities, Universitas Islam Maulana Malik Ibrahim Malang.

In arranging this thesis, a lot of people have provided motivation, advice, and support for the researcher. In this valuable chance, the researcher intended to express her gratitude and appreciation to all of them. First, the researcher's deepest appreciation goes to her beloved parents, for the endless love, pray, and support.

The researcher presents her sincere appreciation goes to Mr. Prof. Dr. H. Abdul Haris, M.Ag. as the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang. Mrs. Dr. Hj. Syafiyah, M.A. As the Dean of Faculty of Humanities. Mrs. Rina sari, M.Pd. As the head of the English Literature Department. Also, this thesis would not have been possible without the help, support and patience of my advisor. Mrs. Nur Latifah, M.A. for my supervision, advice, and guidance from the very early stage of this research as well as giving me extraordinary experiences and corrections until the completion of this thesis.

My gratitude also goes to my beloved sister Kaukab Buduriyah, My sister in Al-Hikmah Al-Fathimiyyah. An angel I name it. Then, I am very grateful to

have a small family in the English Letters which always support me. They are: Tjin's group consists are Rini, Husna, Sopiana, Deviana another that, Niroh, Sister Nia, Dinan, Nuri. Then for my family in my boarding school Al-Hikmah Al-Fathimiyah, especially my roommate is L Room's they are any eleven people: Ifut, Zakiyah. Inas, Nuris, Iin, Milkha, Wiwid, sister Lia and Hilma, and Ella, every day I always together with them. You are the only becoming best complete me when I am so far away with my home. No word to express my feeling to you except I love you so much.

Finally, I would like to thank everybody who has important to the successful realization of this undergraduate thesis. This undergraduate thesis is far from perfect, but it is expected that it will be useful not only for the researcher but also for the reader.

Malang, December 31, 2019

Researcher

Hafidzah Khofairatul Azalea
NIM 15320062

viii

ABSTRACT

Azalea, Hafidzah khofairatul. 2019. *Intertextuality Reading on the Main Characters' Conversation in "Twilight Movie" by Stephanie Meyers.* Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor   : Nur latifah, M.A.
Keywords : Intertextuality, Twilight movie, main character, conversation, character.

This study aims to investigate the types of types that exist in the Twilight movie by using the theory of Roberts S. Miola because in this film there are types of types such as revision, genre, translation, paralogue, source, quotation, and convention. What is learned in the field of linguistics is intertextuality.

The study uses descriptive qualitative methods with research designs in analyzing data. This research founds seven types of intertextuality from Roberts S. Miola and is supported by a theory from Julia Kristeva about intertextuality. The study of intertextuality in Twilight has several types such as revision, genre, paralogy, quotation, source, convention, and translation, the object of the researcher in the film titled Twilight is narrative, the elements are themes, events, settings, characterizations, plots, point of view, and language style. But, for this study, the main focus will be given to the characterization of Edward and Bella because these two figures tell the story of philanthropy between humans and vampires with unique stories and values of loyalty and compassion.

These results indicate that genre, source, and convention are types that are often used in this Twilight film. While other types such as paralogue, quotation, and revision are rarely used and some types that have never been used are types of translations because they have to be different languages in the screening of the film.

Further researchers are recommended to study the latest version of intertextuality theory. It also compares the differences between Twilight's film and novel and then analyzes conversations other than Bella and Edward's about Intertextuality.

ABSTRAK

Azalea, Hafidzah khofairatul. 2019. *Intertextuality Membaca karakter utama pada percakapan didalam "Film Twilight" dari Stephanie Meyers.* Skripsi. Jurusan Bahasa Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Nur Latifah, M.A.
Kata kunci   : Intertextuality, Twilight , tokoh utama, percakapan, karakter.

Penelitian ini bertujuan untuk menyelidiki type type yang ada didalam film Twilight dengan menggunakan teori dari Roberts S. Miola karena didalam film ini terdapat type type seperti revision, genre, translation, paralogue, source, quotation, dan convention. Yang dipelajari pada bidang linguistic yaitu intertextuality.

Penelitian menggunakan metode deskriptif kualitatif dengan desain penelitian dalam menganalisa data. Penelitian ini menemukan tujuh jenis intertekstualitas dari Roberts S.Miola dan di dukung oleh teori dari Julia Kristeva tentang Intertekstualitas. Studi tentang Intertekstualitas pada film Twilight memiliki beberapa jenis seperti revisi, genre, paralog, kutipan, sumber, konvensi, dan terjemahan, object peneliti adalah film yang berjudul Twilight adalah naratif, unsur-unsurnya adalah tema, peristiwa, pengaturan, penokohan, plot, sudut pandang , dan gaya bahasa. Tetapi untuk tujuan penelitian ini fokus utama akan diberikan pada karakterisasi yaitu Edward dan Bella karena dua tokoh ini bercerita tentang kisah filantropi antara manusia dan vampire dengan cerita unik serta nilai nilai kesetiaan dan kasih sayang.

Hasil ini menunjukkan bahwa genre, sumber, dan konvensi adalah type yang sering digunakan pada film Twilight ini. Sementara tipe yang lain seperti paralog, quotation, dan revisi jarang digunakan bahkan ada tipe yang tidak pernah digunakan adalah jenis terjemahan karena harus berbeda bahasa dalam penayangan film tersebut.

Peneliti selanjutnya direkomendasikan untuk mengkaji versi terbaru dari teori intertextuality. Selain itu juga dapat membandingkan perbedaan antara film dan novel Twilight serta menganalisis percakapan selain dari Bella dan Edward tentang intertekstualitas.

الملخص

الازاليا، حافظة خفيرة. 2019 . "النصية الداخلية ". قراءة الشخصية الرئيسية في الحوار لفيلم تويلت (Twilight) من ستيفاني ميير. البحث الجامعي. شعبة اللغة الإنجليزية وادابها. كلية الإنسانية. الجامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج.

المشرفة: نور لطيفة الماجستير.

الكلمات الرئيسية: فيلم، النصية الداخلية وانواعه, فيلم Twilight , الشخصية الرئيسية ، محادثة ، الشخصية.

تهدف هذه الدراسة إلى استكشاف أنواع الأنواع الموجودة في فيلم Twilight باستخدام نظرية .Roberts S. Miola لأنه في هذا الفيلم توجد أنواع من الأنواع مثل المراجعة ، النوع ، الترجمة ، paralogue ، المصدر ، الاقتباس ، والاتفاقية. ما يتم تعلمه في مجال اللغويات هو بين النصية.

تستخدم الدراسة طرقًا وصفية نوعية مع تصميمات بحثية في تحليل البيانات. وجد هذا البحث سبعة أنواع من بين النصية من Roberts S. Miola، وكانت مدعومة من قبل نظرية جوليا كريستيفا من بين النصية. تشتمل دراسة بين النصية Twilight على عدة أنواع ، مثل المراجعة والنوع والمراوغة والاقتباس والمصدر والاتفاقية والترجمة ، والهدف من الباحث هو الفيلم الذي يحمل عنوان Twilight ، وهو السرد ، والعناصر هي الموضوعات والأحداث والإعدادات والتوصيفات والزوايا وجهة نظر ، وأسلوب اللغة. ولكن لغرض هذه الدراسة ، سيتم التركيز بشكل رئيسي على توصيف Edward و Bella لأن الشخصين يرويان قصة العمل الخيري بين البشر ومصاصي الدماء مع قصص فريدة وقيم الولاء والرحمة.

تشير هذه النتائج إلى أن النوع والمصدر والاتفاقية هي أنواع تستخدم غالبًا في فيلم Twilight. في حين نادراً ما تستخدم أنواع أخرى مثل paralogue ، والاقتباس ، والمراجعة ، حتى وإن كانت هناك أنواع لم يتم استخدامها مطلقًا ، فهي أنواع الترجمات لأنها يجب أن تكون لغات مختلفة في عرض الفيلم.

ينصح الباحثين الآخرين لدراسة أحدث نسخة من نظرية بين النصية. يمكن أيضًا مقارنة الاختلافات بين الفيلم Twilight والروايات وتحليل المحادثات غير بيلا وإدوارد حول بين النصية.

TABLE OF CONTENT

CHAPTER I

INTRODUCTION

This chapter discusses the background of this study, the research question, the objective of the research, the limitation of the study, the significance of the study and the definition of key terms of this research. It discusses intertextuality reading on the main characters' conversation in "Twilight Movie'' By Stephanie Meyers. The writer also shows the previous researches that are relevant to the present study.

A.   Background of the study

The history of human texts began to exist. The study of Linguistic is very important through 'intertextuality' study which is denoting a literary theory, it became used widely in the linguistic world such as post-structuralism. The meaning of intertextuality is a system that connects text to other texts. This study focuses on how one text is related to another (Hammouri et al 2013: 211). Meanwhile, according to Booker (1996: 59) proposed that all texts are intertextuality products. Each text is built using intertextuality by other texts so that in the intertextuality. Then, intertextuality is not necessary to search for the original text or search for source text or search for affected texts can also be read as the attitude or the stance of the later text to the preceding one (Shastri 2011: 32-34).

The study of intertextuality on the Twilight movie has some types likes revision, genre, paralogue, quotation, sources, convention, and translation,

Twilight movie is narrative, the elements of which are themes, events, settings, characterizations, plot, point of view, and language style.

The researcher chooses this Twilight film as a study because it has the type of intertextuality contained in the Twilight movie, namely revision, translation, genre, sources, paralogue, convention, and quotation proposed by Miola's theory. Besides, the researcher conducts the study because the Twilight movie tells about philanthropy's story, between humans and vampires. Twilight movie contains many moral values, loyalty, and deep affection. The main characters in this movie are Bella and Edward. Bella is a human and Edward is a blood-sucking vampire.

The artwork is a sign that gets meaning in the reader's awareness. Therefore, Twilight movie is seen as a process of communication, a semiotic fact, which consists of signs, structures, and values as stated by Ratna (2010). There are previous studies related to this study first, *A Film Adaptation on Characterization of Main Characters from the Luren Kate's Fallen* (Muhammad, 2017). The similarity between this research and the current study is both studying intertextuality in film, but the difference from this current research is on the types of intertextuality. Muhammad used theory by Hutcheon, which consists of transformation hapology and modification.

The second previous study is the thesis entitled *Intertextuality As A Source Of Humour In Terry Pratchett's Novels.* (Pullinen, 2016). This thesis analyze about intertextuality as a Source of Humour concept. But, the difference this study is in the theory used, Pullinen's research used the theory

of humor and parody by Pratchett, but this current study used the theory of intertextuality by Miola. This thesis uses the same intertextuality study but different kind of object. This thesis uses the *source of humour in Terry Pratchett's novels* but,my thesis uses Twilight movie as be object.

The next previous study is on the thesis entitled "*Heaven's Concept in Mitch Album's The Five People You Meet In Heave*n" by Atika, (2016). This thesis focuses in area using the heavens' concept in the five people you meet in heaven and Al-Qur'an whether the findings in my thesis focus on the conversation between Bella and Edward in the Twilight movie and the research only using the theory of intertextuality by Miola.

The fourth previous study is in journal with the title entitled *"Virtue As Adventure And Excess: Intertextuality, Masculinity, And Desire In The Twilight"* by Linden, (2013). This journal uses the same theory of intertextuality but in this research is focuses of Virtue as adventure and excess. This research analyzed the masculinity and desire in the Twilight movie. Whereas of my thesis uses type of intertextuality in the conversation between Bella and Edward in the Twilight movie by Miola's theory. However, the similarity in both studies is analyzing intertextuality in the Twilight Movie.

The fifth study is in journal entitled "*Intertextual Analysis Of Islamic Elements Of Wawacan* Amir Hamzah" by Putra, (2016). This journal uses the same intertextuality study. But, the difference between this research and the current study in the object, this research was analyzing the intertextuality

Wawacan Amir hamzah regarding Islamic discourse and relating the Wawa can with using theory by Haekal's Sirah Nabawiyah. Whereas my thesis was analyzing types of intertextuality in the conversation between Bella and Edward in the Twilight movie.

B. Research questions

Based on the background of the study above, in this study, the researcher investigates intertextuality reading on the main characters' conversation in Twilight Movie by Stephanie Meyers. This research question can be formulated as follows:

1. what types of intertextuality which are mostly used by Bella and Edward in the *Twilight* movie?

2. why are those types of intertextuality mostly used for the conversation between Bella and Edward?

C. Objectives of the study

From the question above the goal of this study is to know about:

1. to identify the types of intertextuality which are mostly used by Bella and Edward in the *Twilight* movie.

2. to know why those are types of intertextuality mostly used for the conversation between Bella and Edward.

D. Scope and limitation

This research discusses the intertextuality area, especially in the domain of the types in intertextuality used in the film Twilight. The study focuses on one type of intertextuality in the Twilight movie to answer the research

problems. Consequently, the researcher is only dealing with the types of intertextuality by using Miola's theory (1997). The data source of the study is taken from the conversation between Bella and Edward.

E. Significance of the study

The researcher has several aims from this intertextuality reading on the main characters' conversation in the Twilight movie by Stephanie Meyers. Theoretically, this study provides an analysis to deepen the knowledge of linguistic, especially about intertextuality understanding in the Twilight movie by Stephanie Meyers. Practically, this study assists other researchers to use this data for further research. Therefore, readers can enjoy when watching a movie also it can help to understand the intertextuality aspects of the conversation in the movie. For the researcher, this study will help another researcher to simplify in the educational processes that have not been explored about intertextuality.

F. Definition of Key Term

The study is applying the definition of key terms to avoid misunderstanding in understanding the term used in this research. The definition is:

1. Intertextuality is the relationship between one conversation with another conversation in the Twilight movie.

2. The Twilight movie is a film that tells about the romantic genre experienced between vampires and humans. A love story that tells of

extraordinary loyalty despite the many storms that come. The Twilight movie also tells the story of a human who struggles to defend his love from the rules of the vampire world.

G. Previous Study

There are previous studies related to this study first, *A Film Adaptation On Characterization Of Main Characters From The Luren Kate's Fallen* (Muhammad, 2017) The study discussed how the adaptation on the characterization of main characters in both novel and film. The research used the intertextuality theory by Hutcheon in that adaptation is a formal entity at product is a form of the intertextuality of literary work and also uses the concept of characterization. The result of the research is processes of creation show that the adaptation found in the film dramatizes, visible, audible, succinctly and forthrightly. While the principle of intertextuality used in the adaptation is transformation, haplology, and modification.

Second, *Intertextuality As A Source Of Humour In Terry Pratchett's Novels.* (Pullinen, 2016) this study was about the concept of intertextuality Found in Terry Pratchett's novels. Then, move on to defining and introducing different theories by Terry on humor and parody. Pullines also used the concept of intertextuality introduced by Julia Kristeva. The result of the study shows that intertextuality can be used to create humor.

Atika, (2016) entitled "*Heaven's Concept In Mitch Album's The Five People You Meet In Heaven*". This research about the heavens' concept in the five people you meet in heaven and Al-Qur'an. It is qualitative research with

the study is to look for the relevance of the concept of heaven and the verses of the Qur'an compared to the concept of Heaven in Mitch Albums. The research applies intertextuality theory from Julia Kristeva and the Islamic method as a prospective approach. The results of the research stated that there is an interconnection between texts in both of heaven's concept.

Linden, (2013) entitled *"Virtue As Adventure And Excess: Intertextuality, Masculinity, And Desire In The Twilight"*. They focused on studying the masculinity and feminism portrayed by the main characters. The result of the research is an interpretation of Stephanie Meyer's novels and the character of Edward as part of a broader field of feminism uses the vampire in modern literature with its root in the literary tradition from Austen and the Bronte-sisters as well as from classic Gothic fiction.

Putra, (2016) entitled "*Intertextual Analysis Of Islamic Elements Of Wawacan* Amir Hamzah". The purpose of the research is to describe the intertextuality of Wawacan Amir Hamzah and Islamic discourse. The Wawacan is seen as a product of the intertextuality of previous text which already exists. This research is conducted by finding meaningful relationships between the text of Wawacan Amir Hamzah and Muhammad Hussein Haekal's Sira Nabawiyah. The relationship is seen from the characterization point of view, based on the analysis it is found that the main character is Hamzah in Sirah Nabawiyah. The intertextuality and Islamic discourse are found in the character's action.

From the previous studies that already mentioned before, there are significant differences between previous studies with research conducted by this researcher. The research conducted by Linden (2013), focused on masculinity and feminist displayed by the main characters in Twilight. She only focused on the intertextuality between the characters' conversation. Besides, Atika and Putra studied intertextuality and Islamic discourse. Then the research conducted by Pullinen (2016) also studied intertextuality in novels. She found that the intertextuality can be used to create humour, while Muhammad (2017) studied the novel to a film adaptation by using the intertextuality method. He used Linda's theory of intertextuality and the concept of characteristics. His research showed that the intertextuality found in the fallen movie is transformation, hapology, and modification.

H. Research Method

The method used in this research divided into several points that are research design, data source, data collection, and data analysis.

1. Research Design

To conduct this research, the researcher employs descriptive qualitative research because the present study is designed by employing data sources. This study analyzes the type of intertextuality. So that is why the researcher uses descriptive qualitative than quantitative. The design of this analytical study is descriptive qualitative using the theory of Miola (1997) to understand deeply about intertextuality in Twilight Movie. The point is to make it easier for researchers to analyze 7 types of intertextuality proposed by Miola (1997).

2. Research Instrument

In this study, the main instrument is the researcher. It is because the researcher cannot directly get the result. The data are analyzed based on the theory used. After that, the researcher relates the data to the theory to undertake the analysis.

3. Data Source

This study involves the characters' utterances in the main characters' conversation in the Twilight movie. The data source of qualitative research typically gathers multiple forms of data such as from the documents, interviews, observations. In this study, the writer uses the document to fulfill the criteria of qualitative research. The conversation in the movie made by Edward and Bella as the main character. The data source is taken from one of the websites of a popular movie. There is one episode in this movie with 120 minutes.

4. Data Collection

The data of this study is taken from observing, copying and analyzing the data from the conversation in the movie. There are some stages in collecting the data, first is the writer download firstly the movie in the youtube link. Second, the writer watches the movie. The third, the writer transcribe the movie. The fourth, the writer will select the utterances from the data which contain Twilight movie by Stephanie Meyers. The utterances are investigated descriptively to know about the types of intertextuality by Miola theory (1997).

5.   Data Analysis

After collecting the data, the researcher organizes the types of intertextuality in the conversations by watching the movie and getting the selection text about the types of intertextuality that mostly used by Bella and Edward in *Twilight* movie. After that is writing the types of intertextuality that mostly used in the movie. The last, determine the conclusion of why those types are mostly used in the movie, based on analyzing data. Then the researcher classifies the types of intertextuality collected according by Miola's theory (1997) in the conversation. Afterward, the researcher considers those types by writing the analysis from the conversation between Bella and Edward's conversation. The last, the researcher concludes all the analysis. The conclusion must cover all the analysis that has been discussed in the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains about seven types in the intertextuality used to help in analyzing the data about sources, revision, translation, quotation, genre, paralogues, and convention. Besides, this chapter reviews several results of studies related to the present study about the study of intertextuality in the Twilight movie by Stephanie Meyers.

A. Theory of Intertextuality

1. The definition of Intertextuality

Intertextuality is a system that connects one text to other texts. This approach focuses on how one text is related to another (Hammouri et al 2013: 211). Intertextuality is known as a technique that connects one text to another. It is in line with (Hammouri. 2013: 211) who stated that intertextuality focuses on how a text can be related and fit each other.

Booker (1996: 59) proposed that intertextuality produces texts. In other words, each text is established through intertextuality by different texts in which searching unique textual content or source text is not always necessary.

Shastri (2011: 32-34) said that in intertextuality, it is known that the later text able to represent the previous one. It happens when the readers are actively involved in the process of reading a set of interpretations so that the meanings can come up from the text being read intertextuality.

The concept of intertextuality, as suggested by Kristeva is based on the Bakhtinian idea that each speech is interdependent and interrelated with what was previously said in a socio-political textual environment.

The movie as an art form borrows a lot from the customs, social and literary traditions. Films build self-aware intertextual relationships with available texts and discourses. Filmmakers take the subject and plot of their stories from the resources available around them - socio-cultural traditions, political and economic systems, literature, fairy tales, legends, and general beliefs.

Thus, the reader can understand or comprehensively for intertextual references considered successful. That is when the audience is actively involved in the process of reading a series of interpretations and meanings arising from intertextual read texts. Perhaps, the best way to describe intertextuality is to say that it refers to its conscious use by the writer.

Self-preference has become a regular feature of films, opening up a large number of figures they can refer to. Various genres, styles, characters, and actors for decades have created a repository that can be used by every filmmaker. It is the prerogative of filmmakers to decide the reasons for using such preferences in films. For some, it is possible to build bonds and strengthen temporary narratives for others which may be an emancipatory or distant strategy (Withlam 2003).

B. Theory of types Intertextuality

According to Miola, the types of intertextuality consist of several types, they are Sources, Revision, Translation, Quotations, Genres, Paralogues, Convention.

This chapter attempts to map out some complex territory - namely, the range of intertextual transactions evident in the early modern literature, especially Shakespeare. Here the term 'Intertextuality' encompasses the widest possible range of textual interactions including those of sources and influences. The focus is on texts interacting, rather than on collaborations, different voices in the same text, or purely linguistic expressions, such as puns, homophones, foreign words and phrases, phonemes, and etymological play.

Plett distinguishes between this broad understanding of intertextuality and the highly specialized usage of Kristeva. Based on assumptions about language and meaning that seem increasingly untenable, the post-structuralist approach fails to address the most prevalent intertextual relationships in the period. These relationships occupy this preliminary exercise in distinction.

C. Types of Intertextuality

1. Sources

The source is the basis of the second text. In this type of source, there are three types (Miola, Roberts S. 1997: Chapter 2) namely:

A. Source Coincides

The point is that the first text becomes part of the identity for the second text. The point is that the first text is part of the foundation for the second text. Text 1 as a whole is connected or related to the second text.

B. Proximate Source

This source is a reference book that is most often studied and researched and is often used because it is a form of respect for the work of others, reshaping

and expecting to find ideas from other people, the process of getting it includes things like Compression, merging, expansion, copying, disappearing, transfer, contradiction. The above words are parts of the proximate source that can be found in a literary work that cannot stand alone and must be connected from one text to another.

C. Remote Source

The source though does not appear at the source and in the plot but the idea remains the same as the novel, influenced by the knowledge of the previous author. For example: about classical grammar, stories, and writers, there are figurative words that have been learned. These figurative words are often used in literary works such as poetry, short stories, novels and the world of film. To add to the taste contained in the literature itself in the presence of figurative words can add a sense of beauty when read, seen, read. The existence of literature makes life more colorful because of mutual understanding.

2. Revision

(Miola, 1997: 14-16). Reflecting on the wishes of the next author. The person who revised it was the person who revised it. Then clarify the text from the first person to get a clearer conclusion. Thus, the second person understands the intent of the first person. In revisions, there are sometimes additions or subtractions to the text. However, in all cases, transactions are linear, conscious and specific, and are indicated by evidence of reviser's preference and intentionality. The concept of this type is more clear is that this revised type describes a conversation that is contained in a text such as the description of

someone who talks to his interlocutor about something that is not following the reality and replaced with another better statement. The type of revision is very important in the film as a compliment and makes the reader more like the film that will be enjoyed.

3. Translation

The translation is known as transferring text to another language to rebuild it as a new one in connection with the originality of the author. However, translation may not be able to bridge cultural and linguistic space, between language and culture because some words do not have collocation in other languages. In a film that has different languages and mixtures that make a film more interesting. (Miola, Roberts S, 1997: 17). According to Miola, type of translation is about the other language used in the film or conversation.

Various languages in the world prove that each country has its original language. Finally, Miola included the type of translation into the intertextuality type because it can provide many benefits and knows various languages through literary works also in the entertainment world such as romantic drama that is widely known in the modern world namely Movie.

4. Quotation

The first sentence appears when the researcher watches the movie. Usually, they contain is beautiful words that are full of lessons and good values to be applied in their daily lives (Miola, Roberts S. 1997: 18-19). Quotations usually appear like fragments of text in subsequent texts as a whole. All quotes include new and current text in new dialogs with each other, whose boundaries have been

determined by the compiler. Quotations of this quote are varied, some of which tell about the problem of love, about advice, wise words that are very useful and make the reader become motivated and do things better than before.

5. Genre

According to (Miola, Roberts S. 1997: 22) this type of genre, intertextuality is a text that includes a variety of implicit and explicit things that can appear in any individual that functions as a convention (unwritten rules are repeated and obeyed by individuals) or revolve around a wider form (less discrete) and not too separate. Usually, it is positive but because it is too obedient to make something for someone wants to do it difficult.

6. Paralogue

The paralogue is a text that expresses social, theological, or political intellectual ideas in other texts (Miola, Roberts S. 1997: 23). Paralogue moves horizontally and analogies to the author's thoughts or intentions (as direct sources). In some ways, paralog discussions depart from critical practices of the past, bringing new freedom: but, of course, new dangers threaten.

7. Convention

The author constantly adapts to the conventions of classical, medieval and continental, formal literature and rhetorical. Plautine and Terentian Conventions in comedy: eavesdropping, disguising, Senecan. Convention likes tragedy, choir,dialogue, and envoy. For example, everything is something that attracts attention (Miola, Roberts S. 1997: 21).

CHAPTER III

FINDINGS AND DISCUSSION

This chapter enlightens the finding of this study to answer the research question of this research. This chapter explains the types of intertextuality in the Twilight movie by Stephanie Meyers with employs theory by Miola's theory (1997) used to help in analyzing the data. The data were taken from the conversation in the movie.

A. Findings

Datum 1

Discussing Source by using the words rejection, copying, and expansion.

Datum 1.1

Edward: Happy Birthday.

Bella   : Don't remind me.

Edward: Bella, your birthday is worth it to be celebrated.

Bella   : **Yes, but my aging is not.**

(Types Source Proximate / in the process contradiction)

Bella disagreed with the opinion of Edward by saying yes, but my aging is not.

Datum 1.2

Edward: Your aging? I think it is 18 years old too young to start worrying about

that.

Bella   :   I'm one year older than you.

Edward: **Not. I am 109 years old**.

(Types Source Proximate / in the process contradiction)

Edward is rejected by Bella said, he older than Bella.

Datum 1.3

Edward : **So how can Jacob Black give you a present, while I'm not?**

Bella   : **Because I don't have anything to give back to you.**

Edward : Bella, you give everything to me only with you to breathe.

Bella   : I see? Thank you. That's what I want.

(Types Source Concident)

Bella is developing by Edward said.

Datum 1.4

Edward   : We have to leave forks.

Bella   : Why?

Edward   : **Carlisle should Look 10 years older than appearance now, and**

             people began to realize that. Okay, I will think of the best reason

 for Charlie. When you say "we" I mean my family and me.

(Source proximate / in the process expansion)

Edward develops his opinion about the reason for leaving Forks. So, that Bella understands be better than what is meant "Edward's family" not Bella.

Datum 1.5

Bella   : Edward, what happened to Jasper, it's nothing?

Edward   : You're right. It's nothing. Nothing but I always expect and nothing

compared with what can happen. You are not part of my world, Bella.

Bella : I'm part of you.

5. Edward: **No**.

(Source Proximate /Contradiction)

Edward rejects the statement from Bella that Bella is part of Edward.

Datum 1.6

Bella : I'm coming along.

Edward : Bella, I don't want you to come along.

Bella : You don't want me?

Edward : **No.**

Bella : You changed a lot.

Edward : But if my request is not excessive, can you promise me something?

Don't do crazy things, Charlie. And I promise you something as instead.

And this is the last time you see me. I'm not coming back.

(Source Proximate / Contradiction)

Edward rejects a statement from Bella by saying no and lying that Edward did not

want Bella.

Datum 1.7

Edward : Victoria? He will come to me someday. Alice will see it when he

decides revenge, and we will get ready.

Bella : I can protect you if you change me.

Edward : **Bella, you protect me.** You're my only reason to stay

alive, that's how I am. But my job is **to protect you** from everyone

except for my brother.

(Source proximate / Copying)

Edward repeats what Bella said by saying "Protect".

Datum 1.8

Bella　:　You can't protect me from anything. In time, something will separate

us. It could be an accident or fall sick or my age aging, as long as I'm

still human and the only solution there changed me.

Edward: **That is not a solution. That's a tragedy.**

(Source Proximate/ Contradiction).

Edward rejects Bella's solution and disagrees with Bella that it is not a solution

but a tragedy.

Datum 1.9

Bella　　:　You won't want me when I look like a grandmother.

Edward　:　Bella, don't you understand my feelings for you the same once?

Bella　　:　Carlisle told me. How you feel about your soul. I can't believe that. So

don't worry about my soul. **I love you.**

Edward　:　**I love you too**.

(Source proximate / in-process Copying).

Bella and Edward love each other and take turns saying "I LOVE YOU".

Datum 1.10

Bella : It feels like a big Cavity gaping through my chest.

Bella : But then I'm happy. This pain is one- the only thing that reminds me that

he is there if everything is real.

(The source Proximate / Expansion)

Bella told widely that Bella was tormented if Edward was not by Bella's side.

Datum 1.11

Bella   : You have to stop talking about it. I can't even imagine if someone **hurts**

you.

Edward : Bella, the only thing that can **hurt me** is you. And I don't have

anything else I need to fear.

(Types Source / In the process copying)

Edward repeated Bella's words by saying "Hurt".

Datum 2

Explain about revision

Datum 2.1

Bella   : You changed a lot.

Edward : But if my request is not excessive, can you promise me something?.

Don't do crazy things to Charlie. And I promise to you something as

 instead. And this is the last time you see me. I'm not coming back.

Bella   : And you can continue your life without my interference.

Edward : Everything will be like I never existed, promise me.

Bella   : **If it's about my soul, take it. I don't want it without you.**

Edward : **This is not about your soul. You're not good enough**

for me.

(The type of revision)

Revising Bella's opinion that Edward stated that Bella was not good for Edward.

Datum 2.2

Edward : Heaven.

Bella : You have to shift. Open your eyes. Look at me, I'm safe. You have to shift.

Edward : Bella, your here. I am here. You survived.

Bella : Yes. I have to make you see me. You have to know that I'm safe, **so you don't need to feel guilty about anything. I can spare you go now.**

Edward : **I don't feel guilty. I just can't live in this world where you are not in it.**

Bella : **But you say...**

Edward : I'm lying I have to lie, but you believe.

Bella : Because it doesn't make sense you can love me. I mean me nobody. I am nothing.

Edward : Bella you're everything. You are everything.

(Type of revision)

Edward revised the statement from Bella that Edward did not feel guilty towards

Bella by lying because he wanted the best for Bella.

Datum 3

Explain about translation

Datum 3.1

In the Translation type, researchers did not find that the object under study used languages other than English. So, in this type of translation, no conversations were found that did not use English.

(Type of translation).

NO TYPE. Because all of the films are using the English language

Datum 4

Explain about quotation

Datum 4.1

Charlie: I thought this thing worked but it didn't, can I ask you something? walking and making friend with Jacob seems to make you forget your problems, right?

Charlie: **You know sometimes, you have to learn to love what's good for you.** Do you know what I mean? What do I know? I'm just a famous widower.

Bella   : (Smiling at Charlie's father)

Charlie: Okay, Lets to sleep! I love you.

(Type of Quotation).

(Wise Words That Contain Learning) The meaning is to love not only on one side but love that makes you happy and better than before. Don't torture yourself just to keep someone who doesn't love us.

Datum 5

Explain about the text that contains implicit and explicit sentences

Datum 5.1

Bella : Stop it, you are here

Edward : You can sleep, I will stay here until you wake up.

Bella, the only reason I left. Because I think I can protect you. **I need you to live a normal life, live a happy life.**

Bella : It's easy for you to leave me.

Edward : Leaving you is the hardest thing. I do inside 100 this year. And I swear will never disappoint you again. Forgive me.

(Type of Genre / Implicit)

Edward very loves Bella, Edward wants Bella to live as a normal human because living as a vampire is not a normal life and Edward said if he so hard to leave Bella. He does inside 100 this year.

Datum 5.2

Bella : **Please! Do not! Do not! Please! Kill me! Not him.**

Carlisle : How amazing. You are willing to give your life for someone like us.

"Vampires" (soulless monsters) stay away from him!

Bella : You don't know the applaud about his soul.

Carlisle : It's sad, if only you intended to give eternity for him.

(Type of genre)/ Explicit.

Bella has a self-sacrificing nature because of Bella's love for Edward.

Datum 5.3

Bella : You have to stop talking about it. I can't even imagine someone hurt

you.

Edward : **Bella, the only thing that can hurt me is you. And I don't have one**

other things I need to fear.

(Implicit texts) .1)

Bella : That's not true

Edward : Victoria? He will come to me someday. Alice will see her when she is

decide revenge, and we will get ready.

Bella : I can protect you.

Edward : If you change me.

Bella : Bella, you have protected me. You're my only reason for staying

alive that's me. But, my job is to protect you.

(Type of genre)/Implicit text.

Edward cannot live without Bella. Bella is a part of Edward's life, giving his

whole life only for Bella that is way Edward said there was nothing that hurt

except you.

Datum 5.4

Edward : Come along and walk with me.

Bella : Yeah ...

Edward : **We have to leave Forks**

Bella : Why?

Edward : Carlisle should look 10 years older than he is now, and people began

to realize that.

(Type of genre)/ Implicit text

Edward meant that Edward and his family, not Bella. But Bella misunderstood and thought that Edward invited Bella. So, Bella think if she cannot leave her father alone at home.

Datum 5.5

Bella : **Okay, I will think of the best reason for Charlie.**

(Implicit texts)

Bella : When you say "We".

Edward : **I mean me and my family.**

(Explicit texts)

(Type of genre)

Implicit texts

Bella also loves Edward very much and wants to join Edward even though is she has to leave her father. Because Bella can go crazy without Bella.

Explicit texts

Directly sentence

Datum 5.6

Bella   :   Edward, what happened to Jasper, it's nothing.

Edward :   You're right, it's nothing. Nothing compared to what can happen.

               You're not part of my world, Bella.

Bella   :   I'm part of you

Edward :   No.

Bella   :   **I'm coming!**

(Type of genre)/Explicit texts.

Directly sentence

Datum 5.7

Edward : **Bella I don't want you to come!**

Bella   :   You don't want me?

Edward: No.

Bella   : You changed a lot.

(Type of genre)/ Explicit texts

The reason Edward said like that because of wanting to save Bella from danger.

Bella wants to go to the world of vampires, only to save Edward who will be

punished by beheading.

Datum 5.8

Edward: Bella, I don't want you to come along.

Bella   : You don't want me?

Edward : No.

Bella   : You changed a lot.

Edward : But if my request is not excessive, can you promise me something?.

       Don't do crazy things.

(Type of genre) / implicit texts

Edward is very worried about Bella, Edward scolded Bella. Because Bella likes

doing something dangerous just to be able to meet Edward in the form of a

shadow.

Datum 5.9

Edward : For Charlie's sake. **And I promised you something instead. And**

       this is the last time you see me, I won't come back.

 Bella   : If it is about my soul then take it, I won't without you. (implies the

       the loyalty of Bell and Edward).

(Type of genre)/Explicit texts

So, that Bella could completely forget Edward without being hurt. If Edward still

gives hope that it can make Bella feel suffer. Because of her love for Edward. If

Bella's Love is gone to Edward, then no one fells sick or hurt.

Datum 5.10

Bella   : If it does about my soul then take it, I won't without you. (implies the

          the loyalty of Bella and Edward).

Edward : **It's not about your soul, you're not good enough for me.**

(Type of genre) /Implicit texts

The point is that loan sharks are so dangerous and so evil that they must be

destroyed.

Datum 5.11

Edward   : **Goodbye**

(Type of genre) /Explicit texts

Direct sentence

Datum 5.12

Bella : **It is not that I mean you may not kill Vampire they will kill you.**
Jacob : **Really? we can defeat the leech easily (Implicit text)**

Bella   : **Laurent?**

Jacob : **and a redheaded female friend is the next target.**

(Type of genre)/Implicit texts

Because in this text has the meaning someone (Victoria) is very dangerous for Bella. Jacob wants to kill victoria for helping Bella from her.

Datum 6

Explain theological, intellectual social and religious.

Datum 6.1

Edward : I'm lying. I have to lie. But you are very easy to believe.

Bella   : **Because it doesn't make sense you can love me.** I mean, I'm nobody. I'm human, it's nothing.

Edward : Bella, you're my everything. You are everything.

(Type of paralogue)

Edward deliberately lied to Bella because for the good of Bella so that Bella survived the danger.

Datum 6.2

Bella   : **When you leave, and she leaves, you take everything away but nothingness. Something I'm worried about but that way I'm happy this pain is the only thing that reminds me if he exists. Even though all of you are real.**

(Type of paralogue)

Theological. The conversation explanation about lessons about the meaning of faithful love, even pain can make Bella happy because of the pain Bella can meet with Edward.

Datum 6.3

Jacob : I used to be a good kind, not anymore. This isn't even important, okay? I have ended up.

Bella : You can't break me off. I mean, you are my best friend. You promised to me.

Jacob : **I know, I promise I won't hurt you, Bella. And I will keep my promise.**

(Type of Paralogue)

Theological, about Jacob's promises, kept and proven that Jacob always protects Bella.

Datum 6.4

Bella : Edward I'm afraid.

Edward: You have to be afraid.

Jacob : It's just an old story. I don't know what to say about that.

Do you know that Quileute is descended from wolves? (Paralogue in terms of social knowledge.

(Type of paralogue)

About Intellectual Social in the film which tells about the knowledge of the descendants of the wolf nation that is (QUILEUTES).

Datum 7

Explaining interesting things, rarely done in real life and unique things.

Datum 7.1

Bella   : What is Carlisle?

Edward : Yes.

Bella   : He lived with them for decades.

Edward : Described they are very polite. Of course not respect for human life.

        But, most disrespectfully towards works of art and science. Above all

        laws.

Bella   : Vampires have a law?

Edward : Not much. And only one that must be obeyed.

Bella   : What is that?

Edward : **If we have to keep our existence as a secret vampire. We must not**

        reveal our identity, and we may not kill openly. Except, of course,

        if you want to die.

(Type of convention)

Interesting sentences. Because talking about existence as a secret vampire must

obey if not Edward can die.

Datum 7.2

Bella   : Stop it, you are here

Edward : You can sleep. I will stay here until you wake up. Bella, the

        the only reason I left. Because I think I can protect you. I need you to

        live a normal life, live a happy life.

Bella : It's easy for you to leave me.

Edward : **Leaving you is the hardest thing I do inside 100 this year. And I swear I will never disappoint you again. Forgive me.**

(Type of convention)

Unique and interesting text. Because words are leaving you are the hardest thing I have done in 100 years.

Datum 7.3

Edward : I didn't break the rules, he said I shouldn't stepping into the door again. So I passed the window. He is not easy to forgive me.

Bella : I know.

Edward : Can you forgive me? I hope I can because, to be honest, I don't know how to live without you.

Bella : **When Alice changes me, you can't leave me anymore.**

Edward : He doesn't need to change you.

(Type of convention)

Unique Because Rarely Found in the Real World a human being really wants to be turned into a vampire because someone he loves Edward the vampire.

Datum 7.4

Edward : Keep going on. This is dangerous (Only in the form of shadows)

Bella : I think I know them.

Bad boy : We have a beer! We have a motorcycle!

Alice : They look great. Can we go?

Bella : I want to see something

Bad boy : Hey girl, it's good we have a guest.

Edward **: Turn around (Edward's shadow immediately reappears to warn**

    Bella from danger. After that, disappears again.

(Type of convention)

Rarely found in the real world because a shadow (Edward) can see a lover (Bella)

when in danger and who can only see Edward is only Bella.

Datum 7.4

Edward : Keep going on. This is dangerous. (Only in the form of shadows)

Bella : I think I know them.

Bad boy : We have a beer! We have a motorcycle!

Alice : They look great. Can we go?

Bella : I want to see something

Bad boy : Hey girl, it's good we have a guest.

Edward **: Turn around (Edward's shadow immediately reappears to warn**

    Bella from danger, that, disappears again.

(Type of convention)

Rarely found in the real world because a shadow (Edward) can see a lover (Bella)

when in danger and who can only see Edward is only Bella.

Datum 7.5

Bella   : (Getting close to bad boys), sorry I thought you were my friend.

Bad boy : It's okay, I'll be whoever you want to love, so what?

Edward   : You promised me, don't do crazy things.

Bella   : You also promise never to appear, as if you never existed. You lie

            (Speaking with Edward only Bella can see).

(Type of convention)

Rarely found in the real world because it is very unique.

Datum 7.6

Bella : Alice I saw it, maybe I'm crazy now, but I don't think it's a problem.

        If by facing danger can make me meet him (Edward). Then, I will

        find that danger.13

(Type of convention)

This conversation is very interesting because Bella wants to meet Edward even by challenging the danger. The danger is making Bella happy because she could meet her love.

B. Discussion

1. The types of intertextuality which mostly used by Bella and Edward in the *Twilight* movie.

According to Miola's theory (1997), there are 7 types of intertextuality, namely Revision, Translation, Quotation, Sources, Paralogue, Genre, and Convention. The types of intertextuality which mostly used by Bella and Edward in the *Twilight* movie. The researcher found that there are 3 types: Sources, Genre, and Convention.

	Types of Intertextuality	The Meaning	Data
1.	Revision	(Reflecting the wishes of the next author). The person who revised it was the person who revised it.	Datum 2 (2.1), (2.2)
2.	Translation	The Other Language.	---
3.	Quotation	Beautiful words that contain lessons that can be applied in daily life is usually located at the beginning and end of the film.	Datum 4 (4.1)
4.	Sources	Figurative words, contradiction, copying, concident.	Datum 1 (1.1), (1.2), (1.3), (1.4), (1.5), (1.6), (1.7), (1.8), (1.9),

			(1.10), (1.11).
5.	Paralogue	Contains intellectual social, religious and theological	Datum 6 (6.1), (6.2), (6.3), (6.4).
6.	Genre	Contains implicit and explicit meanings	Datum 5 (5.1), (5.2), (5.3), (5.4), (5.5), (5.6), (5.7), (5.8), (5.9), (5.10), (5.11) (5.12)
7.	Convension	Containing interesting words that make the film more curious so that movie lover will be attracted to their curiosity and love for the film.	Datum 7 (7.1), (7.2), (7.3), (7.4), (7.5), (7.6).

After conducting research and analyzing the Twilight film, researchers found that there are 3 types of types used in the film, namely sources, genre, and convention. Researcher gets the results that these 3 types are the most widely used than the other types.

2. The Reason of the intertextuality used by Bella and Edward in the Twilight movie.

1. Sources

This source type is most widely used in Bella and Edward's conversation because of the different characteristics of Bella and Edward. After that source has

three types, so it makes the conversation more included in the source types namely Coincides, Proximate, and Remote. Sources proximate includes things like Contradiction and Copying. The purpose of Contradiction Sources is the rejection of characters in a conversation. Because Bella has a stubborn nature, many conversations refuse and say no (*conversation datum 1.1*). So the source type is very widely used in conversations between Bella and Edward. Besides that, there is a love story and Edward that is very romantic and loyalty that never wavered. Lots of source types through the copying process are used like when Edward said I love You to Bella, Bella also said the same thing to Edward (Copying). (*Conversation datum 1. 9*)

There are many differences in character and deep affection from Bella to Edward. When Edward tried to avoid Bella but Bella still wanted to get close and be with Edward. Bella also has a very sensitive nature so that the types of sources and genres are the most widely used in Bella and Edward's conversation. In the analysis results, the researcher found that Edward and Bella had different characteristics.

One of the reasons for the types of sources is that there are differences in character between Bella and Edward that result in the type of contradiction, copying, and expansion often being used.

Characteristics of Bella:

1. Brave

This was proven when Bella dared to approach a bad person who was riding a motorcycle to take Bella away but was prevented by Edward. Besides

rides a large, dangerous motorcycle that is usually only used for men who are skilled at driving and are strong. Once fell into the sea which is very broad and deep even though there is an evil vampire named Victoria who intends to hurt Bella, Jacob finally helped.

The reason Bella becomes brave is only that she wants to meet her boyfriend Edward, even though he is only a shadow, but it makes her feel happy to be able to meet Edward. This means that love can make someone brave even though they have to take lives.

Edward loves Bella very much, even though Edward says he won't meet Bella anymore but he lies and can't lie to him that Bella is his breath and can't live without Bella. Similarly, Bella because of her love for Edward made her brave in doing anything just to be able to sell along with Edward.

2. Faithful

This was proven by Bella unable to leave Edward even though Edward had been left behind. Every night feeling scared and not sleeping soundly always imagined Edward's face because he was too loyal and could not forget it. When Jacob comes to accompany Bella and Bella feels better because there is Jacob who guarded and replaced Edward's position when he had to leave Bella. However, Bella still chose Edward to be his lover who accompanied every joy and sorrow in his life.

3. Easyto believe

Proven when Edward said he would leave him. Feeling Bella immediately felt pain, every night she screamed because she was left behind by Edward to

make her father feel sorry and told her to be happy with her mother, but she was still happy with her father because of Bella's father only lived alone after divorce with his divorce, and Bella's mother already remarried another woman. Finally, Bella chooses to go with her friends to comfort her heart which is sick and almost crazy because Edward left her.

The characters from Bella that cause this type of source to be used, Like in conversation:

Datum 2.2

Bella   : But you say ...

Edward : I'm lying, I have to lie, but you believe.

Bella   : Because it doesn't make sense you can love me.

        I mean I'm nobody. I am nothing.

Edward : Bella you're **my everything.**

       You are everything.

4. Willing to sacrifice

    Bella is willing to sacrifice her soul for Edward's sake so that she is not killed and says: "Don't kill Edward but kill me". Seeing her brutality, Bella said that Carlisle, who wanted to punish Edward with the death sentence, did not kill him and chose to release him because he was fascinated by a great woman named Bella, even though he could read the thoughts of everyone he touched but this was different from Bella he could not read his mind.

Datum 5.2

Bella   : Please! Do not! Do not! Please!

Kill me! Not him.

Carlisle : How amazing. You are willing to give your life for someone like us.

"Vampires" (soulless monsters) stay away from him!

Bella   : You don't know anything about his soul.

Carlisle : It's sad, if only you intended to give eternity for him.

5. Have strong desires

The strong desire for Bella is when Bella is eager to meet Edward even though he only sees Edward's shadow. Bella understands that he can only meet Edward when he is in danger.

Bella said I was not afraid even though I had to die even, because it was the thing I wanted without coercion and a special pleasure when I folded it. Other people who don't understand Bella will feel strange about the reasons presented by Bella. But that was the fact that Bella loved Edward very much, but also loved his father "Charlie" this was proven that he insisted he would not leave town ": Forks".

6. Desperate and stubborn

The characteristics of Bella in this film are very stubborn and desperate only to save Edward from the punishment given by another vampire due to violating the rules in the vampire world, besides because of Bella's longing for passionate Edward. Bella is desperate to go to the world Vampire even though it is very risky for Bella because she can endanger Bella's safety. Humans are creatures that are the target of vampires because human blood is their drink.

The characterization of Edward.

1. Roman

   Datum 1.3

   Edward : So how can Jacob Black give you a present while I am not?

   Bella   : because I have nothing for me to give back to you.

   Edward **: Bella, you give me everything just with you breathing.**

   (Types of the convention)

   Bella   : I see? Thank you. That's what I want.

   Very depicted Edward's romantic nature from his words and deeds to
people he loved. Edward is always present even if only in a shadow that cannot be
touched by Bella. But it can only be seen always giving a warning to Bella. So she
does not experience danger because Edward always gives protection to Bella as
proof of her love for Bella.

2. Faithful

   Edward is willing to violate the rules of vampire just to be able to be with
Bella, before meeting Bella, Edward is a mysterious figure, ignorant, just hanging
out with his family, having few friends, but not when meeting Bella he is like
finding friends not just college friends, but already like feeling comfortable and
want to always be together (living friend). Only Bella has no other woman.

3. Stronger and careless

   Edward is a man who speaks little to his friends so that he looks like
ignorant and careless. Behind it all, he keeps a caring nature that is truly even a
life even if he is willing to give. Also, his sense of concern is evidenced by his

good character. likes to help Bella from a state of danger, namely when Bella will be hit by a car, but Edward can help Bella as quickly as possible which makes Bella fall in love with him. Edward very strong when he makes a car was stopped very fast.

2. Genre

Because in this genre explains about implicit and explicit in a text. And many researchers find sentences that contain the words implicit and explicit in a conversation used by Bella and Edward. Besides, the characters from Bella and Edward are various, causing this type of genre to be widely used.

3. Convention

Because this type of convention is a type that tells interesting, different, unique and rare texts in real human life. (For example, in the second conversation) it's very unique that vampires can live even though they are 100 years old and fall in love with a human named Bella. Rarely found in real life this makes it interesting for example in conversations when Edward appears in the form of a shadow that can speak because he wants to save Bella from danger (so it is included in the type of Convention in the conversation datum 7.4). So, there is an interest of the reader in the film about the existence of a human love story with a vampire. The existence of Edward's shadow always appears when Bella is in a state of danger, but only Bella can see, hear and feel Edward's presence beside her.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion of the research. It concludes the findings of this study to answer the research problems. Also, this research provides the suggestion to the reader or the next researcher in accomplishing the similar topics of linguistics studies.

4.1 Conclusion

The researcher finds that the types of intertextuality which are mostly used by Bella and Edward in the Twilight Movie are Genre, Sources, and Convention types. Type of the genre used the text of explicit and implicit). Type of source used the text of rejection, repetition, and extension) and then if the type of convention used the text interesting, rarely done in real life and unique things.

In addition, the researcher concluded that the intertextuality between conversations between the characters of Bella and Edward was that Bella used more of the rejection type source because she had more desires and was mostly stubborn than men. Whereas Edward is more likely to use the type of convention because more men who succumb and like to protect his favorite woman so Edward uses so many interesting and sweet words for Bella.

4.2 Suggestion

Based on the findings and results of this study, the researcher suggests two possible studies that can enrich the scope of research on intertextuality in linguistic studies.

Firstly, further research might use other objects such as examining the conversation of Edward's father, Jacob, and exhibits besides Bella and Edward. Secondly, further research might use novel comparisons with different films but by using theories from intertextuality. Most importantly, the authors hope that these suggestions can be expanded in the field of linguistics, especially in intertextuality.
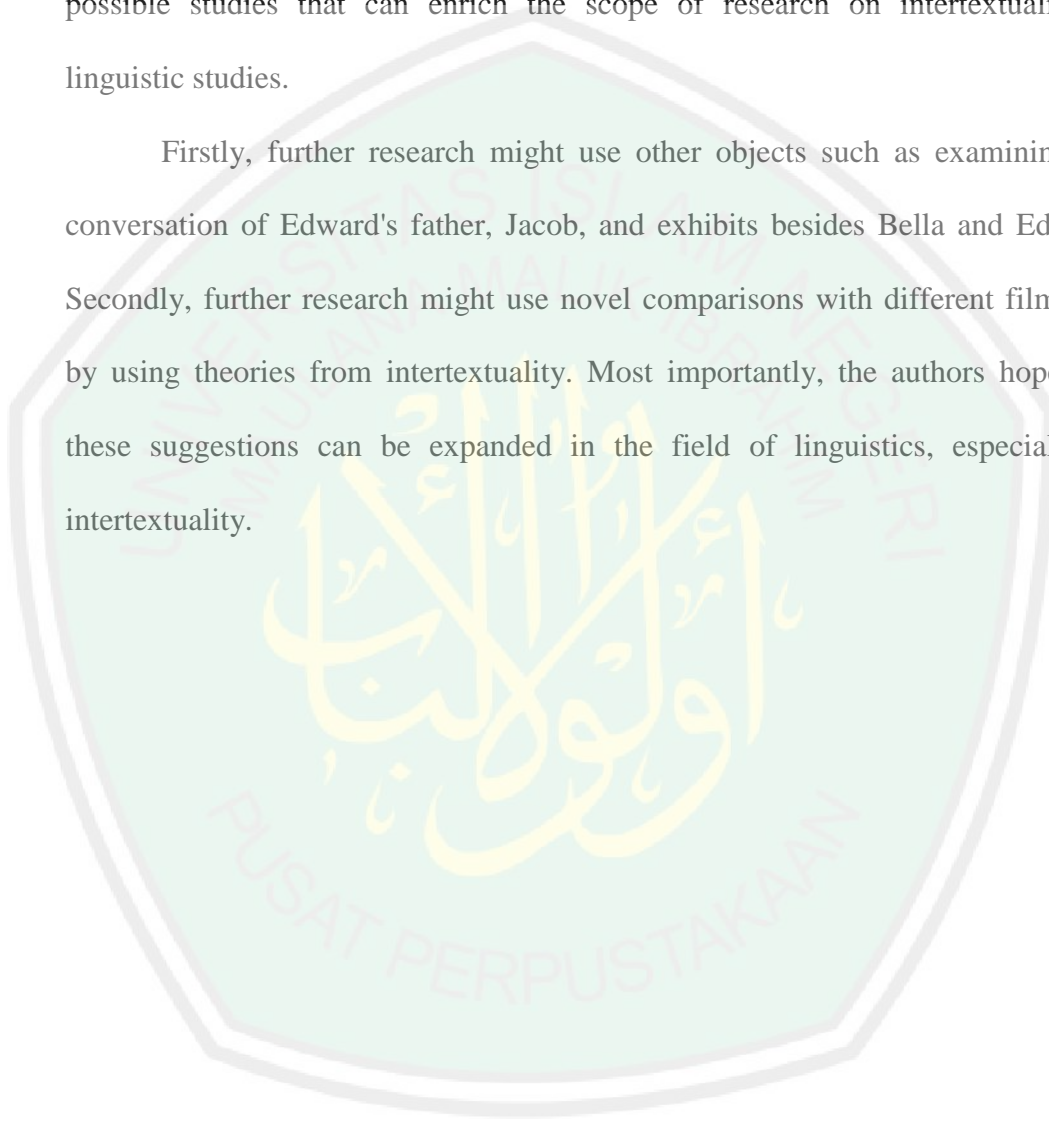
BIBLIOGRAPHY

Ade, I. (2009). *Seandainya Saya Kritikus Film Pengantar Menulis Kritik Film.*

Allen, G (2000). I*ntertextuality*. London, Graham Allen presses.

Atika. (2016). *Julia Kristeva and Literary Theory, Palgrave Macmillan,* England.

Booker.(1996)*"Introduction", Intertextuality: Theories and Practices*, Manchester UP, Manchester and New York, pp. 1-44.

Gordon Braden, *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege* (New Haven, Yale University Press, 1985).

Hammouri. (2013). *Intertextuality, Routledge*, Taylor and Francis Group, London.

Hutcheon, L. (2006). *A Theory of adaptation (First edition).* London and NewYork: Routledge Taylor & Francis Group.

Kate, L. (2009). *Fallen.* London: Random House Children's Publisher.

Kliese, M. (2013). *Little Lamb analysis*. CQUniversity e-courses, LITR19049 - Romantic and Contemporary Poetry.

Kristeva. (2009). *Space in Theory*: Kristeva, Foucault, Deleuze, Rodopi, New York.

Linden. (2013). *Adaptasi dari Karya Sastra ke Film*: Persoalan dan Tantangan. Surabaya: Universitas Airlangga.

Miola.Roberts S. (1997) 'On Death and Dying in Chapman's *Iliad.*Translation as Forgery', *International Journal of the Classical Tradition,* 3 (1996), 48-64.

Miola, S. Roberts. (1992) *Shakespeare and Classical Tragedy: The Influence of Seneca* Oxford, Clarendon Press.

Miola, S. Roberts. (1994) *Shakespeare and Classical Comedy: The Influence of Plautus and Terence* (Oxford, Clarendon Press).

Muhammad. (2017) 'The matrix and the echo': *Intertextual re-modeling in Stoppard's Rosencrantz and Guildenstern are dead*. Attie de Lxmge.

Oropeza, B.J. "Intertextuality." In *The Oxford Encyclopedia of Biblical Interpretation*. Steven L. McKenzie, editor-in-chief. New York: Oxford University Press, 2013, Vol. 1, 453-63; B. J. Oropeza and Steve Moyise,

eds. *Exploring Intertextuality: Diverse Strategies for New Testament Interpretation of Texts* (Eugene, OR: Cascade Books, 2016).

Pullinen. (2016) . *Pegangan Penelitian Sastra Bandingan*. Jakarta : Pusat Bahasa.

Putra. (2016). Bewitching Writing: *An Analysis of Intertextual Resonance in the Witch-sequence of Terry Pratchett's Discworld*. Aalborg University.

Plett. (1994). *Allusion: A Literary Graft*. Charlottesville: RookwoodPress, 2002.

Ratna. (2010). Dari Novel ke Film: *Kajian Teori Adaptasi sebagai Pendekatan dalam Penciptaan Fil*m. Surakarta: Universitas Sebelas Maret (UNS) Yogyakarta: CV. Homerian Pustaka.

Shastri.(2011) *Intertextualität in linguistischen Fachaufsätzen des Englischen und Deutschen (Intertextuality in English and German Linguistic Research Articles)*. Frankfurt a.M. et al.: Lang.

Withlam.(2003) "The Use of the Old Testament in the New Testament: A Brief Comment on Method and Terminology." In *Early Christian Interpretation of the Scriptures of Israel: Investigations and Proposals* (eds. C. A. Evans and J. A. Sanders; JSNTS up 14; Sheffield: Sheffield Academic Press, 1997), 79-96.

CURRICULUM VITAE

PERSONAL DATA

Name	:	Hafidzah Khofairatul Azalea
Date of Birth	:	Rantau, 10th June 1997
Gender	:	Female
Home address	:	South of Kalimantan, Tapin utara village
Religion	:	Islam
Nationality	:	Indonesian
Phone	:	+6281230942124
Email	:	Hafidzahazalea123@gmail.com

EDUCATIONAL BACKGROUND

2003- 2009   : SD Muhammadiyah

2009- 2012   : MTs Negeri 2 Rantau

2012- 2015   : SMA Al-Rifaie 1

2015- 2019   : UIN Maulana Malik Ibrahim Malang

SKILLS

Video Editing, Photography, Microsoft Word, Power Point, Singing English Fluently.