CHAPTER I

INTRODUCTION

In this chapter, researcher explains the background of the study, research questions, objectives of the study, significance of the study, scope and limitations, and definitions of the key terms.

A. Background of the Research

Literary works often take inspiration from other works, forming a connection between different texts. It's like a cycle, where ideas from past works inspire the present ones. This interconnection among literary works is known as intertextuality. According to Zengin (2016), intertextuality is a poststructuralist, deconstructionist and postmodernist theory that views the concept of text, recognizing it as an intertext owing to the interrelations between texts and texts' absorptions of other texts. Intertextuality is an important concept that highlights the relationship of literary works throughout history. This notion emphasizes that there are no utterances that can exist in isolation because every word is linked to others.

The word 'intertextuality' itself was first introduced by a Bulgarian-French semiotician named Julia Kristeva in the middle to late 1960's. Inspired by Ferdinand de Saussure and M.M. Bakhtin's previous works, she decided to apply their visions into her view that is intertextuality. Kristeva (1966) explained that any text builds itself as a mosaic of quotations and that any text is the absorption and transformation of another. The process of creating the text will be impossible without the presence of other texts as an idea or framework. A writer may

incorporate another text into their work through many ways, thus presenting it into a new appearance from previous texts. Therefore, an author's work will always have traces of the other texts to which it refers either directly or indirectly and either explicitly or implicitly.

Intertextuality has been a subject of scholarly inquiry across various disciplines, including literature, film studies, and cultural studies. Despite the association between literature and the word 'text' in 'intertextuality', it is not always the case. According to Zengin (2016), intertextuality cannot be limited only to the discussions of literary work. It is because all cultural and artistic productions such as plays, painting, music, architecture, photography, sculpture and popular culture may be interpreted through their relations to previous works. Therefore, pieces of music, movies, buildings, paintings and sculptures can also be viewed as texts having interdisciplinary connections with each other. This further proves that even though movies and TV series are not a written literary work, they still contain intertextuality because each work cannot be separated from the influence of text, culture and previously published works.

Hannibal TV series was developed by Bryan Fuller for NBC and was loosely adapted from the novel Thomas Harris' novels *Red Dragon* (1981), *Hannibal* (1999), and *Hannibal Rising* (2006). *Hannibal* TV series chose a different take than the previous adaptations of Thomas Harris' novels. Instead of following the story of Hannibal Lecter or Clarice Starling as the main characters, this series tells the story of a professor at FBI named Will Graham. He has an abnormality in his brain that enable him to empathize easily with serial killers and build their psychological profiles, thus making it easier for the FBI to track the

killers. However, this ability is affecting his mental stability and making it hard for him to determine right or wrong. Then, he met Dr. Hannibal Lecter, a respected psychiatrist who becomes Will's psychiatrist and friend. As they work together to solve murder cases, Will becomes increasingly aware of the fact that Hannibal hides a secret and no one believes him.

There are multiple reasons as to why the researcher chose *Red Dragon* (1981) novel by Thomas Harris and *Hannibal* TV series by Bryan Fuller for this research. The first reason is that both medias is an interesting case of intertextuality because *Hannibal* TV series particularly Season 3 takes the plot and elements from *Red Dragon* (1981) and reimagines the story in a new way, not like other novel to TV series adaptation. For example, the fact that *Red Dragon* (1981) serves as the first book that introduces Hannibal Lecter while the plots is used in *Hannibal* TV series Season 3 to end the story of Hannibal Lecter and Will Graham. By analyzing the intertextuality between both media, we can understand the intertextuality in the modern media that may contain a lot of important connections to the various texts that preceded them.

Another reason why the researcher choses to analyze *Hannibal* TV series is that despite the last few episodes being a loose adaptation from *Red Dragon* (1981), one of the most legendary thriller novels by Thomas Harris, there hasn't been any research conducted on the topic of intertextuality in *Red Dragon* (1981) and *Hannibal* TV series. Furthermore, *Hannibal* TV series has been nominated and won a lot of awards across the years. According to IMDb (Internet Movie Database), *Hannibal* TV series has won 21 awards and received total of 54 nominations from in four years. Those awards are from Royal Television Society

Craft & Design Awards for Graphic Design, Saturn Awards for Best Network Television Series, IGN Awards for Best New TV Series and Best TV Horror Series, EWwy Award for Best Drama Series and many more.

There have been several studies that discussed the topic of intertextuality in novels and movies. Studies conducted by Goltz (2011) found that intertextuality is not only limited on written media but also happens to non-written media such as movies, where various types of intertextuality can be found and analyzed. Rahayu and Amalia (2019), Sangdehi (2021) and Lestari (2022) have found that intertextuality in the form of quotations, allusions and plagiarism may occurs across different media, such as between religious texts, news articles or advertisements. It can be concluded that most of the studies concerning Genette's intertextuality focuses on non-fictional media and TV series is a very rare object for this research.

However, there is a notable gap in research on the types of intertextuality. There are hardly any studies that investigate intertextuality references using Genette (1997)'s theory on a novel and a TV series. To address this gap, the researcher conducts this study with the purpose of analyzing intertextual references found in a novel entitled *Red Dragon* (1981) by Thomas Harris and a TV series entitled *Hannibal* directed by Bryan Fuller and the dominant type of intertextuality found between medias. Unlike most modern adaptations of popular novels, in which the adaptations will follow the exact words and plots of their hypograms, *Hannibal* TV series uses intertextuality to enhance the original story in *Red Dragon* (1981). This makes *Hannibal* TV series a particularly interesting

object for discussions on intertextuality. Therefore, this research is important to expand the current literature on intertextuality practices.

Based on the description above, the researcher has a high interest to use *Hannibal* TV series as an object in this study entitled "***Intertextuality Between "Red Dragon" Novel by Thomas Harris and "Hannibal" TV Series by Bryan Fuller***". The researcher aims to identify and analyze the types and the most dominant types of intertextual references found between *Red Dragon* (1981) and *Hannibal* TV series.

B. Formulation of Research Questions

The focus of the study is the intertextuality found on the Hannibal TV series. Based on the context of the research described above, the research questions can be formulated as;

1. What are the types of intertextualities found between *Red Dragon* (1981) novel and the scripts of *Hannibal* TV series?

2. What is the most dominant type of intertextuality found between *Red Dragon* (1981) novel and the scripts of *Hannibal* TV series?

C. Objectives of the Research

Based on the focus of the research, the objectives of this research can be presented as;

1. To find out the types of intertextual references found between *Red Dragon* (1981) novel and the scripts of *Hannibal* TV series.

2. To find out the dominant type of intertextuality found between *Red Dragon* (1981) novel and the scripts of *Hannibal* TV series

D. Significances of the Research

1. Theoretical

This research contributes to the theoretical understanding of intertextuality as a concept and its application in analyzing between novel and TV series scripts. Given that most studies on intertextuality or intertextual references have primarily focused on between literary texts such as between novels and poetries as the subject of the research, this study which uses a TV series scripts will be a good addition and the contribution to the study of intertextuality.

2. Practical

a. For English teachers

Teachers can use this research as a guide to improve the ability to increase their knowledge in linguistics and intertextuality. By having more understanding on the topic of intertextuality in TV series, it is hoped that the teacher can develop a teaching method that contributes to developing students' media literacy skills

b. For students

The students can understand further about intertextual references in mainstream media. It can also enhance their analytical skills and critical engagement with popular culture.

c. For future researchers

The researcher hopes this study can be used as a motivation and reference for future researchers who are conducting research on intertextuality references between a novel and TV series scripts.

E. Scope and Limitations of the Research

There is a lot of important aspects that can be discussed further in the Hannibal TV series, but the researcher has to give a scope and limitation to facilitate and focus the research. The scope of the study is intertextual references found in the script of Hannibal TV series directed by Bryan Fuller.

In order to be more focused in doing this research, the researcher established several limitations that needs to be addressed. First, researcher discusses the types of intertextuality in *Red Dragon* (1981) and *Hannibal* TV series' scripts only using Genette's (1997) theory of intertextuality such as quotation, allusion and plagiarism. Second, the researcher only uses the scripts from *Hannibal* TV series Season 3 from episode 1 to 13 in order to be more focused in the analysis.

F. Definition of Key Terms

In order to make it easier for the reader to understand the orientation of this research, the authors explain the conceptual meaning in the form of terms used in this study.

1. Intertextuality

The term 'intertextuality' here refers to Genette (1977) stating that intertextuality is the relationship between two or more texts, or the presence of one text within another.

2. *Red Dragon* Novel

In the context of this research, *Red Dragon* novel is a psychological thriller novel written by Thomas Harris, first published in 1981. It introduces the iconic characters of the cannibalistic serial killers named Hannibal Lecter and an FBI profiler named Will Graham who briefly works together to catch another serial killer named The Tooth Fairy.

3. *Hannibal* TV Series

In the context of this research, *Hannibal* TV series is an American psychological thriller-horror television series developed by Bryan Fuller for NBC. The show is based on the series of novels by Thomas Harris and focuses on the relationship between a criminal profiler named Will Graham (Hugh Dancy) and a psychiatrist named Dr. Hannibal Lecter (Mads Mikkelsen).