

**INTERTEXTUALITY IN HESSE'S *DEMIAN*: *THE STORY OF EMIL
SINCLAIR'S YOUTH* AND *BTS'S WINGS***

THESIS

Submitted as a Partial Requirement

for the Degree of Sarjana in English Letters



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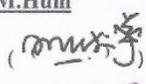
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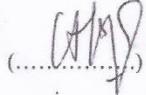
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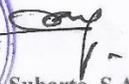
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DEDICATION

Above all, I thank to Allah SWT, the Almighty for having given me the strength and patience to undertake and complete this work, glory and praise for Him.

This thesis is dedicated to:

1. My dear parents and families
2. My beloved Lecturers of English English Letters Department, thank you so much for the lessons, experiences, hard work, and advices.
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MOTTO

“AND HE FOUND YOU LOST AND GUIDED (YOU)”

(Q.S. Ad Dhuha: 7)

“N’oublie pas de vivre”

“Why do we desire what we cannot acquire?”

- Jake of ENHYPEN -

PRONOUNCEMENT

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I hereby sincerely, state that the thesis titled “Intertextuality in Hesse’s *Demian: The Story of Emil Sinclair’s Youth* and *BTS’s WINGS*” is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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Alhamdulillah, all praises be to Allah, the single power, the Lord of the universe, master of the day of judgement, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled “Intertextuality in Hesse’s *Demian: The Story of Emil Sinclair’s Youth* and *BTS’s WINGS*”. Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that thesis would not be completed without the helps, supports, and suggestions from several sides. Thus, the researcher would like to express her deepest thanks to all of those who had helped, supported, and suggested him during the process of writing this thesis. Then the researcher would like to give special thanks to:

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The researcher realizes that this thesis is still far from being perfect. Hence, the researcher hopes for some corrections, suggestions, or criticisms to correct and

improve it. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta, November 2nd, 2020

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Hasdiah Nur Astuti

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TABLE OF CONTENTS

THESIS	i
RATIFICATION.....	Error! Bookmark not defined.
DEDICATION	v
MOTTO	vi
PRONOUNCEMENT.....	Error! Bookmark not defined.
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS.....	xii
ABSTRACT.....	xiv
LIST OF TABLES	xv
LIST OF FIGURES	xvi
CHAPTER 1	1
A. Background of the Study	1
B. Problem Statement	10
C. Problem Limitation	10
D. The Objectives of The Study	10
E. Benefit of The Study	11
F. Definition of Key Term	11
CHAPTER II.....	12
A. THEORITICAL FRAMEWORK	12
1. Symbolic Interactionism Approach.....	12
2. Intertextuality	15
3. Transmedial Adaptation	18
4. Archetype	21
B. Previous Studies.....	29
CHAPTER III	32
A. Research Design.....	32

B. Data and Source Data.....	32
C. Technique of Collecting Data	33
D. Technique Analysis Data	36
E. The Trustworthiness of Data.....	39
CHAPTER IV	41
A. Research Finding	41
1. Types of Intertextuality Presented in <i>Demian: The Story of Emil Sinclair's Youth</i> by Hermann Hesse and in the <i>BTS's WINGS</i>	43
2. Intertextuality presented in the Hesse's <i>Demian: The Story of Emil Sinclair's Youth</i> and <i>BTS's WINGS</i> through the Jungian Archetype?	62
B. Discussion	79
1. Types of Intertextuality Presents in <i>Demian: The Story of Emil Sinclair's Youth</i> and in <i>BTS's WINGS</i> movie version	79
2. Intertextuality Presented in <i>Demian: The Story of Emil Sinclair's Youth</i> and <i>BTS's WINGS</i> Movie Version through the Archetype of Sinclair and <i>BTS's WINGS</i> Main Characters.	83
CHAPTER V	87
A. CONCLUSION.....	87
B. SUGGESTION	88
Bibliography	90
APPENDICS.....	94

ABSTRACT

Hasdiah Nur Astuti. Intertextuality in Hesse's Demian: The Story of Emil Sinclair's Youth and BTS's WINGS. Thesis. English Letters Study Program, Cultures and Languages Faculty.

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Intertextuality is theoretical construct that refers to juxtaposed and interactive nature of text and events. It explains how one text refers to another text and two or more texts share a common referent because they are of the same genre or setting, meaning in a text can be understood in relation in another text. However, intertextuality is proven to be an obstacle in the adaptation process since adaptation might trigger losses on the meaning of the original works.

Addressing this issue, this descriptive qualitative research attempts to reveal (1) the types of intertextuality found from Demian: The Story of Emil Sinclair's Youth and BTS's WINGS, (2) how is intertextuality presented in the Hesse's Demian: The Story of Emil Sinclair's Youth and BTS's WINGS movie version through Archetype theory by Jung (1935) were applied to answer these problems.

The data of this research were words, phrases, clauses, sentences, and visualization, considered to reflect the characters of the story. The data were taken from Hesse's Demian: The Story of Emil Sinclair's Youth and BTS's WINGS movie version. The data were analyzed by employing Spradley's componential analysis. Symbolic interactionism approach was applied in this research to reveal how characters were treated as a symbolic meaning in intertextuality domain. Derived from this analysis, this research unveils three types of intertextuality namely optional, obligatory and accidental. The data shows that obligatory intertextuality is the most common type of intertextuality found from this research. Archetype of Sinclair was intertextually presented through six types with the shadow as the recurring types.

LIST OF TABLES

Table. 1. 1 The Realms of Darkness	6
Table. 1. 2 Comparison of The Two Realms	8
Table 3. 1 Coding Data	36
Table 3. 2 Taxonomy Table	37
Table 3. 3 Table Componential.....	38
Table. 4. 1 Table componential.....	42
Table. 4. 2 Sinclair’s and Jungkook point of view	45
Table. 4. 3 The Appearance of The Villain	47
Table. 4. 4 The Apple as the Parallel Link	48
Table. 4. 5 Two Different World	51
Table. 4. 6 The Painting.....	53
Table. 4. 7 Jungkook Crying.....	54
Table. 4. 8 The Rebel Phase.....	55
Table. 4. 9 Jin and the representation of Self-realization	57
Table. 4. 10 The White Lily Petals	60
Table. 4. 11 Burning Piano	64
Table. 4. 12 Jimin during Psychological Test.....	67
Table. 4. 13 V’s act of Rebel	71
Table. 4. 14 The Transition of Pistorius	74
Table. 4. 15 Jin and White Lily Petals	76
Table. 4. 16 Table of Componential of Archetype	84

LIST OF FIGURES

Figure 4. 1 Jimin biting apple	58
Figure 4. 2 Jin burning White Lily Petals	61
Figure 4. 3 Flying Dove	62

CHAPTER 1 INTRODUCTION

A. Background of the Study

Intertextuality first used by Julia Kristeva, she created the term from the Latin “intertexto” which means “to intermingle while weaving”. She argued that all works of literature being produced contemporarily are intertextual with the works that came before it. As stated by her, “any texts is constructed of a mosaic of quotation, any text is the absorption and transformation of another” (1966).

Similar to Kristeva, Roland Barthes in his work *Theory of The Text* (1981), considered that only literature written after the emergence of modernism allows the readers to become fully active in the production of meaning because the text offers a plurality meaning and also woven out numerous already existing text. The text is not unified isolated object that gives singular meaning but also an element to open to various interpretations. One of the other most widely-known features of intertextuality is Barthes’s claim of the “death of the author” (Barthes, 1977). Barthes combines psychoanalytical and linguistic theories to argue that the origin of the text is not a unified authorial consciousness, but a plurality of the other words, other utterance, and other texts.

In the other hand, Graham Allen in his book *Intertextuality* (2000) stated that intertextuality seems such a useful term because it fore ground

notion of relation, interconnectedness, and interdependence in modern cultural life. In the post-modern era, theorists often claim it is no longer possible to speak of originality or the uniqueness of the artistic object, be it painting or novel, since every artistic object is so clearly assembled from bits and pieces of already existent art.

Based on the explanation, the researcher concluded that intertextuality is the shaping of the text's meaning by another text. It is the interconnection between similar or related works of literature that reflects and influences audience's interpretation of the text. Intertextuality is a literary discourse strategy utilized by writers in novels, poetry, theatres and even in non-written text such as digital media and performances. The examples of intertextuality are the author's borrowing and transformation of prior text, and a reader's referencing of one text in reading another. Intertextuality is a literary device that creates an interrelationship between texts and generates related understanding in separate works. Features of all writing, all statements rely on previously written words and phrases then repurposed for the current goals of the current form.

The example of intertextuality can be seen in some movies that adapted from the novel or any written literary form such as Harry Potter, the movie that adapted from best seller novel by JK Rowling with the same title. Other example is Red Riding Hood (2011) by Catherine Hardwicke. The movie is adapted from the kid literary short story Little Red Riding Hood by Grimm.

The intertextuality activity we often found is based on famous or consider as the great literary work in written form.

Intertextual activity may happen when the source text contains some symbols and the person tries to explain it or transfer it into another text or media. This activity also happens with the researcher in this research, because the researcher tends to explain the relation between the text and the media and how to transfers it using intertextuality with the help of Symbolic Interactionism Approach. Symbolic interactionism itself was found and used for the first time by Blumer (1969), from, Aksan, N., Kısac, B., Aydın, M., &Demirbuken, S. (2009). *Symbolic Interaction Theory*. *Procedia-Social and Behavioral Sciences*, 1(1), 902-904. Blumer point out the three cores of symbolic interaction are Meaning, Language and Thinking.

Several studies have discussed the topics, namely McAvoy (2015) *The uncanny, the gothic and the loner: Intertextuality in the adaptation process of The Shining* talking about intertextuality in the adaptation process in the book entitled *The Shining*. Ma J (2011) examines about intertextuality, music, and gender in the book *The Hole*. Ma J (2011) *Delayed voices: Intertextuality, music and gender in The Hole* also talking about a self-conscious play with the genre convention, demand to understand as a historically meaningful gesture. The intertextual dialogue that established by the film within the song, the

entanglement of music, femininity and an ideal of cosmopolitan modernity within the figure and identity politics in the works.

Intertextuality not only take form between text to text but wider than that; text into another form of literary work such as movie, performance or poetry, in larger layer web from textuality. From that, the researcher wants to analyze the intertextuality between texts from the book *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and the movie version *WINGS* by seven member Korean act BTS.

Demian: The Story of Emil Sinclair's Youth is bildungsroman by Herman Hesse, a German-born poet, novelist, and painter. *Demian* first published in 1919 under pseudonym "Emil Sinclair". The main plot of the story is about the growth of a boy named Emil Sinclair. The novel became the topic after the Kpop boyband BTS uses it as a source and inspiration of their work's *WINGS*. *WINGS* is the second Korean studio album by seven member South Korean boyband BTS, released on October 10, 2016 under Big Hit Entertainment, in which the album is take the form including movie version.

Basically, *Demian* and *WINGS* tell the same concept of growth of youth. In the novel, the main character Emil Sinclair is portrayed as a boy of the noble family and his journey to become an adult. Meanwhile, in *WINGS* the main character of the story is seven boys under the same struggle.

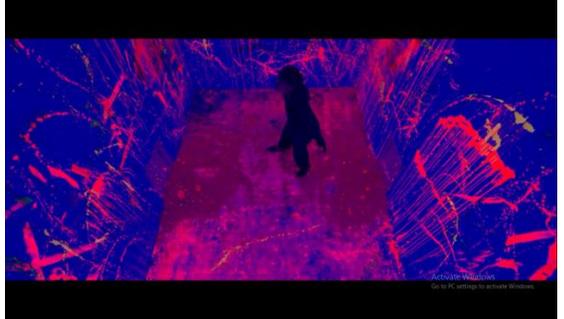
Intertextuality is represented in the main character visualization. In the novel the main character was only one boy, a student Latin school and under the care of noble family. In the other work, the main character is by seven different boys, different circumstances, and different family background. It is basically all of Emil Sinclair's struggles but splits into seven parts.

In *Demian*, the main character Emil Sinclair is living under uncertainty of himself where he should belong to between two realms, realm of day where the parents, prodigy child and dignity belong and realm of night where ghost stories, rumors or scandals belong.

“Unquestionably I belonged to the realm of the light and righteousness; I was my parent's child. But in whichever direction I turned I perceived the other world, and I lived within that other world as well, though often a stranger to it, and suffering from panic and a bad conscience. There were times when I actually preferred living in forbidden realm, and frequently, returning to the realm of the night—necessary and good as it may have been – seemed almost like returning to something rather than drab and tedious.”
(D:SoESY, 14)

While in *WINGS*, the states of two realms are ambiguous. The panic and struggle cut into several parts in every series.

Table. 1. 1 The Realms of Darkness

1	<p>WINGS/#7/AWAKE</p> <p>The door is full of scratches showing the will to escape from the other realm.</p>	 A close-up shot of a blue door with two gold handles. The door is covered in numerous white scratches of varying lengths and directions, suggesting a desperate attempt to break through or escape.
2	<p>WINGS/#6/MAMA</p> <p>The pills are the symbol of sickness. The he had to take in forced. As it is shows clearly that the surrounding is clear white. The second picture is what happened after he choked down the pill. That his vision somehow turned into something absurd and he is trying hard to escape the place.</p>	  The first image shows a hand in a dark blue suit sleeve reaching into a large pile of white and orange pills. The second image shows a person in a dark, shadowy environment with a floor of red and blue light trails, suggesting a distorted or surreal vision.

<p>3 WINGS/#5/REFLECTION</p> <p>He is consciously draw tattoo on his own skin showing his bad conscience. That he did something opposite to what he supposed to be in the realm of the day, but he did anyway, willingly.</p>	
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Based on the explanation there is different visualization in characterization. Emil Sinclair has different visualization in the book and movie version. This example considered as Optional Intertextuality that can be seen through the characterization of Emil Sinclair in the book and in the silent movie series.

Aarseth (1997) noted in his work *A Narrative Theory of Games* that every story contains four elements. Those are WORLD, OBJECT, AGENT, and EVENTS. It is crucial to note that these elements are also cognitive building blocks of human reality, as well as of mediated representation of the same. It is thus fruitful to give priority to neither games nor stories, but rather to base the model in the primary reality that spawned both, and that they both are part of, in somewhat different ways.

Table. 1. 2 Comparison of The Two Realms

	DEMIAN	WINGS
WORLD	Realm of light/ Realm of day Realm of darkness/ Realm of Night	House, container box,
OBJECTS	-	Door, pills, paintings on the walls, tattoo, tattoo needle
AGENTS	I (Emil Sinclair), parents, stranger	Jung Hoseok, Kim Namjun
EVENTS	Belonged, suffering, lived perceived, returning,	Scratching, tattoing, eating pills, attempt to escape.

It can be seen from the table above that there is plotline that connect each other through the things and what is happening in between. If Emil Sinclair is not suffering and battling with himself there won't be stories of him. Or when BTS member does not struggling there would not be a story. The suffering, the battling, the struggling is a kernel. Kernel is events that define that particular story.

Talk about two different forms with the same story means we also talk about adaptation. Adaptation is a composition rewritten into a new form, a process of adapting a story in one literary work into another literary work. The story that researcher analyze was adaptation from the novel that later on is adapted into silent movie series. This process of adaptation is called Transmedial Storytelling.

Jenkins (2007) said Transmedia storytelling had several elements that later can be processed into multiple delivery channel or multiple different platforms for the purpose of creating new entertainment experiences in the narrative text or narrative story. Transmedia storytelling also expanded into Transmedia Adaptation because it connects different platforms of literary works where the original source will be the main source of the adapted source. Television or Series has a successful way in discovering the cultivation of its story worlds (diegesis) in crucial element in the field of storytelling.

Based on the explanation above, transmedial adaptation in the movie version, the researcher will analyze the Intertextuality in Hesse's *Demian: The Story of Emil Sinclair's Youth* and BTS's *WINGS* and focusing only in the intertextuality from text into media through the main character of the story.

B. Problem Statement

1. What types of intertextuality are found in the Hesse's *Demian: The Story of Emil Sinclair's Youth* and BTS's *WINGS*?
2. How is intertextuality presented in the Hesse's *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* through the Jungian Archetype?

C. Problem Limitation

In this research, the researcher only focuses on types of intertextuality and how intertextually presented in the *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie series through the main character of the story.

D. The Objectives of The Study

The objective of the study can be stated as follow:

1. To describe types of intertextuality found in the novel *Demian: The Story of Emil Sinclair's Youth* by Hesse and silent movie series *WINGS* by BTS through the main character of the story.
2. To describe intertextuality as presented in the novel *Demian: The Story of Emil Sinclair's Youth* by Hesse and movie series *WINGS* by BTS through the main character of the story.

E. Benefit of The Study

This research is expected to be useful for some parties as follows.

1. For the academic society, the result of this research will provide information about intertextuality in literary works and how it is adapted into certain media, whether it is a text or a movie.
2. For the reader of this research, the result of this research is expected to give contribution to the readers to gain more information about adapting a literary works into certain media if they are having the same problem.

F. Definition of Key Term

1. Intertextuality: post-cultural concept exist a universal phenomenon that elucidates the communicative interconnection between a text and the other text or context. (Julia Kristieva. 1966)
2. Adaptation: An adaptation is an announced and extensive transposition of particular work or works. (Hutcheon, L. 2012).
3. BTS's Wings: The second Korean studio album by seven member South Korean boy band BTS, released on October 10, 2016 under Big Hit Entertainment. (BTS Official. 2016)

CHAPTER II LITERATURE REVIEW

A. THEORITICAL FRAMEWORK

1. Symbolic Interactionism Approach

George Herbert Mead (1934) expands his theory about self and society where symbolic interactionism can be an answer to understand the cycle in a society where individual uses language and certain symbols in their communication to the other individual. Mead said that symbol is an abstract and arbitrary stimulus to which people meaning. The symbol here is interpreting the stimuli.

He has a simple premise that neither the self nor society can live and exist without the other. As for him, symbolic interactionism occurs because of the implication of human behavior and communication in particular relationships between self and society.

There are several concepts that conducts the symbolic interactionism theory according to Herbert Mead, some of them are:

1. Sign

Sign is concrete meaning regardless of the context or in a simple word a sign is something that stands for something else. For example, smoke, smoke is the sign of fire. Another example is seeing the sky becomes darker and the pavement is wet is a sign of the rain will come soon.

However, a sign can be only exist if there is an organism or a thing capable of perceiving and responding to it.

2. Significant symbol

This phrase of significant symbol is used by Mead to replace the word consciousness interaction. Signification symbol is a capability of the humans in expressing an idea through gestures that can be understood by another human.

Mead (1934) said that in the human interaction there is a thing called behaviorism. In behaviorism, humans are capable to interpret unusual symbol or sign and capable to make a contradictory perspective in reading an interaction. That activity is called pragmatism. Among other things, the pragmatists believe that humans do not just respond to the environment, but instead are interpreting their environment. This means that besides responding to gestures, humans are able to interpret their worlds through symbols.

In the book *Symbolic Interactionism* by Carter and Fuller (2015), certain symbol occurs when individuals are making a contact with the other individuals and it happens regularly and continuous. According to Blumer (1969), there are four basic tenets of symbolic interactionism. Those are:

1. Individuals act based on the meaning of certain objects.

2. Interaction happens when there is a social contact with cultural context
3. Meaning occurs when some individuals make a connection with their society
4. Meanings are continuously created and recreated through interpreting processes during interaction with others,

Based on those points in his tenet, Blumer holds that individual needs to understanding or interpreting certain situations and gain experiences in order to understanding social life.

For the conclusion, Symbolic interactionism is a symbol that occurs in human interaction and it takes a fundamental concern the relationship between individual conduct and forms of social organization. Also, symbolic interactionism somehow becomes essential about how the presence of symbol is fundamental to the existence of our societies, our self-concept, and our minds. In some ways, symbolic interaction theory connected the link between individuals or self into society that will make connection or interaction which lead to the certain symbol that occurs in the process of human interaction.

Thus, the researcher will use Blumer's statement about symbolic interactionism to analyze the researcher's thesis related to

intertextuality that happened in the novel of *Demian: The Story of Emil Sinclair's Youth* and *BTS's Wings* movie.

2. Intertextuality

a. Definition

Intertextuality considered as an activity that linking similar texts in different platforms, whether it is a text to text or text to another literary works. The beginning of intertextuality came from the Swiss Linguist, Ferdinand de Saussure's Semiotic later expanded by Julia Kristeva in early 1966. She explains that intertextuality is a postmodern theory that changing the concept of text. The primary focus of intertextuality is the interdependence of texts. All texts are intertextual because they are referring to, recycle, and drawn from the pre-existing texts, that is why she called intertextuality as a range of links between text and other texts.

Answering Kristeva's theory about Intertextuality, Fitzsimmons (2013) argues that intertextuality happens not only from text to text, but it can happen from text into another literary work such as movie, tv-series, song and poetry. Intertextuality means shaping one text's meaning and moving it into another work. Intertextuality is an activity of presenting a new story in a new perspective in the same concept.

Intertextuality and intertextual relationship divided into three categories, these are Intertextual Optional, Obligatory and Accidental.

a. Types of Intertextuality

According to Fitzsimmons (2013) intertextuality divided into three types, those are:

1. Intertextual Optional

Optional intertextuality has a less vital impact on the significance of the hypertext. Optional intertextuality means it is possible to find a connection to a multiple text of a single phrase or no connection at all. Optional Intertextual happens when the text is somehow hypotext to its hypertext, and it is all depend on the author to make a link from one text into another text. The intent of the writer using optional intertextuality is to pay homage to the original writers, or to reward those who have read the hypotext. The use of optional intertextuality may be something as simple as a parallel characters or plotlines. The using of this type may somehow create a single line or parallel plotlines or similarities with other text or meaning.

The example of optional intertextuality can be seen in J.K. Rowling's *Harry Potter* that shares so many similarities with J.R.R. Tolkien's *Lord of The Ring*. Both Harry Potter and Lord of The Ring apply the use of an aging wizard mentor and a key friendship

group is formed to assist the protagonist on their quest to defeat a powerful evil wizard and destroyed them.

2. Intertextual Obligatory

Intertextual Obligatory happens when the author deliberately invokes a comparison between two or more texts. This type of Intertextual involved several hypotexts form the origin text means that the author has full capability to use several texts then shaping in into a new text and make a relation from each text. Obligatory intertextuality relies on the reading or understanding of a prior hypotext, before full comprehension of the hypertext can be achieved.

Example of obligatory intertextuality is happen in Tom Stoppard's *Rosencrantz and Guildenstern are Dead* with Shakespeare's *Hamlet*. Specific scenes from Hamlet are actually performed and viewed from a different perspective in *Rosencrantz and Guildenstern are Dead*.

3. Intertextual Accidental

Accidental Intertextuality is when readers often connect a text with another text, cultural practice or a personal experience without there being any tangible anchorpoint within the original text. Intertextual Accidental happens when the author has no intention to link a text with another text, means that there is no reference and

this intertextual activity depends on the reader. Intertextual Accidental is when the reader upon his or her thought that the text is somehow related or connected to another text.

The example of accidental Intertextuality when reading Herman Melville's *Moby Dick*, a reader may use their prior knowledge or experience to make a connection between the size of the whale and the size of the ship. Another reader could draw deep connection to the Biblical allegory *Jonah and the Whale*, simply from the mention of a man and a whale. Whilst it was not Melville's intention to create these links, the readers have made these connection themselves.

Intertextuality is an activity that focusing on interpreting text through borrowing words and concept from each other whether it is from text to text or text to another literary works. In conclusion, the researcher will use the theory of intertextuality by Fitzsimmons in order to analyze the thesis entitled "Intertextuality in Hesse's *Demian: The Story of Emil Sinclair's Youth* and *BTS's Wings*".

3. Transmedial Adaptation

Transmedial adaptation comes from the previous discussion, named narrative theory that was expanded in the 1966 by Roland Barthes in his book, *Introduction to the Structuralist Analysis of Narratives*. He said that to understand the whole story, we need something to explain it by

open it one by one and the study of narratives is the answer to develop and making a new technique to analyzing stories.

According to Hutcheon (2012) in her book *A Theory of Adaptation*, adaptation always exists in a secondary relationship with the original. Adaptation also dominates their media. Hutcheon also stated that adaptation is adaptation, not as independent works. There are three ways of story engagement: telling, showing, and interactivity.

“Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story.” (Jenkins, 220. 2007)

Based on Jenkins (2007), most often transmedia stories are based not on individual characters or specific plots but rather complex fictional world which can sustain multiple interrelated character and their stories. A transmedia text does not simply disperse information. It provides a set of roles and goals which readers can assume as they enact aspect of the story through their everyday life.

The use of multi-platform component is basic criterion of transmedia storytelling. Transmedia storytelling may include live performance and as well as printed books or pamphlets, online databases, and on-site audio tours. Narrative media prefer the visualization rather than the imagination of the reader through the narration in the non-verbal

narrative. The researcher takes an example from a movie that prefers a lot of multiple plot lines with dramatic narratives shaped. It is a new way to present the story with presenting verbal narrative to gain more attention by offering the continuous images. Retelling a story in a different media type is adaptation, while using multiple media types to craft a single story is transmediation.

For example, Lord of the Rings film version by director Peter Jackson is the adaptations of novel by J.R.R. Tolkien with the same title Lord of the Rings. While this shares some of the same benefits as transmedia storytelling, primarily the creation of new “access points” to a narrative world through alternative media types, it differs from transmedia storytelling due to the lack of one of the key components in Jenkins’s definition: distinction (Long, 2007).

In conclusion, Transmedia adaptation will be used in this thesis in order to know the different story that has shared through multiple media platforms that stated in the adapted story. Transmedial adaptation related to Intertextuality happens between two different literary works that somehow transmedia is the bridge that connects the story or literary works that happens in different platforms.

4. Archetype

a. Definition

Jung (1919) theorized that the human mind contains archetypes, which he described as ‘typical modes apprehension’ or *form without content*, representing merely the possibility of a certain type of perception and action (Jung, 1936). Archetypes may be expressed as symbol and metaphors, may be also be generated unconsciously and spontaneously. Jung proposed that ‘wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with archetype’. Leading him to proposed that archetypes cross the cultural divide and are represented as observable pattern in primordial images, an earlier term Jung used to describe repeated thoughts, ideas, or imaginings throughout the history that come to be presented in symbol found worldwide in dreams, art, religion, and myth (Jung, 1939).

The function of archetype itself gives a literary works a universal acceptance. By using archetype, means attempting to impart realism into literary works as the character and situation are drawn from the experiences of the world.

b. Archetypes in Characters

Jung identified four major archetypes but also believed that there was no limit to the number that may exist.

1. The Persona

The persona represents all of the different social masks that we wear among various groups and situations. It acts to shield the ego from negative images. According to Jung, the persona may appear in dream and take different forms.

The persona archetype allows people to adapt to the world around them and fit in with the society in which they live in.

2. The Shadow

The shadow is the archetype that consists of the sex and life instincts. The shadow exists as a part of the unconscious mind and is composed of repressed ideas, weaknesses, desires, instincts, and shortcomings.

The shadow forms out of our attempts to adapt to cultural norms and expectations. It is this archetype that contains all of the things that are unacceptable not only to society, but also to one's own personal morals and values. It might include things such as envy, greed, prejudice, hate, and aggression.

This archetype is often described the darker side of the psyche, representing wildness, chaos, and the unknown. These latent dispositions are present in all of us. Jung

believed, although people sometimes deny this element of their own psyche and instead project it on to others.

Jung suggested that the shadow can appear in dream or vision and may take variety of forms. It might appear as a snake, a monster, a demon, a dragon, or some other dark, wild, or exotic figure.

3. The Anima or Animus

The anima is a feminine image in the male psyche, and the animus is a male image in the female psyche. The anima/animus represents the “true self” rather than the image we present to the others and serves as the primary source of communication with the collective unconscious. Jung believed that psychological change as well as social influences contributed to the development of sex roles and gender identity. Jung suggested the influence of the animus and anima archetypes were also involved in this process. According to Jung, the animus represents the masculine aspect in women while the anima represents the feminine aspect in men.

These archetypal images are based upon both what is found in the collective and personal unconscious. The collective unconscious may contain notions about how women should

behave while personal experience with wives, girlfriends, sisters, and mothers contribute to more personal images of women.

In many cultures, however, men and women are encouraged to adopt traditional and often rigid gender roles. Jung suggested that this discouragement of men exploring their feminine aspects and women exploring their masculine aspects served to undermine psychological development.

The combine anima and animus is known as the syzygy or the divine couple. The syzygy represents completion, unification, and wholeness.

4. The Self

The self is an archetype that represents the unified unconsciousness and consciousness of an individual. Creating the self occurs through a process known as individuation, in which the various aspects of personality are integrated. Jung often represented the self as circle, square, or mandala.

Jung suggested that there were two different centers of personality. The ego makes up the center of consciousness, but it is the self that lies at the center of personality.

Personality encompasses not only consciousness but also the ego and the unconscious mind.

The entire circle makes up the self, where the small dot in the middle represents the ego. For Jung, the ultimate aim was for an individual to achieve a sense of cohesive self.

Jung suggested that the number of existing archetypes was not static or fix. Instead, many different archetypes may overlap or combine at any given time. There are twelve common character archetype in fiction based on Jung ideas;

1. The Warrior

It is the man with plan. Armed with a particular set of skills and the sheer force of their will, the hero will conquer the enemy and carry the day. This incredibly competent character will usually suffer crisis of confidence at their lowest ebb which they must overcome if they are to rise once more.

2. The Child

This archetype usually follows a young or naive character whose sees the world through rose-tinted glasses until reality comes knocking. That is not to say that they end the story as jaded husks of their former selves but they will learn a lesson or two about the world around them.

3. The Orphan

The dream of being plucked from obscurity and elevated to prominence is a fantasy nearly everybody's had at some point in their lives. They have got the most to gain from good fortune. They do not need to be literal orphans, but in most cases, these characters are in search of new "family."

4. The Creator

For this kind of character, nothing is more important than the need to make something. In many stories, a creator will be an artist of some sort. Willing to sacrifice their own well-being and relationships in the pursuit of this greater abstract goal. Because of their single-minded vision, creators often pay greatest personal price.

5. The Caregiver

Selflessness is the defining attribute of this character type. They might be a mother, father, wife, husband, or best friend. Whoever they are, they will do anything to protect their child, ward, lover, or best bud. It is quite rare for the caregiver take center stage but such as the nature of one so selfless.

6. The Mentor/Sage

The protagonist might encounter some sort of mentor character, who will prepare them for the trials ahead. Sometimes this mentor is their parents. Other times, it might be a wizard or suburban Karate teacher. Whatever form they take they are there to guide the hero through the unknown.

The original of this archetype was probably to convince younger generations of people to listen to their older, frailer tribe-mates.

7. The Joker

The Joker is the fool, the clown, the jester, the hedonist, the laid-back stoner. This archetype has many faces, but if you see any character say something like, “relax, dude” or, “chill out,” then they are probably the joker in the pack. In myth, Jokers often act as cautionary tale, warning people not to waste too much time in pursuit pleasure. In modern culture, they are often the comic relief.

8. The Magician

The Magician is an aspiring master of the universe. Driven by their inquisitive nature, Magicians seek enlightenment but unlike the sages and mentors, they also want to impose their will on the world around them. Magicians can easily

impress others even if they are not literal wizard. Their abilities are beyond the comprehension of mere mortals.

9. The Ruler

Any society needs a leader, but how does that leader cope with absolute power? What will they do to maintain control and order? Do they rule with kindness and compassion or with an iron fist?

10. The Rebel

A rebel is mad as hell and they are not going to take it anymore. In the face of unjust society, they are the one with the will to overthrow the status quo. A rebel might be a charismatic leader, but they also might work in secret. They can be a freedom fighter, or rock musician, or the girl in chemistry class with the purple highlights in her hair.

11. The Lover

This archetype will do anything for love. They might be a prince, a pauper, a pop star or whoever they are, they have love in their lives and it makes them more driven and devoted than you can imagine. The downside of this passion is that they are often willing to sacrifice everything for the ones the love which can be a one-way ticket to tragedy.

12. The Seductress

The Seductress is the character that comes in all shapes, sizes, and genders. “I’ll give you whatever you want,” is the refrain of the seductress. They might offer power, sex, love, money, or influence but remember, these things always come with strings attached. If a seductress involved, the moral of the tale is almost, “Don’t believe anything that’s too good to be true.”

B. Previous Studies

There are several previous studies related to this research. Some of them are:

Ingri Wahlstrøm (2014) in her Master thesis, *Intertextuality in The Perks of Being a Wallflower - Coming-of-Age Novels in the Twentieth Century*, she uses comparative analysis where she compares the novel *The Perks of Being a Wallflower* with Fitzgerald’s *This side of Paradise* and another famous coming-age novel, *The Catcher in the Rye*. The thesis points out two important discussion related to intertextual theory, how the story in the novel *The Perks of Being a Wallflower* reference to a specific text which can be identified and reference to not specific text but a genre. Inside Chapter I in the thesis, Ingri discussed about how Fitzgerald’s *This side of Paradise* mentioned in the novel *The Perks of Being a Wallflower*, where the whole story of the novel has a lot

of similarities, such as the protagonist character and the historical time. Where in Chapter II, Ingri talked about how *The Perks of Being a Wallflower* are being affected by *The Catcher in the Rye*'s plot without mentioning *The Catcher in the Rye* at all. Intertextuality that seen in this thesis are Quotating and Plagiarm based on Ingri explanations about how the story in the novel *The Perks of Being a Wallflower* reference to a specific text which can be identified and reference to not specific text but a genre, which is slightly different with the writer's thesis that talk about how main character in Demian seen in different media based on intertextuality theory.

Christopher Gelly (2018) in his essay *Intertextuality and Reflexivity in Joe Wright's Atonement*, compares the two theories that treated as a critical commonplace regarding post-modern writing the link between intertextuality and reflexivity. He examines whether the intertextual references in Joe Wright's *Atonement* can be considers in this perspective as a part of dialogic texture in the film (and in the novel) and as implementing the metafictional function of the film, through the way they question the status of fiction within fiction. He also stated that reflexivity appears once or twice with the direct 'quote'. He explains that even in the film cannot maintain the same degree of "authorship" for Briony as if it appears on the novel he discovers the general organizer of the narrative is the biggest influence.

Kayyis (2016) in his thesis *Comparison Between Film and Novel "Divergent"*, he analyzed the intrinsic element such a theme, plot, character,

setting that have been occurred in both novel and film *Divergent*. He explained that reduction character, adds additional setting and modification theme could happen in order to transforming the novel into the movie.

NurArdina (2017) in her thesis *Characters Portrayal of Demian Novel by Hermann Hesse in Blood Sweat & Tears MV by BTS*, she analyzed the character portrayal specifically in Blood Sweat & Tears MV using intertextuality as the approach that refers to the Novel Demian. She analyzed the relationship of the character with Sinclair, character development by breaking it into stages and symbolism that found in both novel and MV.

CHAPTER III RESEARCH METODOLOGY

A. Research Design

This study main discussion is the intertextuality of Herman Hesse: Demian and BTS's Wings Short Movie that is focusing only the adaptation from text to media, in this case is short movie. It is pointed to reveal the kind of intertextual that represented in the media and the original form. The researcher using the theory of Intertextuality by Fitzsimmons (2013) to explain what kind of intertextuality in the novel of Herman Hesse *Demian: The Story of Emil Sinclair's Youth* and BTS's *Wings* movie series.

The researcher uses descriptive qualitative method that means researcher only collects, classifies, and analyzes the data. Qualitative research collects the data through observation by reading, watching, taking notes, and selecting the intertextual activities in the source data.

B. Data and Source Data

Data is the information that contains object matters which are collected in order to solve the problem. The source of the data is used for the considering a decision in analyze the subject. The data are in form of word, sentence, quotation, and dialogues. The data of this research are the BTS Wing's Short Movie which are limited only the characters of Emil Sinclair that acted by seven members of BTS. The source of data comes from the novel Hermann

Hesse *Demian: The Story of Emil Sinclair's Youth*. Then, the researcher will analyze and classify it into types of intertextuality using symbolic interactionism in order to know how Emil Sinclair represented.

C. Technique of Collecting Data

Based on Creswell (1998), technique of collecting data is a technique that is used by the researcher to find and collecting data. Data collection means an activity that requires a series of data to collect valid information to answer the research question. In this research, the researcher has several techniques to collect the data, such as reading, watching, doing an observation and documentation of the film itself.

The researcher uses content analysis method. In order to focused on the actual content and internal features of the media. It is used to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within texts or set of texts and to quantify this presence in an objective manner.

While using content analysis method, the researcher needs to collect the data by doing the:

First, reading. The researcher needs to read carefully the whole data about Emil Sinclair in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse to obtain a deep understanding about the background story and

characteristic of Emil Sinclair in order to find out the issue and or problem statement of the research that can be analyzed by the researcher.

Second, the researcher certainly needs to watch the *BTS's Wings* to gain information about Emil Sinclair seven member versions and it differences within the original sources in the *Demian: The Story of Emil Sinclair's Youth*.

Third, the researcher collects and selects the data which deal with the research object; how is intertextual presented in the Film Version and its original source, *Demian: The Story of Emil Sinclair's Youth*, and how does the different media contribute to the emergence of different textual presentations. In this case, the data are in the form of screenshots of seven members and visualization in the *BTS's Wings* and in the form of statement and narration in the *Demian: The Story of Emil Sinclair's Youth* which related to intertextual that seen in the different media.

In collecting the data, the researcher tries to take the appropriate data relating to intertextuality as the subject matter. The researcher needs to read some references to confirm the theory of intertextuality and support the research finding. The data should be relatable with the theory that was mentioned in the previous chapter and the researcher observes again the whole data which are relevant or irrelevant. Then, the researcher needs to collect the data and classified it based on the research problems.

The researcher will make numbering and decoding of each data and make list of observation data which were formed in a table which consist of

elements of the research problem or the data which is need a data number, data classification, chapter, page, minutes and evidence that seen in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and the *BTS's WINGS* short movie version. The researcher provides as it follows:

The coding data in the novel *Demian: The Story of Emil Sinclair's Youth* by Herman Hesse includes:

1. The numeral 01,02,03...that used to make an order of the data number.
2. The use of abbreviation in capital characteristic to show the main chapter in the novel *Demian: The Story of Emil Sinclair's Youth* by Herman Hesse which is *Demian: The Story of Emil Sinclair's Youth* and the researcher abbreviation it into D:TSoESY.
3. The abbreviation in capital character to show the sub-chapter in the novel *Demian: The Story of Emil Sinclair's Youth* by Herman Hesse, as it follow:

My life was wrecked. I thought of running away and never coming back, or of drowning myself. However, I couldn't picture any of this very clearly. In the dark, I sat down on the bottom step of our staircase, huddled up within myself, abandoning myself to misery. (D: TSoESY, 21)

4. The numeral 1,2,3...are used to show the page of the data that are found in the book.

While, the coding of data sources in the BTS's WINGS short movie version, provides as it follows:

Table 3. 1 Coding Data

No.	Datanumber/Episode /Title/Data	Screenshots

The researcher classified the coding data as it follows:

- a. The researcher uses 01,02,03...to make an order of the data number.
- b. The researcher writes down the title of each episode to show the main focus of archetype in the short movie version.

D. Technique Analysis Data

Data analysis is a part of the research to analyze the data. Creswell (2003) states that data analysis is the observational data that being analysis in various ways in a search for pattern and themes. Spradley (1980), data analysis comprises a detailed sequential process that begins with an overview of the cultural scenes and a search of cultural domain – categories of meaning that often contain subcategories.

According to Spradley (1980), there are four deep stages data analysis in qualitative research; Domain, Taxonomy, Component and cultural theme.

1. Domain Analysis

Domain analysis acquired to find a general and comprehensive social issues and social problem of the situation of the research object.

The researcher collects data from the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and in the Wing's short movie series to find the social background of the main character in order to get the general idea that will be analyzed based on the problem statement.

2. Taxonomy Analysis

Taxonomy Analysis is the continuation of Domain Analysis. The researcher only analyzed the types of intertextuality that are seen in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and the Wing's short movie series and analyzed how intertextuality happens between both book and media through the characterization of the main character.

Table 3. 2 Taxonomy Table

Types of Archetype	Types of Intertextuality		
	Opt	Ob	Acc

3. Component Analysis

Component Analysis used to organize the differences in Domain Analysis or gaps contrast in the Domain Analysis. These data are searched through reading and watching the source of the data then, the researcher classified it and make data reduction or selected documentation. In this case, the researcher makes table to make analysis more easily to understand.

Table 3. 3 Table Componentional

Types of Interte xtuality	Types of Archetype																Number
	T P	T S h	T A	T S	T W	T Ch	T O	T Cr	T Ca	T Me	T J	T Ma	T Ru	T Re	T L	T V	
Op																	
Ob																	
Ac																	
Total																	

The table 3.3 is made to explain about how many intertextuality that occurs in each archetype that has happened in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS*

movie version. From this table, the researcher knows the number of intertextuality and the number of each archetype that occurs in order to know the main types of intertextuality and types of archetype which has been found in this analysis to find the theme of culture and the dominant types in analyzing the data.

4. Cultural Theme Analysis

Cultural theme analysis is aim to find the “line” or ”red thread” that integrate cross an existing domain. In this cultural theme analysis, the researcher collects all the data in the domain analysis. The researcher will describe and interprets the data in order to have the conclusion of the majority of intertextuality and characterization in this thesis.

E. The Trustworthiness of Data

The trustworthiness of data needs to measure the researcher’s purpose to present what should be presented in the thesis. Trustworthiness also means that the data should be relevant and in the same line with the subject matter that the researcher has. Thus, the researcher has to check the whole data in order to avoid misinterpreting. To make the data valid, the researcher needs to ask the validity of the data the advisors or lectures.

There are four criteria that the researcher has to check the trustworthiness of data based on the explanation of Moleong (2004). The four criteria are incredibility, transferability, dependability, and conformability.

Credibility aimed to achieve the trustworthiness of the data by presenting reliable research finding as the result of the research. The researcher obtains the credibility of the data through reading the book carefully and watching the movie repeatedly to find the appropriate selected data based on the subject matter.

Transferability emphasize the generalization of research finding can be applied in every context. The researcher tries to classify the data, to make them easier to be understood by the reader. Here, the researcher should categorize the data based on each interpretation. There are some types of intertextual that the researcher will use in this research, there are Optional Intertextuality, Obligatory Intertextuality and Accidental Intertextuality.

Dependability is the concept of reliability of consistency in the data. Here, the researcher has to study the replication by considering related factors. In this case, to make a correct interpretation, the researcher should understand the substance of the book by reading and watching the data frequently and repeatedly.

The last is Conformability. The researcher has to ask the advisor about the validity of the data in order to know the objectiveness of the whole data. Conformability technique needs the objectiveness of the research by making decision and discussion. The validation data process reduces the total data found 46 into 43 data valid. The researcher confirmed to Hidayatul Nurjanah, M.A to do the verification and do the validation of the data of this research.

CHAPTER IV RESEARCH FINDING AND DISCUSSION

This chapter presents the analysis of the data findings and discussion based on the theoretical framework as stated in chapter II. The researcher will show the findings that discussed based on the types of Intertextuality that happened through the archetype of Sinclair's character in *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and each movie of *BTS's WINGS*.

A. Research Finding

In the research finding, the researcher described and identified the types of intertextuality that happen through the archetype in both media, *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS*. The data is discussed according to the intertextuality theory that is stated by researcher in chapter II.

After the process of data reduction, the whole data of types of intertextuality and types of archetype that occur in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* are 43 data. The result of the research explained as it follows:

Table. 4. 1 Table componential

Types of Interte xtuality	Types of Archetype																Number
	T P	T S h	T A	T S	T W	T Ch	T O	T Cr	T Ca	T Me	T J	T Ma	T Ru	T Re	T L	T V	
Op	2	3		4		1				2						1	13
Ob	4	11				7				5							27
Ac		1		2													3
Total																	43

The researcher has found 43 data that contain the intertextuality that has happened in the novel *Demian: The story of Emil Sinclair's Youth* by Hermann Hesse and in the *BTS's WINGS* that was seen through the archetype of the main characters. The researcher concludes that there are 3 types of intertextuality that found in both media, there are Optional Intertextuality, Obligatory Intertextuality, and Accidental Intertextuality. Also, there are 6 types of archetype of the main characters in the novel and in the short movie version and some of them are: The Persona, The Shadow, The Self, The Child, The Mentor, and The Villain.

1. Types of Intertextuality Presented in *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and in the *BTS's WINGS*

a. Optional

Optional Intertextuality happens when there is one data occurs in the both media or there is one data that only occurs in one of the media, whether it is written in the book or it is visualized in the movie. Optional Intertextuality happens when one data has similarities or no similarities at all or the data makes no connection in the both media or it makes a connection with the same link that has less impact and not necessary but it is essential.

Optional Intertextuality happens in the explanation about Sinclair's point of view that has been written in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and it has the exact same visualization in the *BTS's WINGS* movie version. It shows in the both data that there are similarities in Sinclair's point of view, and the exact similarities in the explanation and visualization make bigger impact in the story about Sinclair when it comes to the Sinclair's vision about the world and life and the visualization of Sinclair in the *BTS's WINGS* movie version has an essential part in the plotline in the movie.

Optional Intertextuality occurs in the movie when Jungkook in *BEGIN* and Suga in *FIRST LOVE* heard the whistle from afar as a

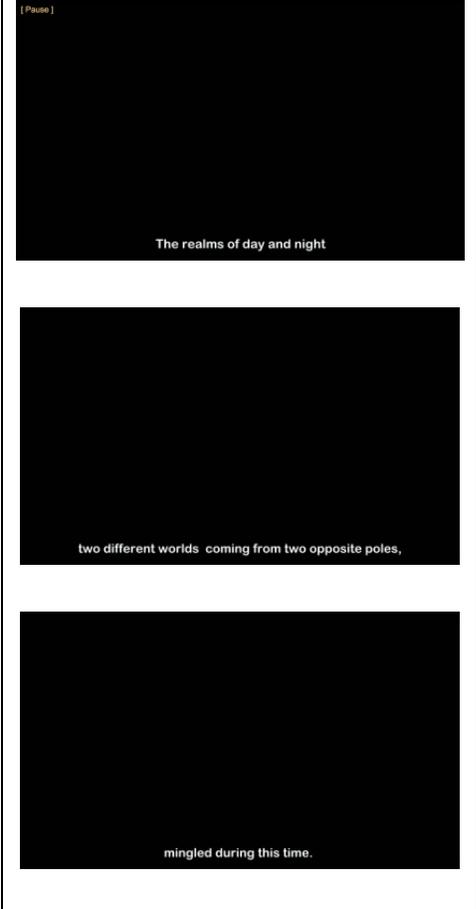
bad sign. In the book, whistle is link to Franz Kromer which is the antagonist in young Sinclair's perfect life. In the movie, the whistle is heard from faraway and the source is unknown.

Optional Intertextuality also occurs in the *BTS's WINGS* movie version when the director quotes the particular paragraph from the book and put it in every opening episode and has made the new story but still relate with the novel. Optional Intertextuality is found in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse when the visualization of Franz Kromer whistles is heard in the movie as an addition and has less impact for the plot line. Optional Intertextuality happens when the director makes difference character for Sinclair in every phase of his life for the visualization. Director is using six different actors to portray Sinclair instead using only one. The changing plot line story can be seen in the *BTS's WINGS* movie version when: Jungkook as young Sinclair, V and Suga as teenager Sinclair and Jin as adult and mature Sinclair.

Then, Optional Intertextuality is found in the data below:

1. 01/op/TC/Sinclair-Jungkook

Table. 4. 2 Sinclair’s and Jungkook point of view

<p>01/op/The Child/1/BEGIN</p> <p>The director of BTS’s WINGS quotes some sentences from the source text <i>Demian: The Story of Emil Sinclair’s Youth</i>, to show the audiences of the main plot lines.</p>		<p>Jungkook is the childhood version of Sinclair. When he still believes of Jehova. His believes that there are two different realms, dark and light or good and evil.</p>
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Sinclair view the world is divided into two different realms which is the world of light where all the good things, wealth, and dignity belongs to. The other world is the world of darkness where all the opposite of good belongs to, the crimes, the thief, lies and evil things. Sinclair grew up in the realms of

day. He believes that he his destiny is become like his mother and father, as clear-sighted and unspoiled, as orderly and superior as they.

Jungkook in other hand, portray as the young Sinclair have similar point of view. He also thought that the world is divided into two different realms but unlike Sinclair who thought he belongs to realm of day, Jungkook is the opposite. He belongs to realm of the night where all the bad and evil things belong to. Jungkook is not the prodigal son and does not have noble parents and family, all he has is brothers.

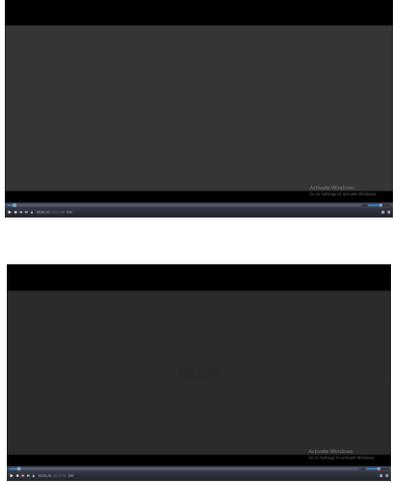
According to Jung, “The Child is potential future” and The Child archetype is symbol of developing personality. The Child, idealized by parents, eventually nurtures a feeling of superiority which would turn an individual into stereotype born of expectations and ambition. The Child archetype becomes of use in this case, strengthening the individual’s link to their past by helping them recall childhood experiences and emotion. In its prospective role, The Child archetype is a representation of future potentialities.

Thus, Optional Intertextuality happens to make the visualization of young Sinclair and Jungkook’s point of view

clearer. Optional Intertextuality occurs when the certain sentence from the book put in the movie and makes a correlations, it somehow creates a link between young Sinclair and Jungkook point of view with the plot line of the story.

2. 05/op/TV/Kromer

Table. 4. 3 The Appearance of The Villain

<p>05/op/The Villain/1/BEGIN</p> <p>The director using the whistle sound that reference to Franz Kromer’s whistle as the bad luck sign.</p>		<p>From 00:09-00:29 the whistle sound is heard. In the book, Sinclair is afraid of boy named Franz Kromer because Kromer is not a good guy. Sinclair even feared the whistle and panicked whenever he heard it. He would be so caught up in his fears that he heard the whistle even in his dreams and woke up terrified.</p>
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Optional Intertextuality occurs in this part of this data when in the Wings movie versions, the director purposely put the whistle sound but has nothing to do with the plot line of the story. In the novel *Demian: The Story of Emil Sinclair’s Youth*

by Hermann Hesse, the whistle sound is associated with Franz Kromer, the antagonist in young Sinclair’s story.

The whistle sound in the novel version *Demian: The Story of Emil Sinclair’s Youth* by Hermann Hesse belongs to Franz Kromer and it always means harm for young Sinclair. The director intentionally put the whistle sign in the movie and made new plot lines. In the movie version, the whistle sound is heard in the background far away and has no explanation on who it belongs to. However, in the movie, whistle sound is heard along with the bad things happens afterward.

Harms and bad things are often associated with villain. The villain always means harm and the bad guy of the story. The one who comes up with diabolical plots to somehow caused harm or ruin. The villain is the foil of the hero, the way for the readers or viewers understand the danger and the conflict the person is facing.

3. 14/op/TP/Sinclair-Jimin

Table. 4. 4 The Apple as the Parallel Link

<p>14/op/The Persona/2/LIE</p> <p>During Jimin’s psychology test,</p>		<p>Jimin seen bite an apple. In the book, apple associates with Sinclair as he lies about stealing apple to Franz Kromer.</p>
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<p>he is seen biting an apple that linking to the plot lines from the source text but the apple itself, has nothing to do with the plot in the <i>WINGS</i> movie version.</p>		
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Optional Intertextuality occurs when director took apple as a bridge to the story, as the link and sign that the story of Sinclair and Jimin is connected even though the apple is not necessary to the plotline in the movie version. In the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse, apple associates with Sinclair as he lies about stealing apple to Franz Kromer. Jimin, in the other hand, act as young Sinclair. Jimin is seen biting apple during his psychological interview about his illness.

b. Obligatory

Obligatory Intertextuality happens when there is one data has a similarity in both media or has a different data in both media and it leads to the comparison between one data. Obligatory

Intertextuality also can happen when a data in the *BTS's WINGS* movie version somehow uses other references to make a comparison or similarity.

Obligatory Intertextuality happens in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and in the *BTS's WINGS* movie version that talked about Jungkook's and Sinclair's condition. It is showed that young Sinclair and Jungkook through the same struggle and hardship as a young boy and it happened to have a similarity in both media. In the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse, Sinclair been through so much hardship after his lies about stealing apple to Franz Kromer and leading him to the sickening state where he constantly scared and have nightmares every night also his guilty feeling towards his parents for betraying their value as prodigal son. While in the *BTS's WINGS* movie version, Jungkook is seen as an innocent and pure boy, who has the jumble of thoughts about the good world and evil world. Obligatory Intertextuality also occurs in the story of Beatrice.

Obligatory Intertextuality that happens in the movie version showed as it follows:

1. 03/ob/TC/Sinclair

Table. 4. 5 Two Different World

<p>03/ob/The Child/1/BEGIN</p> <p>Jungkook’s room is dark and gloomy with less lightning that symbolize the world of darkness that he thinks he belong to.</p>		<p>Based on both Jungkook and Sinclair’s perspective, the world is divided into two, the realm of day and night.</p>
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Sinclair and Jungkook have the similar point of view about the world that they think the world is divided into realm of the light and realm of the darkness. Sinclair living as prodigal son, holding on family pride and dignity, they both possessed the same pure and innocent point of view. Although, in the movie version Jungkook’s background such as parents not explained. In the movie version, the setting place is gloomy, dark bedroom with barely light on and also, the background music *15 years old me* is explain about Jungkook’s side that he is young, pure and innocent.

Jungkook archetype as a child, the dilemma he feels about his surroundings, the light world or the dark world leading him into nightmare and confusion. The flying bird, the

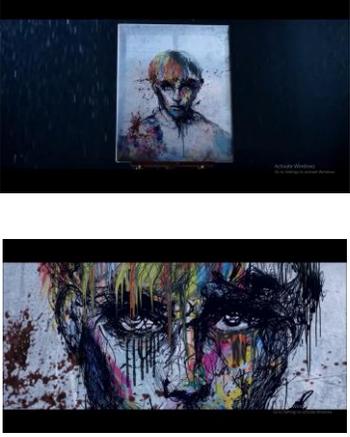
broken glasses and the burnt piano is the visualization of his nightmare and confusion.

The flying bird, the broken glasses, and the burnt piano are the symbolization of the situation Jungkook's in. They are to point out and as the visualization to what had happened in Jungkook's mind and his feeling.

Echo Standstorm and Fine (1993) has pointed that symbolic interactionism is needed to continue to turn attention towards the macro realm. Fine has been addresses how symbolic interactionism can help and understand the link between micro and macro structures. Based on Bourdieu (1977), Habernas (1984), and Giddens (1984), these sociologists been explicitly and implicitly incorporated symbolic interactionist concepts to understand macro-level processes. These theorists successfully bridge macro- and micro-sociological concept in a way that demonstrates the significance of interaction and meaning in producing the very structures that both enable and constrain individual behavior.

2. 06/ob/TSh/Demian-Jungkook

Table. 4. 6 The Painting

<p>06/ob/The Shadow/1/BEGIN</p> <p>The painting is found in Jungkook's room. The abstract image that attach to the painting is somehow familiar to Jungkook that it is remind him of his brothers.</p>		<p>The painting is portrait of someone who looks a lot like Demian but not exactly. Later, the painting turn out has the features of Sinclair himself.</p>
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Obligatory Intertextuality happens when the director wants to give the visualization of Sinclair's dream and Jungkook's nightmare. Obligatory Intertextuality happens to make a comparison of Sinclair's vision and Jungkook's nightmare. The director of *BTS's WINGS* movie version shapes Jungkook nightmare into the visualization that most likely similar to what Sinclair had vision.

Based on the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse, Sinclair been visions of girl named Beatrice that has the familiar features with someone he knew

that is Demian, Eva and also himself. That she looks like people from his past but still do not quite grasp whose it was.

This cult Beatrice completely changed my life. I wanted to try to paint her portrait for myself. It resembled a kind of image of God or a holy mask, half male, half female, ageless, as purposeful as it was dreamy, as rigid as it was secretly alive. This face seemed to have message for me, it belonged to me, it was asking something of me. It bore a resemblance to someone, yet I did not know whom. (D:SoESY, 91)

The portrait in Jungkook’s BEGIN is the combination of familiar faces in Jungkook’s life (BTS members) in which similar with Beatrice to Sinclair. Jungkook also shows mouthing “hyung” which means brothers in English. Beatrice portrait to Sinclair is similar to Jungkook brother portrait.

Table. 4. 7 Jungkook Crying

<p>BEGIN/01/JK</p> <p>Jungkook crying and mouthing word “Hyung” which means brother</p>	
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The similarity of the visualization Sinclair’s dream and Jungkook’s nightmare is classified as Obligatory Intertextuality when the main plot is the same between novel

Demian: The Story of Emil Sinclair's Youth by Hermann Hesse and *BTS's WINGS* movie which is the familiar faces of the people they have known before appear in their dreams and painting.

The researcher concludes that obligatory Intertextuality happens to make a comparison of Demian's and Jungkook's nightmare, yet it shows the similarity of who are they (the people appear on their nightmare) for them both.

3. 16/ob/TSh/Sinclair-V

Table. 4. 8 The Rebel Phase

<p>16/ob/The Shadow/3/STIGMA</p> <p>V is seen doing vandalism in the middle of the night that later makes him got caught by the cops.</p>		<p>V is the representation of Sinclair's rebellious stage where his life is actually changes. In the book when Demian left Sinclair, his life falls into drinking addiction. His perfect life is cracked by the flaws, the boy who was so studious and perfect was not there anymore.</p>
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Obligatory Intertextuality happens when teenager Sinclair and V decided to rebel by running away from home, drink alcohol and doing vandalism.

Obligatory Intertextuality occurs to make comparison between Sinclair from novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and V from *BTS's WINGS* movie version during their rebel phase.

c. Accidental

Accidental Intertextuality occurs when a data in the different media has no connection at all but somehow the data is related or accidentally relate to another source of data that has no connection at all. Accidental Intertextuality happens when the data in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse or the data in the *BTS's WINGS* movie version has no connection with each other but the researcher accidentally relate it to the other media, data or sources.

Accidental Intertextuality happens in the *BTS's WINGS* movie version, when the researcher accidentally relates the meaning behind the visualization of six petals of white Lily with the true meaning of purity and rebirth when nothing in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse mention

about the flower. The researcher also accidentally makes a connection of Jin story in the *BTS's WINGS* movie version when Jin seen in the room full with the stuff that represents each of his alter ego before he become the last form of his true self. Also, Accidental Intertextuality occurs when the story of Jin embrace his true self and accept that Demian and Eva are the part of himself.

Accidental Intertextuality that occurs in the *BTS's WINGS* movie showed as it follows:

1. 39/ac/TS/Sinclair-Jin

Table. 4. 9 Jin and the representation of Self-realization

<p>39/ac/The Self/7/AWAKE</p> <p>Jin, the final form of Sinclair is seen alone in the room and holding an apple. The apple is symbolize his past self.</p>		<p>In this short film, he is first sitting at the dining table with an apple before him. The apple represents a part of him, which is Jimin (lie). He picks up the apple but then drops it. He does not bite onto it like Jimin did in Lie short film. (his old self).</p>
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Sinclair finally understood and accepted that Max Demian and Frau Eva are part of himself and shows in the way he found out everything as it stated

You'll have to listen within yourself, then you will notice that I am within you. Do you understand? And something else. Frau Eva said that if ever you were in a bad way I was to give you kiss from her that she sends by me... (D: SoESY, 178)

But sometimes when I find the key and climb deep into myself where the images of fate lie aslumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother my master. (D: SoESY, 178)

The researcher found Jin's self-acceptance visualization in AWAKE when Jin seen holding an apple, Jin dropped the apple instead of biting it like what Jimin did in LIE. It was seen the apple is on the floor and abandoned.



Figure 4. 1 Jimin biting apple

According to Christian Art and Culture, the origin of the popular identification with a fruit unknown in the Middle East in biblical times is found in confusion between the Latin words *mālum* (an apple) and *mǎlum* (an evil), each of which is normally written *malum*. The tree of the forbidden fruit is called “the tree of the knowledge of good and evil” in Genesis 2:17, and the Latin for “good and evil” is *bonum et malum*. As a result of the story of Adam and Eve, the apple become symbol for knowledge, immortality, temptation, the fall of man into sin, and sin itself.

The researcher concludes that Jin dropped the apple because he is no longer dwelling in confusion of his past self and finally acknowledging his true self.

Accidental when the director makes no connection with the book, but it accidentally occurs when the researcher relates it with the meaning behind the apple and how religion references connect.

2. 40/ac/TS/Sinclair-Jin

Table. 4. 10 The White Lily Petals

<p>40/ac/The Self/7/AWAKE</p> <p>Jin, as the final form of Sinclair's is seen burning down the white lily petals the represents his alter egos and past self.</p>		<p>Jin picked up six petals of white lilly and lies them down on the floor. These six petals stand for his alter egos or past forms represented by the other BTS member (Jungkook, Jimin, V, Suga, J-hope). He sets fire to the petals which marks the end of the other member's journey. Jin is the last representation of Sinclair's form.</p>
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Accidental Intertextuality occurs when the researcher accidentally connect the story Jin burnt down the lily petals with the Christian Arts and Culture. The symbolization of dies and rebirth can be seen in the way the director of *BTS's WINGS* movie chose white lily. In the one scene in *AWAKE*, Jin is burning six white lily petals in his room. According to myths,

white lily symbolizes a rejuvenation of the soul. They represent purity, commitment and rebirth. In Asian culture, white lily also associated with death. Lily symbolizes that the soul departed the soul and find the peaceful place.

The six lily petals that Jin's holding are represents his other self, alter egos and past. Each petal represents one each, Jungkook and Jimin as his childhood self, V and Suga as his teenager, J-Hope as his alter egos Demian and Frau Eva, the last one RM represents his mentor. Jin burning the six petals down mean he already accepted his past and leaving them behind. He is no longer the person who he was before and he is born to new person who accept and understood his own self.



Figure 4. 2 Jin burning White Lily Petals

Beside the white lily petals, the director also using white dove as symbolization. White dove is symbolic of new beginning, peace, fidelity, love and luck.

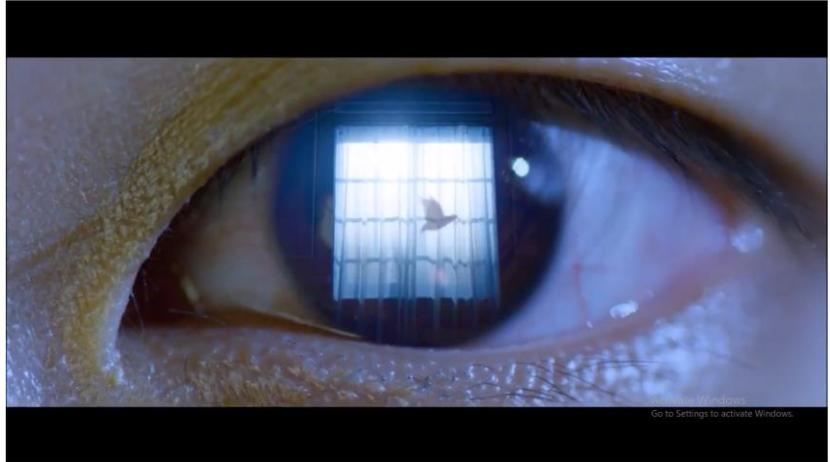


Figure 4. 3 Flying Dove

After set the white lily petals, the next scene is Jin sees the white dove fly. This means, the soul he's been is released and he is ready to start new beginning as the new person, as his true self.

2. **Intertextuality presented in the Hesse's *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* through the Jungian Archetype?**
 - a. **04/ob/TC**

Jungian Archetype TC or The Child means that in the novel *Demian: The Story of Emil Sinclair's Youth* by Herman Hesse and in *BTS's WINGS* movie version presents the childish to childlike longing for the innocent based on psychologist Carl Jung. Jung placed the "child" in a list of archetypes that represent milestones in individuation. Jungian exploring the hero myth has noted that "it represents our efforts

to deal with the problem of growing up, aided by the illusion of an eternal fiction”. Thus, for Jung “the child is potential future”, and the child archetype is a symbol of the developing personality.

Intertextuality that could be seen through the The Child archetype of Emil Sinclair that was written in the novel and visualized by Jungkook in the *BTS's WINGS* movie version is Obligatory Intertextuality.

Obligatory Intertextuality happens when the director of the *BTS's WINGS* movie version tries to make comparison in the similarities that has been found in the both media regarding to the background story of Jungkook. In the book, Sinclair’s background is the prodigy son and noble family. He lives the value of his parents as the educated and religious parents. While in the *WINGS* movie version, Jungkook’s family background is not vividly describe except he has brothers.

Obligatory Intertextuality occurs when the type of archetype of is The Child as it stated in the novel of *Demian: The Story of Emil Sinclair's Youth* and the *BTS's WINGS* movie version. Obligatory Intertextuality occurs when in the book, it tells about how Emil Sinclair struggle to live up his family value as the prodigy son and religious family member. It shows in the book page 15 in the sub chapter 1. Two Realms, as the researcher presented below:

Sometimes I was absolutely certain that my destiny was to become like mother and father, as clear-sighted and unspoiled, as orderly and superior as they. –if I could admitted it—at times I didn’t want the Prodigal Son to repent and be found again. But one didn’t dare to think this, much less say it out loud. (D:TSoESY, 15)

While in the *BTS’s WINGS* movie version, Jungkook is seen to be pure and does not do anything destructive in the film. He has jumble of thoughts, continual nightmare, absurd vision and confusion but no real sense of what to make of them. How Jungkook struggle and confusion shows in the episode #1 BEGIN, as showed on the scene below:

Table. 4.11 Burning Piano

<p>04/BEGIN/JK/01</p> <p>Jungkook got absurd vision of burning piano. The piano owner is actually one of his brothers that seen in the episode #4 FIRST LOVE.</p> <p>Jungkook also seen crying and mouthing word “hyung” which mean “brother” all his fear and confusion about everything and the only thing he could do is calling out his</p>	
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brothers.



b. 10/ob/TP

Jungian Archetype TP or The Persona means that in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* presents the outward face somebody present to the world based on psychiatrist Carl Jung. The persona designed on the one hand to make definite impression upon others, and on the other hand to conceal the true nature of the individual.

Intertextuality that happens through the archetype The Persona in the novel and movie version is obligatory Intertextuality. Obligatory Intertextuality happens when the researcher found the data based on The Persona that happens through the narrator in the book and the visualization in the movie version.

Obligatory Intertextuality that happens through the The Persona occurs when the director of the movie version tries to make a comparison of Emil Sinclair's attitude in the novel and Jimin's attitude in the movie version.

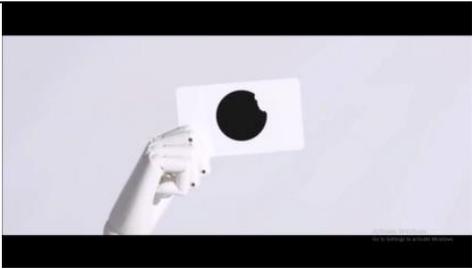
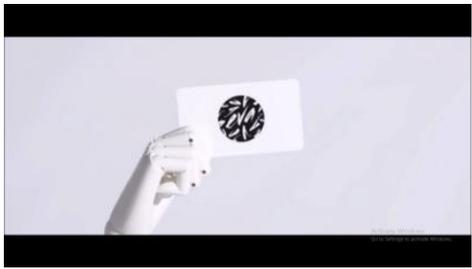
Based on the novel, Emil Sinclair tries to hide his true feeling and self after the encounter with the new boy Max Demian. Sinclair's point of view of society and religious practices changes when he meets Demian. He starts feeling uneasy and impure. In the novel, Sinclair has mixed feelings and thoughts towards Demian. He has very hard time sorting himself out. At one point, as much as Sinclair loves Demian, he hates him too. The Persona archetype was stated in the page 34 in the sub chapter 2. Cain, as it stated below:

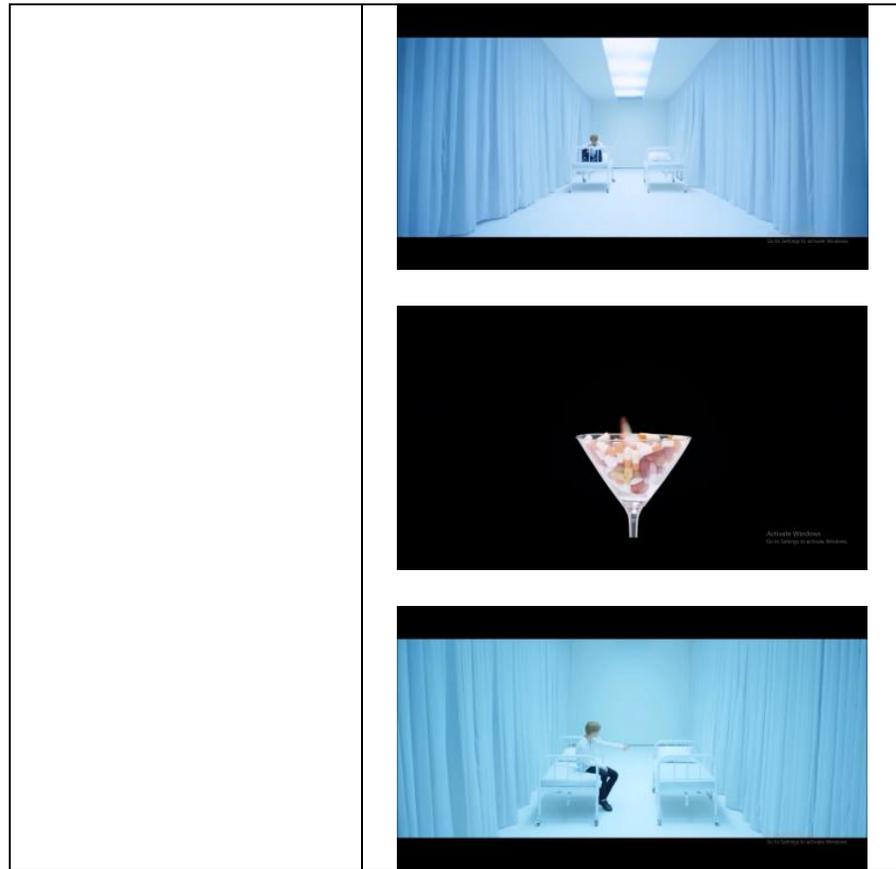
I kept glancing toward Demian whose face held a peculiar fascination for me, and I observed the intelligent, light, unusually resolute face bent attentively and diligently over his work; he didn't at all look like a student doing an assignment, but rather a scientist investigating a problem of his own. I couldn't say that he made memorable impression on me; on the contrary, I had something against him: he seemed too superior and detached, his manner too provocatively confident, and his eyes give him an adult expression—which children never like—faintly sad, with flashes of sarcasm. (D:TSoESY, 34)

However, in the *BTS's WINGS* movie version, Jimin was taking psychological test in which he just smiles and shrugs at every card that is shown to him. But on the inside, he seems to be struggling and strangling himself. This shows that on the outside he is smiling, which is a façade or a lie whereas on the inside he is dying. The Persona archetype showed in the *WINGS #2 LIE*, as it showed in the table below:

Table. 4.12 Jimin during Psychological Test

<p>11/LIE/Jimin/02</p> <p>Jimin is seen taking the psychological test and every time the card shown to him, he just smile and shrugs did not answer.</p>	
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<p>While he seen smiling outside, this is what is happening inside his head. He is struggling and strangling himself. The peaceful demeanor he showed outside is the opposite of his mess and chaos mind.</p>	 



The researcher concludes Obligatory Intertextuality happens through The Persona archetype that happen in the narration in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and through the visualization in the *BTS's WINGS* movie version to make a comparison of Sinclair's and Jimin's attitude.

c. 17/ob/TSh

TSh or The Shadow archetype means that in the novel *Demian; The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's*

WINGS, presents either and unconscious aspect of the personality that the conscious ego does not identify in itself based on Jungian Psychology. The shadow is the unknown side of personality in which insulates and harm individuals by acting as a constantly thickening veil of illusion between the ego and the real world.

The researcher sees the archetype of Sinclair's dark side through the narration in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse.

While in the movie series *BTS's WINGS*, V's dark side appears as the visualization of Sinclair's Shadow. The researcher concludes Sinclair's and V's archetype when the researcher sees how is the director make the visualization of the rebel teenager phase of V.

Intertextuality that happens through the The Shadow archetype is Obligatory Intertextuality that talks about Sinclair and V act during rebel teenager phase. Obligatory Intertextuality that happens through The Shadow archetype occurs when the director makes a comparison between Sinclair's and V's act during their rebel phase.

Sinclair's act of rebel in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse including alcoholism and running away from home, because he feels that the house is not home anymore and he does not belong there. Sinclair's act description is stated below on page 83 sub chapter 3. Beatrice:

I was rapidly downhill. My first drunken frenzy was soon followed by others. There was much going to bars and carousing in our school. Once again I belong entirely to the world of darkness and to the devil, and this world I had the reputation of being one hell of a fellow. (D:TSoESY, 83)

V's act of rebellion seen during the episode #3 STIGMA where is doing vandalism and ended up in police station getting the interrogation by the cop.

Table. 4.13 V's act of Rebel

<p>V is seen doing vandalism. Vandalism is considered as a crime because it consists of malicious destruction or damage to the property of another. Thus, this act of vandalism is makes V belong to the world of darkness. Because of the vandalism also, V is ended up in the police station and being interrogated by the cops.</p>	 <p>The table contains three screenshots illustrating V's act of rebellion. The top screenshot shows V standing in a dark room, illuminated by a green light, possibly a graffiti wall. The middle screenshot shows V in a dark setting, possibly a school, with a green light reflecting on a surface. The bottom screenshot shows V in a police station, being interrogated by a cop.</p>
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The researcher concludes that Obligatory Intertextuality happens through The Shadow archetype to make a comparison of Sinclair's and V's act during their rebel phase. In the book, Sinclair became alcoholic and occasionally going to bar. While in the movie version, V is caught doing vandalism as a rebellion.

d. 29/op/TM

Jungian Archetype TM or The Mentor means that in both the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version represent the experienced, trusted, and wise person who imparts advice. The archetype usually serves to provide guidance to the protagonist, having a key role in shaping the main character development and self-realization.

The intertextuality that happens through the The Mentor archetype is Optional Intertextuality. Optional Intertextuality happens when there is characterization occurs in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse has the different plot line and story with the movie version. Optional Intertextuality happens when the director creates totally new different story of RM in *BTS's WINGS* movie version

Optional Intertextuality occurs when the director of the *BTS's WINGS* movie version makes an additional story of RM's grow and transition. Optional Intertextuality about RM's transition and grown through the The Mentor seen in the *BTS's WINGS* movie version episode #4 REFLECTION.

Table. 4. 14 The Transition of Pistorius

<p>The glass shatters. Another transition into the next phase of life. This signifies that RM (Pistorius) is transitioning into the next phase of his own life and is no longer a part of Sinclair's live.</p>	
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RM grown and transition symbolizes with shattered glasses. Means, he is entering new chapter of his own life and that he is no longer the part of V.

The researcher concludes that Optional Intertextuality that happens through The Mentor occurs when the director of the *BTS's WINGS* movie version make an additional story of RM's growth that makes new plotline to the story.

e. 43/ac/TS

Jungian archetype TS or The Self means in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's Wings* movie version represents the unification of consciousness and unconsciousness in a person, and the psyche as a whole based on psychiatrist Carl Jung.

Intertextuality that happened through the The Self archetype is Accidental Intertextuality. Accidental Intertextuality occurs when the The Self archetype is seen embracing and accepting their true self then became new person.

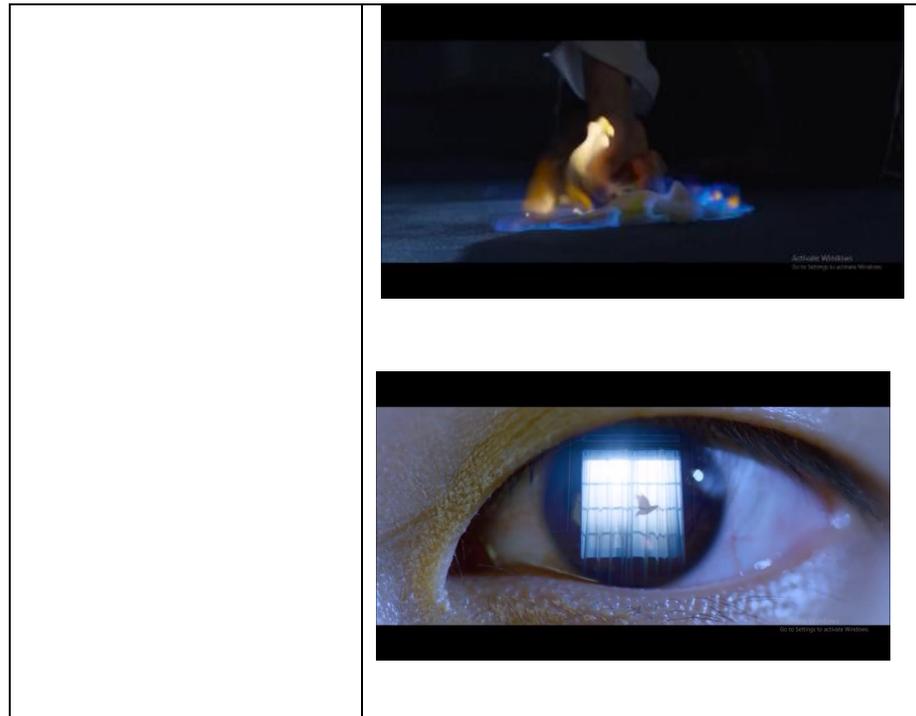
The Self occurs when Jin already embracing and accepting his past about Demian and Eva are actually within himself. In the *BTS's WINGS* movie version, The Self archetype seen to burnt down six white lily petals that symbolize rebirth.

The Self archetype in the *BTS's WINGS* movie version is shown in the episode #7 AWAKE when Jin is in his room wearing white shirt and burnt the six petals of white lily then the white dove seen flying after.

Table. 4. 15 Jin and White Lily Petals

Jin picked up six petals of white lily and lies them down on the floor. These six petals stand for his alter egos or past forms represented by the other BTS member (Jungkook, Jimin, V, Suga, J-hope). He sets fire to the petals which marks the end of the other member's journey. Jin is the last representation of Sinclair's form.





Accidental Intertextuality happens when the Director of *BTS's WINGS* movie version adds an additional plotline and it makes new story. Accidental Intertextuality occurs when the director adds new instruments such as white lily and white dove. White lily and white dove accidentally represented the new beginning, rebirth and purity based on Christian arts.

The researcher concluded that Accidental Intertextuality that happens through the The Self archetype of Jin occurs when the story of Jin burnt down the six petals of white lily never mention in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse, but the

director of *BTS's WINGS* movie version uses another reference that has no relation with Sinclair's self-realization.

f. 05/op/TV

Jungian Archetype TV or The Villain means in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version there is one character that represents the bad guy who comes up with diabolical plots to cause harms and ruins based on psychiatrist Carl Jung.

The intertextuality that happens through the The Villain archetype is Optional Intertextuality. Optional Intertextuality happens when there is characterization occurs in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse has the different plot line and story with the movie version. Optional Intertextuality happens when the director creates totally new different story of Franz Kromer in *BTS's WINGS* movie version.

Optional Intertextuality happens when the director changes the appearance of the bad guy from the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse into the sound of whistle only in the *BTS's WINGS* movie version instead of the real person. As it is stated in the novel page 31 below:

I think Kromer's whistle would frighten me even today if I suddenly heard it again. From now on I was to hear it repeatedly; it seemed to me I heard it all the time.

There was not a single place, not a single game, no activity, no thought which this whistle did not penetrate, the whistle that made me his slave , that had become my fate.
(D:SoESY, 31)

The Villain in the BTS's WING movie version is not in the real person but instead the sound of whistle only that can be heard in the episode #1 BEGIN and #4 FIRST LOVE.

B. Discussion

Finally, the researcher discusses this study based on the research findings above that talk about types of Intertextuality that happens in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version, and how does Intertextuality presented through the archetype of main character in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version.

1. Types of Intertextuality Presents in *Demian: The Story of Emil Sinclair's Youth* and in *BTS's WINGS* movie version

The Researcher found there are 3 types of Intertextuality in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version. The types of intertextuality presented in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie

version that has found are Obligatory Intertextuality, Optional Intertextuality, and Accidental Intertextuality.

Fitzimmons (2013) states that intertextuality can happen when there is an activity occur in different platform of literary work that has similar link. The activity of intertextuality can happen between text to text or text to another literary work. Intertextuality occurs to create something new by shaping one text's meaning and moving it into another works. Fitzimmons states that there are three types of intertextuality and intertextual relationship, those are Obligatory intertextual, Optional Intertextual, and Accidental Intertextual.

The researcher found the types of intertextuality in this thesis are 43 types. They include 27 types of Obligatory Intertextuality, 13 types of Optional Intertextuality and 3 types of Accidental Intertextuality.

The common types of Intertextuality that has found in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie version Obligatory Intertextuality. Obligatory Intertextuality happens when the director of the movie version *BTS's Wings* commonly uses the Obligatory Intertextuality in order to make comparison of Sinclair's and *BTS's WINGS* main charactes similarity. The director makes the visualization to

compare the similarity between Sinclair and *BTS's WINGS* main character and makes same story with different plotlines. Obligatory Intertextuality happens when there is several hypotext from the origin text which is novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and shaping into new text or new media which is *BTS's WINGS* movie version and makes relation from each other.

Then, Obligatory Intertextuality happens because the director wants to create visualization of Sinclair's and *BTS's WINGS* movie version main character's growth and phase through the archetype of each main character. Based on the analysis in the research findings, the researcher concludes that Obligatory Intertextuality happens when there is several hypotext from the origin text shaping into new text and makes relation to each other text as a comparison of the two media's main character

The conclusion is the most types of Intertextuality that has found in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie version is Obligatory Intertextuality that happens to make a comparison between Sinclair's and *BTS's WINGS* movie version main character's characterization in the same story but different plotlines.

Korean music critics, write by Neil Shah for Wall Street Journal magazine in the article *Seven Reasons Why South Korea's BTS Is an American Phenomenon* (2020) Ms. Saeji says a good deal about BTS output in their most discography which are full of interconnections and self-referential allusions. BTS, builds a “Lord of The Ring” –style universe with references to psychoanalyst Carl Jung and German novelist Hermann Hesse in his novel *Demian: The Story of Emil Sinclair's Youth* by including Easter eggs—subtle references for their audience. WINGS also, as stated by Rolling Stones “one of the most conceptually and sonically ambitious pop albums 2016”

However, the researcher also found the least common types of Intertextuality that happens in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and BTS's WINGS movie version is Accidental Intertextuality. Accidental Intertextuality occurs when the director of BTS's WINGS movie version has no intention or intentionally connects the story of Sinclair and BTS's WINGS main characters with another source that makes the viewer accidentally create new interpretation of the story of Sinclair and BTS's WINGS main characters to make an intertextuality relationship. Accidental Intertextuality is subjective because it occurs when the viewers of the BTS's

WINGS movie version accidentally makes intertextual activity based on their experiences, point of view and their cultural studies.

The researcher found 3 types of Accidental Intertextuality that happens in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and BTS's WINGS movie version that indicates the subjectivity of the visualization BTS's WINGS main characters based on the researcher's experiences related to the story of Sinclair and Christian Arts.

2. Intertextuality Presented in *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* Movie Version through the Archetype of Sinclair and *BTS's WINGS* Main Characters.

The researcher found the types of Archetype that occurs in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version to make intertextual activity happens.

According to Carl Jung (1919) there are 4 major Jungian Archetype that represent universal patterns and images that are part of the collective unconscious. There are: The Persona, The Shadow, Anima/animus, and The Self.

Jung also suggested that the number of existing archetype was not static or fix. Instead, many different archetypes may overlap or combine at any given time. The other archetypes define by Carl Jung are The ruler, The creator, Sage, Innocent, Explorer, Rebel, Hero, Wizard, Jester, Everyman, Lover, Caregiver.

This data is classified as the visualization. The researcher can only see the archetype that happens through the visualization of the main character in the BTS's WINGS movie version.

There are 43 data of Archetype of Sinclair from the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version that classified into six types of archetypes.

The six types of archetype of Sinclair's from the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version are:

Table. 4. 16 Table of Componential of Archetype

No.	Types of Archetype	Types of Intertextuality			number
		Opt	Ob	Acc	

1.	The Child/Innocent	1	7		8
2.	The Persona	2	4		6
3.	The Shadow	3	11	1	15
4.	The Mentor	2	5		7
5.	The Self	4		2	6
6.	The Villain	1			1
Total					43

The dominant types of Archetype that happens in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie version is The Shadow archetype. The Shadow archetype is the most dominant types of archetype between other types of archetype because the researcher has found that The Shadow archetype happens when the character of Sinclair from the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse have the darkest phase during his finding of self-realization. Means, Sinclair and the main characters from *BTS's WINGS* movie version spent half of their journey in the unknown dark side of themselves.

The Shadow archetype becomes the dominant type of archetype because the writer of the novel *Demian: The Story of Emil Sinclair's Youth* wants to emphasize the journey of self-realization by Sinclair and *BTS's WINGS* movie version is long, dark and cruel. The shadow archetype means that the individual being instinctive and irrational, these projections insulate and harm individuals by acting as a constantly thickening veil of illusion between the ego and the real world.

Stated by Big Hit Entertainment (2016), the labels where BTS members belongs to, *WINGS* is about boys who encounter temptation for the first time and must ponder and agonize in the face of it. As the seven boys experience pain and bliss, they bring forth the image of birds that break out of it shell and try to take flight for the first time with the references to psychoanalyst Carl Jung and German novelist Hermann Hesse.

CHAPTER V CONCLUSION AND SUGGESTION

After searching and explaining the Intertextuality in Hesse's *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie version, the researcher goes to the conclusion. This chapter presents conclusions and suggestions related to what the researcher has analyzed and discussed in the chapter IV

A. CONCLUSION

Based on the analysis of Intertextuality seen in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS*, the researcher has drawn the conclusion as follows:

1. There three types of Intertextuality seen in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version. There are Optional Intertextuality, Obligatory Intertextuality and Accidental Intertextuality. There 43 data of Intertextual that the researcher has found. 27 data are classified as Obligatory Intertextual, 13 data are classified as Optional Intertextual, and 3 data are classified as Accidental Intertextual. It indicates that the commons Intertextuality that occurs in the novel *Demian: The Story of Emil Sinclair's Youth* and *BTS's WINGS* movie version is Obligatory Intertextuality. Obligatory Intertextuality is frequently used by the director of *BTS's WINGS* movie version to make comparison between Sinclair from the novel *Demian: The Story of Emil Sinclair's Youth* and the

main characters of *BTS's WING* movie version similarities and it is used in shaping into new plot line of the same story.

2. There 43 archetypes of Sinclair from novel *Demian: The Story of Emil Sinclair's Youth* and main characters of *BTS's WINGS* movie version that has found by the researcher. The most dominant types of archetype is The Shadow archetype. The Shadow archetype happens when the writer of the novel *Demian: The Story of Emil Sinclair's Youth* and the director of *BTS's WINGS* movie version wants to emphasize the long journey of self-realization through the unknown dark and unconscious part of individuals.

B. SUGGESTION

The researcher found 43 data of analysis include 3 types of Intertextuality and six types of archetype. The most dominant intertextual activity in the novel *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse is Obligatory Intertextuality. The most common archetype that occurs is The Shadow archetype. Based on the conclusion of analysis of Intertextuality of *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WINGS* movie version above, the suggestion can be drawn as follows:

1. For the Scriptwriters

The result of this thesis can be used as a reference related to the intertextuality and archetype that happens between two different

literary works. The researcher expects to the scriptwriters to dig more information about a literary works if the scriptwriters wants to adapt a story into different media

2. For the Next Researchers

This research can be used as a conception and reference for doing the research related to Intertextuality. The result of this thesis can help the next researchers who want to study or analyze the adaptation story between two different media of literary works especially Intertextuality in *Demian: The Story of Emil Sinclair's Youth* by Hermann Hesse and *BTS's WING* movie version. By reading this research, the researcher hopes that the next reseachers can develop their knowledge about Intertextuality, Archetype, Christian Arts and Hesse's literary works related. Also, the researcher hopes that the next researcher can give the new perspective of Intertextuality between two different media of literary works that happens not only between books and movies. The next researchers may take any of analysis procedures of this research in order to get an overview to conduct another analysis related to Intertextuality.

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66e51deeb250&acdnat=1546440968_26a51a811d680a1bb993452c5c266433)

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APPENDICS

VALIDATION

The thesis data titled "INTERTEXTUALITY IN HESSE'S *DEMIAN: THE STORY OF EMIL SINCLAIR'S YOUTH* AND BTS'S *WINGS*" has been validated by Hidayatul Nurjanah, M. A in:

Day: Wednesday

Date: September, 16 2020

Surakarta, September 24, 2020

Validator

A handwritten signature in black ink, appearing to read 'Hidayatul Nurjanah', with a horizontal line underneath.

Hidayatul Nurjanah, M. A

NIP: 198509282019032012

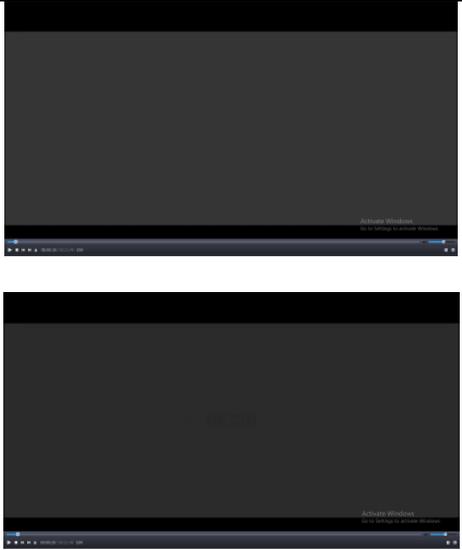
No.	Coding Data	Types of Intertextuality	Archetype	The Intertextual Relationship between Demian and Wings			Valid/Invalid	Notes
				Demian: The story of Emil Sinclair's Youth	Wings Screenshots	Explanation		
1.	01/op/TC/Sinclair-Jungkook	Optional Intertextual happened because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Child Jungkook portray young Sinclair. Young Sinclair is seen to be pure and innocent and still looks up a lot to his parents.	<p><i>The realms of day and night, two different worlds coming from the opposite poles, mingled during this time.</i></p> <p>(D:SoESY, 13)</p>	  	<p>Jungkook is the childhood version of Sinclair. When he still believe of Jehova. His believes that there are two different realms, dark and light or good and evil.</p>	√	

2.	02/ob/TC /Sinclair- Jungkook	Obligatory Obligatory Intertextual happened because the movie director refers to Sinclair's childhood and beliefs only.	The Child Jungkook portray young Sinclair. Young Sinclair is seen to be pure and innocent and still looks up a lot to his parents.	<i>I was absolutely certain that my destiny was to become like mother and mother, as clear-sighted and unspoiled, as orderly and superior as they.</i> (D:SoESY, 15)		The image of Sinclair's youth, innocent. Sinclair's childhood version.	√	
3.	03/ob/TC /Sinclair	Obligatory Obligatory Intertextual occurs when the director put the reference from the novel, the difference realms describes as in the place full	The Child Jungkook portray young Sinclair. Young Sinclair is seen to be pure and innocent and still looks up a	<i>Unquestionably, I belonged to the realm of light and righteousness; I was my parent' child. But in whichever direction I turned I perceived the other world, and lived within that other world as well, though often</i>		Two different realms, light and dark, good and evil.	√	

		of crime and terrors meanwhile in the movie description of two different realms is vague and make the visualization of it.	lot to his parents.	<i>stranger to it, and suffering from panic and bad conscience. There were times when I actually preferred living in the forbidden realm, and frequently, returning to the realm of light—necessary and good as it may have been – seemed almost like returning to something less beautiful, something rather drab and tedious.</i> (D:SoESY, 14-15)				
4.	04/ob/TC /Sinclair	Obligatory Obligatory Intertextual occurs when the director of the movie	The Child Jungkook portray young Sinclair. Young	<i>If I could have admitted it—at times I didn't want the Prodigal Son to repent and be found again. But one didn't dare</i>		As seen to be pure and does not do anything destructive in this film. He has a jumble of thoughts, but no real sense of	√	

		<p>make reference of burnt piano that Jungkook saw from Sinclair in the book when he is in dilemma about his status as a prodigal son.</p>	<p>Sinclair is seen to be pure and innocent and still looks up a lot to his parents.</p>	<p><i>think this, much less say it out loud. (D:SoESY, 15)</i></p> <p><i>My life was wrecked. I thought of running away and never coming back, or of drowning myself. However, I couldn't picture any of this very clearly. In the dark, in the dark, I sat down on bottom of the staircase, huddled up within myself, abandoning myself to misery. (D:SoESY, 23)</i></p> <p><i>Whether my crime was stealing or lying—(hadn't sworn a false oath by God and everything that</i></p>		<p>what to make of them.</p>		
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			<p><i>was sacred?)— was immaterial, my sin was not specifically this or that but consisted of having shaken hands with the devil. Why had I gone along? (D:SoESY, 24)</i></p> <p><i>The part of someone younger than myself, someone still good and free, innocent and safe. Yet into the midst of this haven—always expected, yet horribly surprising each time—from somewhere Kromer’s whistle would erupt, destroying the game, crushing my illusions. (D:SoESY, 31)</i></p>				
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5.	05/op/TV /Kromer	Optional Optional Intertextual occurs because the director make the reference of Kromer's whistle sound from the novel and makes new plotline in the movie that different from the novel.	The villain The whistle is belongs to Kromer. Kromer is young Sinclair' enemy. He is the epitome of Sinclair' nightmare .	<p><i>The day after tomorrow I'll whistle for you. You know what my whistle sounds like, don't you?</i></p> <p><i>I think Kromer's whistle would frighten me even today if I suddenly heard it again. From now on I was to hear it repeatedly; it seemed to me I heard it all the time. There was not a single place, not a single game, no activity, no thought which this whistle did not penetrate, the whistle that made me his slave , that had become my fate.</i> (D:SoESY, 31)</p>		From 00:09-00:29 the whistle sound is heard. In the book, Sinclair is afraid of boy named Franz Kromer because Kromer is not a good guy. Sinclair feared the whistle sound and panicked whenever he heard it. He would be so caught up in his fears that he heard the whistle even in his dreams and woke up terrified.	√	
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6.	06/ob/TS h/Demian - Jungkook	Obligatory Obligatory Intertextual occurs because the director put the refence from the novel which is the face paint that resembles people they know and familiar with.	The Shadow The painting is both Demian and Sinclair. Demian is one of Sinclair' alter egos which means, Sinclair' subconsci ous.	<i>Finally, one day I produced, almost without knowing it, a face to which I responded more strongly than I had to any of the others. It was not the face of that girl—it wasn't supposed to be that any longer. It was something else, something unreal, yet it was no less valuable to me. It looked more like a boy's face than girl's, the hair was not flaxen like that of my pretty girl, but dark brown with a reddish hue. The chin was strong and determined, the mouth like re flower. As a whole it was somewhat stiff and masklike</i>	 	The painting is portrait of someone who looks a lot like Demian but not exactly. Later, the painting turn out has the features of Sinclair himself.	√	
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			<p><i>but it was impressive and full of secret life of its own. (D:SoESY, 91)</i></p> <p><i>It resembled a kind of God or a holy mask, half male, half female, ageless, as purposeful as it was dreamy, as rigid as it was secretly alive. This face seemed to have a message for me, it belonged to me, it was asking something of me. It bore resemblance to someone, yet I did not know whom. (D:SoESY, 91-92)</i></p> <p><i>Then one morning, as I awoke from one of these dreams, I suddenly</i></p>				
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			<p><i>recognized it. I leapt out of bed, stepped up to the face, and from inches away looked into its wide-open, greenish, rigid eyes, the right one slightly higher than the left. All at once the right eye twitched, ever so faintly and delicately but unmistakably, and I was able to recognize the picture... why had it taken me so long? I was Demian's face. (D:SoESY, 92-93)</i></p> <p><i>The outlines of the face became blurred but the red-rimmed eyes, the brightness on the forehead, and</i></p>			
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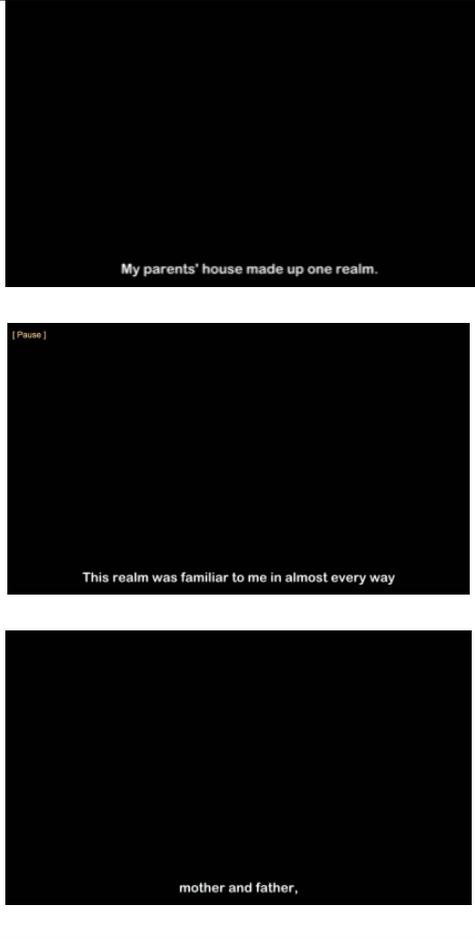
			<p><i>the bright red mouth glowed deep and wild from the surface. Even after the sun had faded, and gradually I began to sense that this was never Beatrice nor Demian but myself. Not that the picture resembled me—I did not feel that it should—but it was what determined my life, it was my inner self, my fate or my daemon. That's what my friend would look like if I were to find one ever again. That's what the woman I would love would look like if ever I were to love one. That's what my life and death would be</i></p>				
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				<p><i>like, this was the tone and rhythm of my fate.</i> (D:SoESY, 93)</p> <p>Demian, is a childhood friend and a mentor of Sinclair. Demian leads Sinclair to his eventual self-realization. The character Demian is not real people, they are Sinclair's subconscious in other word, Demian is Sinclair's imagination.</p>				
7.	07/ob/TC /Sinclair-Jungkook	Obligatory Obligatory Intertextual occurs because this scene is refers to Sinclair's	The Child Jungkook portray young Sinclair. Young Sinclair is seen to be	<p><i>Then came those years in which I was forced to recognize the existence of a drive within me that had to make itself small and hide from the</i></p>		The painting catches fire and the glass shatters. This is considered as the transition from his childhood to his adolescence. More like Jungkook breaks out of his	√	

		<p>realization of his time as a little boy is up, that he is now more mature and realizing more about the world around him.</p>	<p>pure and innocent and still looks up a lot to his parents.</p>	<p><i>world of light. The slowly awakening sense of my own sexuality overcome me, as it does every person, like an enemy, a something forbidden, tempting, and sinful. What my curiosity sought, what dreams, lust and fear created—the great secret of puberty—did not fit at all into my sheltered childhood. I behaved like everyone else. I led the double life of a child who is no longer child. (D:SoESY, 55-56)</i></p> <p><i>The sensations and dreams images announcing the end of my</i></p>		<p>childhood.</p>			
									

				<p><i>childhood are too many to be related in full. The important thing was that the “dark world,” the “other world,” had reappeared.</i> (D:SoESY, 57)</p>				
8.	08/ob/TM /Demian-Ju	<p>Obligatory Obligatory Intertextual when director refers the part from the novel which is the letters Sinclair’s sent to Demian and Sinclair found the letters answer in his desk. Jungkook in the similar event is</p>	<p>The Mentor Demian, even though he is an alter ego of Sinclair himself, he is the one who bring the light of life to Sinclair. In this time, Sinclair does not aware that</p>	<p><i>I found a note tucked in my book. It was folded exactly the same as notes classmates of mine secretly slipped each other during class. I was only surprised to receive such a note at all, for I had never had that sort of relationship with any student. Playing with the note I unfolded it carelessly and noticed a few words written on</i></p>		<p>Letter. In the book, Sinclair received letter from Demian saying ‘The bird struggles out of the egg. The egg is the world. Who would be born must first destroy a world. The bird the flies to God. That God name is Abraxas.’</p>	√	

		holding the letter from Demian.	Demian is within himself.	<p><i>it. One glance sufficient. One word stop me cold; in panic I read on while cold fear contacted my heart: "The bird rights its way out of the egg. The egg is the world. Who would be born must first destroy a world. The bird flies to God. That God's name is Abraxas." After reading one lines a number of times, I sank into a deep reverie. There could be no doubt about it, this was Demian's reply. No one else could know about my painting.</i></p> <p>(D:SoESY, 100)</p>				
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9.	09/op/TP/ Sinclair- Jimin	Optional Optional Intertextual happened because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Persona Jimin is showing the world what is actually the world want to see about him instead who really is. He is hiding his true self behind another persona.	<i>My parents' house made up one realm, yet its boundaries were even narrower, actually embracing only my parents themselves. This realm was familiar to me in almost every way— mother and father, love and strictness, model behavior, and school.</i>	 <p>My parents' house made up one realm.</p> <p>[Pause]</p> <p>This realm was familiar to me in almost every way</p> <p>mother and father,</p>	The narration is the part of the book tells that Jimin (Sinclair) still clings onto his old ideals, the one that his parents and school fed him, until he meets with Demian (JHope).		
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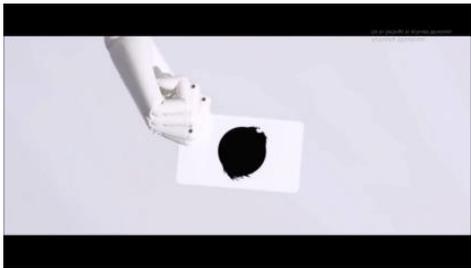
					 			
10.	10/ob/TP/ Sinclair- Jimin	Obligatory Obligatory Intertextual occurs when the director refers the part from the novel when Sinclair will always feeling anxious around	The Persona Jimin is showing the world what is actually the world want to see about him instead	<i>He turned into Altgasse and left me standing there, more baffled that I had ever been in my life. Yet, almost as soon as he had gone, everything he said seemed incredible. No, what Demian had said was completely crazy.</i>		His thoughts about society and religious practices change when he meets Demian; Sinclair starts feeling uneasy and impure for having let those thoughts plant themselves in his mind. Hence the lyrics – “Caught in a lie,	√	

		<p>Demian and it is makes him uncomfortable while in the movie the director shows Jimin’s feeling inside his heart during the interview. Jimin looks calm and relax while smiling but actually it is mess in his head.</p>	<p>who really is. He is hiding his true self behind another persona.</p>	<p><i>And I suspected that he had wanted to make fun of me and make me lose my footing.</i> (D:SoESY, 38)</p> <p><i>When I considered how strangely Demian had talked about the fearless and the cowardly, what an unusual meaning he had given the mark Cain bore on his forehead, how his eyes, his remarkable adult eyes had lit up, the question flashed through my mind whether Demian himself was not a kind of Cain. Why does he defend Cain unless he feels an affinity with him? Why does he have such</i></p>		<p>find back the pure me. I cannot get out of this lie, give me back my smile. Save me from this hell. I can’t get out of this chaos, save me who’s being punished.”</p>		
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*a powerful gaze?
Why does he speak
so contemptuously
of the “others,” of
the timid who
actually are the
pious, the chosen
ones of the Lord?
(D:SoESY, 39-40)*

*As though in a
dream, I
succumbed to his
voice and
influence. His
voice seemed to
come from within
myself. And it
knew everything.
Did it know
everything more
clearly and better
than I did myself?
(D:SoESY, 47)*



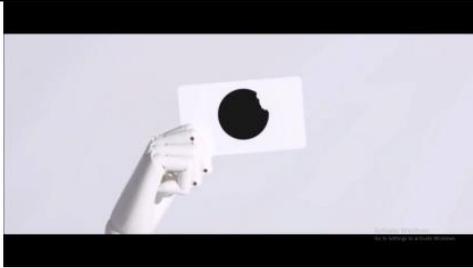
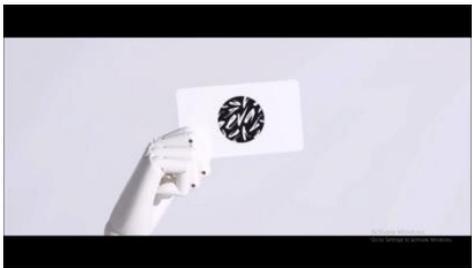
								
11.	11/ob/TP/ Sinclair- Jimin	Obligatory Obligatory Intertextual occurs when the director refers this scene from novel to post- event when Sinclair lies about stealing apple. He tried to act like nothing happened but actually he feels like in hell for lying	The Persona Jimin is showing the world what is actually the world want to see about him instead who really is. He is hiding his true self behind another persona.	<i>Often I felt a burning need for relief, for genuine confession, and yet sensed in advance that I would be unable to tell my mother or father, and explain everything properly. I knew that everything I said would be accepted sympathetically, that they would, yes, even feel sorry for me, but that they would not understand, that the whole thing would be regarded</i>	 	Jimin taking a psychological test in which he just smile and shrugs at every card that is shown to him.	√	

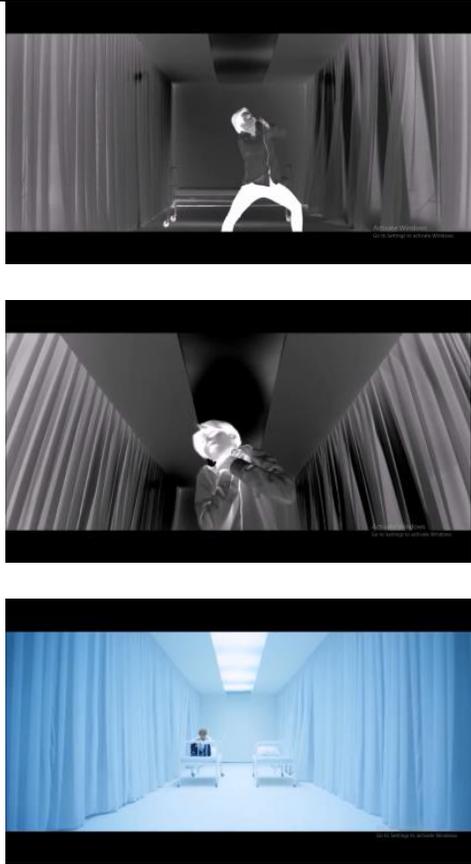
to his parents. He is crying a lot in his room alone and often get a nightmare and makes new plot line in the movie when Jimin hides his true feeling and his true self behind the smiley face.

as a momentary aberration, whereas in truth it was my fate.
(D:SoESY, 43)

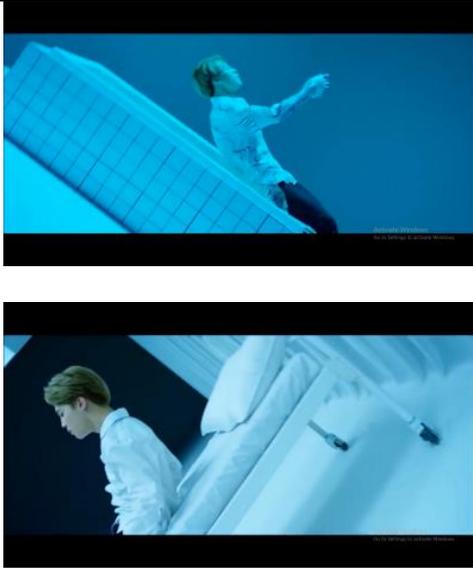
Suddenly a vigorous cheerful voice called me. I was startled and began to flee. Someone was after me, a hand grasped me gently from behind. It was Max Demian. He kept pace with me—I had quickened my steps with thoughts of escaping—and I felt him glancing at me from the side.

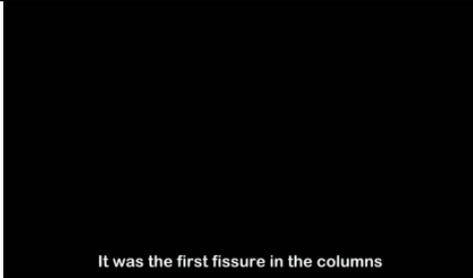


					  			
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12.	12/ob/TP/ Sinclair- Jimin	<p>Obligatory Obligatory Intertextual</p> <p>occurs when the director made the reference of Sinclair stealing guilty feeling from the novel into new plotline in which Jimin has the same struggle when he seen strangling his own self and keep hiding his true self.</p>	<p>The Persona</p> <p>Jimin is showing the world what is actually the world want to see about him instead who really is. He is hiding his true self behind another persona.</p>	<p><i>I kept glancing toward Demian whose face held a peculiar fascination for me, and I observed the intelligent, light, unusually resolute face bent attentively and diligently over his work; he didn't at all look like a student doing an assignment, but rather a scientist investigating a problem of his own. I couldn't say that he made memorable impression on me; on the contrary, I had something against him: he seemed too superior and detached, his manner too provocatively</i></p>		<p>But on the inside he seems to be struggling and strangling himself. This shows that on the outside, he is smiling, which is a façade, a lie whereas on the inside he is dying.</p> <p>In the book Sinclair goes to the same when he first associates with Demian. He has mixed feelings and thoughts and has very hard time sorting himself out. At one point, as much as Sinclair loves Demian, he hates him too.</p>	√	
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				<p><i>confident, and his eyes give him and adult expression—which children never like—faintly sad, with flashes of sarcasm.</i> (D:SoESY, 34)</p>	 			
13.	13/ob/TP/ Sinclair- Jimin	Obligatory Obligatory Intertextual occurs when the director made the reference of Sinclair stealing apples and his guilty feeling from	The Persona Jimin is showing the world what is actually the world want to see about him instead who really	<p><i>Everyone goes through this crisis. For the average person this is the point when the demands of his own life come into sharpest conflict with his environment, when the way forward has to be sought with the bitterest means at his</i></p>		The curtains around Jimin lift. He falls into the bathtub and wakes up in bed, this is the transition into the next stage of life.	√	

		the novel into new plotline in which Jimin has the same struggle when he seen strangling his own self and keep hiding his true self.	is. He is hiding his true self behind another persona.	<i>command. Many people experience the dying and rebirth—which is our fate—only this once during their entire life. Their childhood becomes hollow and gradually collapses, everything they love abandons them and they suddenly feel surrounded by the loneliness and mortal cold of the universe.</i> (D:SoESY, 56)				
14.	14/op/TP/Sinclair-Jimin	Optional Intertextual because the apple is refers to the Sinclair's lies	The Persona Jimin is showing the world what is actually the world	<i>Finally, out of sheer nervousness, I began telling story too. I invented a long tale about a robbery in which I filled the role hero. In garden</i>		Jimin seen bite an apple. In the book, apple associates with Sinclair as he lies about stealing apple to Franz Kromer.	√	

		but had nothing had to do with the plot lines in the movie. It could be a symbolic.	want to see about him instead who really is. He is hiding his true self behind another persona.	<i>near the mill, I said, together with a friend, I had stolen a whole sackful of apples one night, and by no means ordinary apples, but apples of the very best sort. (D:SoESY, 18)</i>				
15.	15/op/TS h/Sinclair -V	Optional Intertextual occurs because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Shadow 18 years old Sinclair is rebellious. He live in the dark world by drinking and drown to alcohol.	<i>It was the first fissure in the column that had upheld my childhood, which every individual must destroy before he can become himself. Such a fissure and rents grow together again, heal and are forgotten, but in the most secret recesses, they continue to live and bleed.</i>	 	Represent a 18 years old Sinclair. The rebellious stage where Sinclair's life actually change. The fissure or crack on his perfect life.	√	

					<p>which every individual</p>			
					<p>must destroy before he can become himself.</p>			
					<p>Such fissures and rents grow together again,</p>			

					<p>heal and are forgotten,</p>			
					<p>but in the most secret recesses,</p>			
					<p>they continue to live and bleed.</p>			

16.	16/ob/TS h/Sinclair -V	<p>Obligatory</p> <p>Obligatory</p> <p>Intertextual</p> <p>happened when the director refers to the time when Sinclair decided to leave his parents' house and live in school boarding house. He feel lost because Demian also not there to help him.</p>	<p>The Shadow</p> <p>18 years old Sinclair is rebellious. He lived in the dark world by drinking and drowned to alcohol.</p>	<p><i>The peculiar emptiness and isolation that came to feel for the first time after Confirmation (oh, how familiar it was to become afterwards, this desolate, thin air!) passed only very slowly. My leave-taking from home was surprisingly easy, I was almost ashamed that I did not feel more nostalgic. My sisters wept for no reason.</i></p> <p>(D:SoESY, 76-77)</p> <p><i>I was neither liked nor respected in my boys' boarding-house. I was teased to begin with, then avoided and looked upon as a</i></p>	 	<p>V is the representation of Sinclair's rebellious stage where his life is actually changes. In the book when Demian left Sinclair, his life falls into drinking addiction. His perfect life is cracked by the flaws, the boy who was so studious and perfect was not there anymore.</p>	√	
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			<p><i>sneak and unwelcome oddity. I fell in with this role, even exaggerated it, and grumbled myself into a self- isolation that must have appeared to outsiders like permanent and masculine contempt of the world, whereas, in truth, I often secretly succumbed to consuming fits of melancholy and despair. (D:SoESY, 77)</i></p> <p><i>I was going rapidly downhill. My first drunken frenzy was soon followed by others. There was much going to bars and carousing in our</i></p>			
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				<p><i>school. Once again I belonged entirely to the world of darkness and the devil, and in this world I had the reputation of being one hell of a fellow.</i> (D:SoEST, 83)</p>				
17.	17/ob/TM /Sinclair-V	<p>Obligatory Obligatory Intertextual happened when director refers to the time Sinclair feels so helpless and try to send letters to Demian but got no answer for a days. He</p>	<p>The Mentor Demian, even though he is an alter ego of Sinclair himself, he is the one who bring the light of life to Sinclair. In this time,</p>	<p><i>I held very special grudge against Max Demian, whom I hadn't seen again even once. I had written him twice during my first month in St.-----but had received no reply; so I had not called on him during the holidays.</i> (D:SoESY, 87)</p>		<p>The chained phone both shows that Sinclair, in this case V, is no longer can contact Demian even though he want to. It is the time when Sinclair feels that his life is cracked and fall apart and he need Demian in his life again.</p>	√	

		is talking about his dream and its meaning.	Sinclair does not aware that Demian is within himself.					
18.	18/ob/TS h/Sinclair -V	Obligatory Obligatory Intertextual occurs when the director refers to the time Sinclair accidentally met with Pistorious then they are talking about Abraxas and become good friend.	The Shadow 18 years old Sinclair is rebellious. He lived in the dark world by drinking and drowned to alcohol.	<i>"I like listening to music, but only the kind you play, completely unreserved music, the kind that makes you feel that a man is shaking heaven and hell. I believe I love that kind of music because it as amoral. Everything else is so moral that I'm looking for something that isn't. Morality has always seemed to me insufferable. I can't express it very well.—Do you know that</i>		It was the time he met with Pistorius, Sinclair's second mentor. He asked for help about life.	√	

				<p><i>there must be a god who is both god and devil at one and the same time? There is supposed to have been one once. I heard about it.”</i></p> <p><i>Softly and expectantly he asked: “What’s the name of the God you mentioned?”</i></p> <p><i>“Unfortunately I know next to nothing about him, actually only his name. he is called Abraxas.”</i></p>				
19.	19/ob/TC/Sinclair-V	Obligatory Obligatory Intertextual occurs because the director refers the time Sinclair’s	The Child Even though he is already 18 years old, he still longing	<p><i>The sober reality to which I awoke after a brief deathlike sleep coincided with a painful and senseless depression. I sat up on bed, still</i></p>		In book, Sinclair mention that he like holiday so much that it remind him of his childhood. The puppy of the representative of his childhood life	√	

		<p>longing and missing his old days because he's been living miserably as a teenager.</p>	<p>his childhood and want to go back to the time when he is still little boy.</p>	<p>wearing my shirt. The rest of my clothes, strewn about on the floor, reeked of tobacco and vomit. Between fits of headache, nausea, and raging thirst an image came to my mind which I had no viewed for a long time: I visualized my parents' house, my home, my father, my mother, my sisters, the garden. I could see the familiar bedroom, the school, the market place, could see Demian and the Confirmation classes— everything was wonderful, godly pure, and everything, all of</p>	 	<p>and innocence.</p>		
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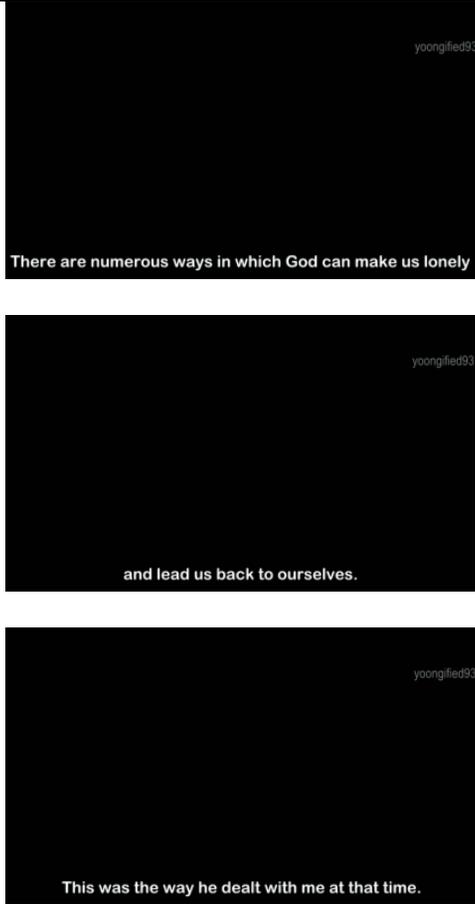
				<p><i>this—as I realized now—had still been mine yesterday, a few hours ago, had waited for me; yet now, at this very hour, everything looked ravaged and damned, was mine no longer, rejected me, regarded me with disgust.</i></p> <p>(D:SoESY, 81-82)</p>				
20.	20/ob/TS h/Sinclair -V	Obligatory Obligatory Intertextuality occurs because the director refers to the time when Sinclair’s realizing that he cannot turn back the time. That he will	The Shadow 18 years old Sinclair is rebellious. He lived in the dark world by drinking and drowned to alcohol.	I could not have cared less what became of me. In my odd and unattractive fashion, going to bars and bragging was my way of quarelling with the world—this was my way of protesting. I was ruining myself in the process but at		The cage is the world. V notices the cage (world) around him and in order to be free, he must break out of it.	√	

forever stuck
in miserable
life.

times I understood
the situation as
follows: if the
world had no use
for people like me,
if it did not have a
better place and
higher tasks for
them, well, in that
case, people like
me would go to
pot, and the loss
would be the
world's.
(D:SoESY, 86)



21.	22/ob/TC /Sinclair- V	<p>Obligatory</p> <p>Obligatory Intertextual</p> <p>occurs when n the book, Sinclair and his sisters are prodigal children. His sisters, however is in good terms with their parents. Unlike Sinclair, V's parents are abusive even though both Sinclair and V loves their sisters so much and remind them of their childhood.</p>	<p>The Child</p> <p>Even though he is already 18 years old, he still longing his childhood and want to go back to the time when he is still little boy.</p>	<p><i>Christmas vacation was a joyless affair that year. My mother deeply startled when she saw me. I had shot up even more and my lean face looked gray and wasted, with slack features and inflamed eyes. The first touch of mustache and the eyeglasses I had just begun wearing made me look odder still. My sisters shied away and giggled. Everything was most unedifying.</i> (D:SoESY, 86)</p>	 	<p>In the book, Sinclair has sisters. When he remind about his childhood, it is also remind him of his sisters. He thinks that he is the only one who change and his sisters remained unchanged. The lyrics say 'I'm sorry I'm sorry my sister' means that he is letting go of her as well as his childhood.</p>	√	
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22.	22/op/TS h/Sinclair -Suga	Optional Optional Intertextual occurs because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Shadow In the movie Suga can be seen throwing brick to a glass door and break it. It considers as a rebellious act.	There are numerous ways in which God can make us lonely lead us back to ourselves. This was the way he dealt with me that time.		Suga is the representation of grown up version of Sinclair. This is the phase where he wants to go back to his childhood. Pistorius leaves him as well and he is alone all over again. He starts regretting everything and desperately wants to go back home, to his childhood.	√	
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23.	23/ob/TC h/Sinclair -Suga	<p>Obligatory</p> <p>Obligatory Intertextual occurs when the director refers the time Sinclair's longing and missing his old days because he's been living miserably as a teenager.</p>	<p>The Child</p> <p>Suga can be seen playing the particular piano that represents Jungkook. Which means he miss Jungkook (his childhood).</p>	<p><i>Nonetheless, I felt wretched. I lived in orgy of self-destruction and, while my friend regard me as a leader and funny fellow, deep down inside me my soul grieved. I can still remember tears springing to my eyes when I saw children playing in the street on Sunday morning as I emerged from bar, children with freshly combed hair and dressed in their Sunday best. Those friends who sat with me in the lowest dives among beer puddles and dirty tables I amused with remarks of unprecedented cynicism, often</i></p>		<p>The particular piano is seen in the BEGIN. BEGIN is representation of childhood Sinclair (Jungkook). In the movie, Suga is playing it, which means he was Jungkook once and now he wants to go back to his old day.</p>	√	
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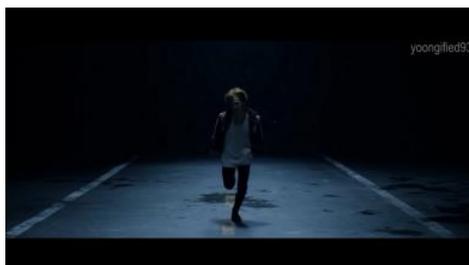
				<p><i>even shocked them; yet in my inmost heart I was in awe of everything I belittled and lay weeping before my soul, my past, my mother, before God. (D:SoESY, 83)</i></p>			
24.	24/ob/TS h/Sinclair -Suga	<p>Obligatory Obligatory Intertextual</p> <p>occurs when the director refers to Sinclair's state when he drowned in alcohol addicton and this is the worst condition to the point he</p>	<p>The Shadow</p> <p>In the movie Suga can be seen throwing brick to a glass door and break it. It considers as a rebellious act.</p>	<p><i>I was still in the midst of my drunken period. At the outskirts of town I asked him to join me for a glass of wine and he did so. At once I made a big show of ordering a whole bottle, filled his glass, clinked mine with his, and displayed my great familiarity with the student drinking customs by downing the first</i></p>		<p>Suga acts drunk and reckless by broke the glass door. That's what Sinclair like in the book. He tried desperately tries to go back to being the old him.</p>	√

		cannot differentiate reality and dream.		<p><i>glass in one swallow.</i></p> <p><i>“You spend a lot of times in bars, do you?” he asked. “Well, yes,” I replied. “What else is there anything to do? In the end it’s more fun than anything else.”</i></p> <p>(D:SoESY, 95)</p>				
25.	25/ob/TS h/Sinclair -Suga	Obligatory Obligatory Intertextual occurs when the director refers to the time when Sinclair’s realizing that he cannot turn back the time. That he will forever stuck	The Shadow In the movie Suga can be seen throwing a brick to a glass door and break it. It considers as a rebellious act.	<p><i>At that time, I was an unusual young man of eighteen, precocious in a hundred ways, in a hundred others immature and helpless. When I compared myself to other boy my age I often felt proud and conceited but just often humiliated and depressed. Frequently I</i></p>	 	Suga is walking on the road and the car passes him. The car passes and there is the sound of glass shattered. Like in the other film, glass shattering means transition from one phase of life to the next. Which means Suga time is over and he is growing into the more matured person.	√	

in miserable life.

considered myself genius, and just as frequently, crazy. I did not succeed in participating in the life of boys my age, was often consumed by self-approach and worries: I was helplessly separated from them, I was debarred from life. Pistorius, who was himself a full-grown eccentric, taught me to maintain my courage and self-respect. By always finding something of value in what I said, in my dreams, my fantasies and thoughts, by never making light of them, always giving them



				<p><i>serious consideration, he became my model.</i> (D:SoESY, 118-119)</p>			
26.	26/acc/TS h/Sinclair -Suga	<p>Accidentally Intertextual Accidentally happened when the director has no intention to put reference from the source and the intertextual activity is depends on the audience. The activity happened from borrowing the concept.</p>	<p>The Shadow In the movie Suga can be seen throwing brick to a glass door and break it. It considers as a rebellious act.</p>		 	<p>After the car passes and the sound of glass shattering heard, Suga run back to the place where the piano is. He finds that the car is crashed the building and the piano is on fire. The car crashed is the representation of Jungkook died, and the burning piano indicates his burnt childhood. It means he can never go back.</p>	

					 <p>yoongfiled93</p>			
					 <p>yoongfiled93</p>			
					 <p>yoongfiled93</p>			

27.	27/op/TM /Pistorius -RM	Optional Optional Intertextual occurs when the director refers to the topic they talked in the night when they accidentally meet. They talked about God name Abraxas.	The Mentor RM is representa tion of Pistorius. He is Sinclair's second mentor when he learned about life, new religion and Abraxas.	<p><i>"Where did you happen to hear about Abraxas?"</i></p> <p><i>"By accident."</i></p> <p><i>He struck the table so that wine spilled out of his glass. "By accident! Don't talk bullshit, young fellow! One doesn't hear about Abraxas by accident, and don't you forget it. I will tell you more about him. I know a little."</i></p> <p>(D:SoESY, 110-111)</p>		RM is holding a letter with the sparrow hawk painting same with what Jungkook get in the BEGIN. This means Pistorius received the letter from Sinclair.	√	
28.	28/ob/TM /Pistorius -RM	Obligatory Obligatory Intertextual occurs when the director refers to	The Mentor RM is representa tion of Pistorius.	<p><i>A few days later, after I had waited in vain, I met him late at night as he came seemingly blown around a corner by the cold</i></p>		RM seen doing nasty things to his drink. This represents that Pistorius is drunkard and alcoholic. That was	√	

		<p>Sinclair's decision to leave Pistorius for good. Sinclair think, their vision is no longer same and Pistorius seems so dictated based on his own desire. That makes Pistorius sad and devastated but somehow Pistorius still wishing the best for Sinclair.</p>	<p>He is Sinclair's second mentor when he learned about life, new religion and Abraxas.</p>	<p><i>night wind, stumbling all over himself, dead drunk. I felt no wish to call him. He went past me without seeing me, staring in front of himself with bewildered eyes shining, as though he followed something darkly calling out of the unknown. I followed him the length of one street; he drifted along as though pulled by an invisible string, with fanatic gait, yet loose, like a ghost. Sadly I returned home to my unfulfilled dreams.</i> (D:SoESY, 123-124)</p>	 	<p>the very reason why Sinclair leaves him. Sinclair respect Pistorius and close to each other but when the man drunk and lost in his own thoughts, he decided to leaves him as thinks- "if a man cannot escape from his own little world, how will he be able to help me?"</p>		
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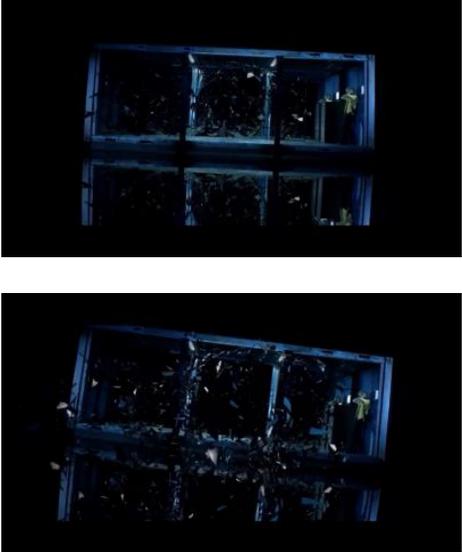
			<p><i>With time my inner feelings had slowly turned against acknowledging Pistorius so unreservedly as a master. My friendship with him, his counsel, the comfort he had brought me, his proximity had been a vital experience during the most important months of my adolescence. God had spoken to me through him. From his lips my dreams had returned clarified and interpreted. He had given me faith in myself. And now I became conscious of gradually beginning to resist</i></p>				
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				<p><i>him. There was too much didacticism in what he said, and I felt that he understood only a part of me completely.</i></p> <p><i>No quarrel or scene occurred between us, no break and not even a settling of accounts. I uttered only a single—actually harmless—phrase, yet it was that moment that illusion was shattered.</i></p> <p>(D:SoESY, 134-135)</p>				
29.	29/ob/TM /Pistorius -RM	Obligatory Obligatory Intertextual occurs when the director refers to	The Mentor RM is representation of Pistorius.	<p><i>He had never heard speak like that before and at the same moment I realized with a flash of shame and horror that the</i></p>		RM is seen tattooing a bird on his hand. The reason why he ink himself is because Sinclair is leaves him, he is	√	

		<p>Pistorius when he said about everything he wanted to be (make new religion and become the priest) but unable to achieved it because that is how life works.</p>	<p>He is Sinclair's second mentor when he learned about life, new religion and Abraxas.</p>	<p><i>arrow I had shot at him, that had pierced his heart, had come from his armory: I was now flinging back at him reproaches that on occasion he had directed against himself half in irony.</i> (D:SoESY, 135)</p> <p><i>I knew that with my words I had put my finger on his essential weakness, his affliction and wound. I had touched the spot where he most mistrusted himself. His ideal way "antiquarian," he was seeking in the past, he was romantic. And suddenly I realized deeply within me:</i></p>		<p>heartbroken. He wants Sinclair to have the great life but at the same time he is depressed and wants something good for himself as well. In the desperation, he tries to ink the bird on his own skin and tries to become Abraxas himself.</p>		
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				<p><i>what Pistorius had been and given to me was precisely what he could not be and give to himself. He had lead me along a path that would transcend and leave even him, the leader, behind. (D:SoESY, 136)</i></p>				
30.	30/ob/TM /Pistorius -RM	<p>Obligatory Obligatory Intertextual</p> <p>occurs when the director refers to the time when Sinclair's feels so lost and decided to send letter to Demian but still have no answer</p>	<p>The Mentor</p> <p>RM is representation of Pistorius. He is Sinclair's second mentor when he learned about life, new religion and</p>	<p><i>Up to this point, Pistorius had been my guide. In those days I walked about as though I were blind. I felt frenzies—each step was new danger. I saw nothing in front of me except the unfothamable darkness into which all path I had taken until now had led and vanished. And</i></p>	 	<p>The phone booth is seen before in STIGMA when V asked for a phone call. The phone booth in this film means he ready to help Sinclair when he call and ask for help but unable to receive the call.</p>	√	

		<p>whatsoever. He is desperate and even try to contact Pistorius but could not to do so.</p>	<p>Abraxas.</p>	<p><i>within me I saw the image of master, who resembled Demian, and in whose eyes my fate stood written. I wrote on a piece of paper: "A leader has left me. I am enveloped in darkness. I cannot take another step alone. Help me."</i> (D:SoESY, 141)</p>				
31.	31/op/TM /Pistorius -RM	<p>Optional Optional Intertextual occurs because the director makes the reference of Pistorius as Sinclair's mentor from the novel and makes new</p>	<p>The Mentor RM is representation of Pistorius. He is Sinclair's second mentor when he learned about life,</p>	<p><i>You know that I have the desire to become priest. Most of all I wanted to become the priest of the new religion of which you and I had so many intimations. That role will never be mine—I realized that and even without wholly</i></p>		<p>The glass shatters. Another transition into the next phase of life. This signifies that RM (Pistorius) is transitioning into the next phase of his own life and is no longer a part of Sinclair's live.</p>	X	

		<p>plotline in the movie in which Namjoon himself is act as Pistorius.</p>	<p>new religion and Abraxas.</p>	<p><i>admitting it to myself known it for some time. So I will perform other priestly duties instead, perhaps at the organ, perhaps some other way. But I must always have things around me that I feel beautiful and sacred, organ music and mysteries, symbols and myths. I need and cannot forgo them. That is my weakness. Sometime, Sinclair, I know that I should not have such wishes, that they are weakness and luxury. It would be magnanimous and just if I put myself unreservedly at the disposal of fate.</i></p>				
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			<p><i>But I can't do that, I am incapable of it. Perhaps you will be able to do it one day. It is difficult, it is the only truly difficult thing there is. I have often dreamed of doing so, but I can't; the idea fills me with dread. I am not capable of standing alone naked and alone. I, too, am a poor weak creature who needs warmth and food and occasionally the comfort of human companionship. Someone who seeks nothing but his own fate no longer has any companions, he stand quite alone and has only cold</i></p>				
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			<p><i>universal space around him. But the man who only seeks his destiny has neither models or ideals, has nothing dear and consoling! And actually this is the path one should follow. People like you and me are quite lonely really but we still have each other, we have the secret satisfaction of being different, of rebelling, of desiring the unusual. But you must shed that, too, if you want to go all the way to the end. You cannot allow yourself to become revolutionary, an example, a martyr. It is beyond</i></p>				
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				<i>imagining</i> –“ (D:SoESY, 139-141)				
32.	32/op/TS h/Demian , Eva- JHope	Optional Optional Intertextual occurs because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Shadow J-Hope is the representa tion of Demian and Eva, Sinclair’s subconsci ous. This subconsci ous is the part of shadow because this is Sinclair’s instinct and result of his repressed idea. J- Hope is the	<i>With the face resembled her son’s timeless, ageless, and full of inner strength, the beautiful woman smiled with dignity. Her gaze was fulfillment, her greeting a homecoming. Silently, I stretched my hands out to her.</i> (D:SoESY, 151)	  	J-Hope is the representation of both Demian and Eva. The lines which were read out, speak about Eva. This is what Eva look like based on the Sinclair’s description on the book. J-Hope circle is the one with Eva written on it. J-Hope is linked to Jimin. Remember, Demian and Eva are not real person, they are Sinclair’s subconscious, mean Demian, Eva and Sinclair are the same person.	√	

shadow.

yoongified93

and full of inner strength,

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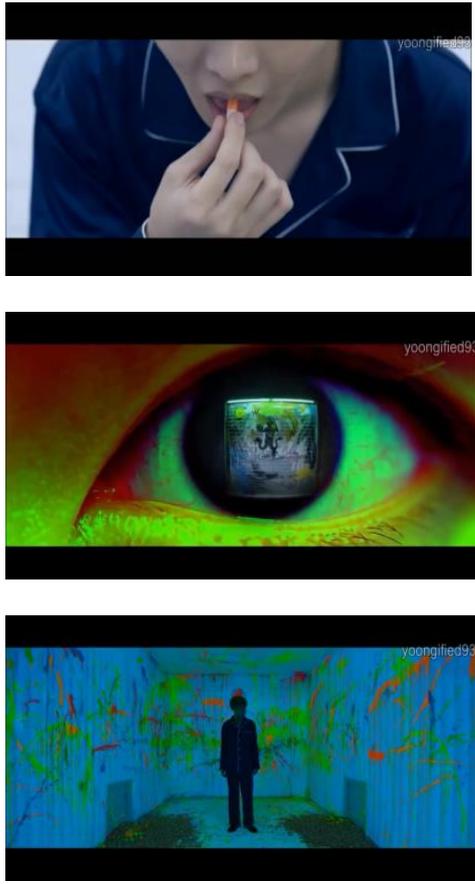
the beautiful woman smiled with dignity.

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Her gaze was fulfillment,

							
							
33.	33/ob/TS h/Demian , Eva- JHope	Obligatory Obligatory Intertextual occurs when the director refers to Sinclair's state after the apples stealing incident. He make up an event in which	The Shadow J-Hope is the representa tion of Demian and Eva, Sinclair's subconsci ous. This subconsci	<i>Finally, out of sheer nervousness, I began telling story too. I invented a long tale about a robbery in which I filled the role hero. In garden near the mill, I said, together with a friend, I had stolen a whole</i>		There is tablet in which J-Hope sleep in and the doctor's prescription form. The doctor is seen writing down something about Muchausen Syndrome. This syndrome is psychiatric disorder where someone will make up	√

		stealing apple but the feeling guilty because that was actually a lie.	ous is the part of shadow because this is Sinclair's instinct and result of his repressed idea. J-Hope is the shadow.	<i>sackful of apples one night, and by no means ordinary apples, but apples of the very best sort.</i> (D:SoESY, 18)		events or illness to draw sympathy to himself. In the book, Sinclair makes up events about stealing apples in order to make people notice him.		
34.	34/ob/TS h/Demian, Eva-JHope	Obligatory Obligatory Intertextual occurs when the director refers to Sinclair's constant dream about Demian, the girl he met in the bar, and his childhood.	The Shadow J-Hope is the representation of Demian and Eva, Sinclair's subconscious. This subconscious is the part of	<i>A certain dream, or fantasy, that kept recurring gained in meaning for me. The dream, the most important and enduringly significant of my life, went something like this: I was returning to my father's house—above the entrance glowed the</i>	 	J-Hope is seen sitting in the room and then capsules start pouring into the room. He pops one into his mouth and swallows. That's when everything changes. The room around him is coloured. There are patterns drawn on the wall and there is the	√	

		<p>It is messing up with his head. He see that Demian, the girl and Eva is the same person, he see his childhood memories and all of that keep appearing in his dream.</p>	<p>shadow because this is Sinclair's instinct and result of his repressed idea. J-Hope is the shadow.</p>	<p><i>heraldic bird, yellow on a blue background; in the house itself my mother was coming toward me—but as I entered and wanted to embrace her, it was not she but a form I had never set eyes on before, tall and strong, resembling Max Demian and the picture I had painted; yet different, for despite its strength it was completely feminine. This form drew me to itself and enveloped me in a deep, tremulous embrace. I felt mixture of ecstasy and horror—the embrace was at once an act of</i></p>		<p>image of an 'eye' and image that look like Abraxas. He see vision of V and Jimin in STIGMA and LIE as well. He try so hard to get out of the mess but eventually give in and finally collapses.</p>		
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divine worship and a crime. Too many associations with my mother and friend commingled with this figure embracing me. Its embrace violated all sense of reverence, yet it was bliss. Sometimes I awoke from this dream with the feeling of profound ecstasy, at others in mortal fear and with a racked conscience as though I had committed some terrible crime. (D:SoESY, 103-104)

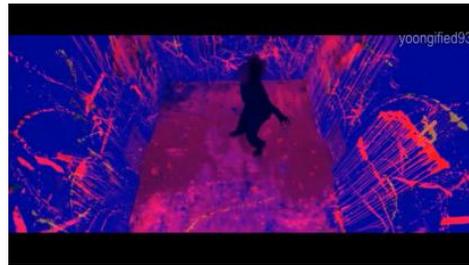
Into their midst stepped a mighty, godlike figure, as huge as a mountain range,



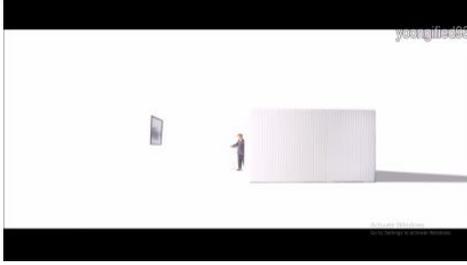
with sparkling stars in her hair, bearing the features of Frau Eva. The ranks of the people were swallowed up into her as a giant cave and vanished from sight. The goddess cowered on the ground, the mark luminous on her forehead. A dream seemed to hold sway over her: she closed her eyes and her countenance became twisted with pain. Suddenly she cried out and from her forehead sprang stars, many thousands of shining stars that leaped in marvelous arches and semicircles



*across the black sky.
One of these stars shot straight toward me with the clear ringing sound and it seemed to seek me out. Then it burst asunder with a roar into a thousand sparks, tore me aloft and smashed me back to the ground again, the world shattered above me with thunderous roar.
(D:SoESY, 177)*



							
35.	35/ob/TS h/Demian , Eva- JHope	Obligatory Obligatory Intertextual occurs when the director refers to the time Sinclair join the army during world war. He was hurt and got vision on what actually happened to him. He could actually complete the puzzle piece by piece from it.	The Shadow J-Hope is the representa tion of Demian and Eva, Sinclair's subconsci ous. This subconsci ous is the part of shadow because this is Sinclair's instinct and result of his	<i>I lay in a cellar, guns roared above me. I lay in a wagon and jolted across the empty fields. Mostly I was asleep or unconscious. But the more deeply I slept the more strongly I felt that something was drawing me on, that I was following a force that had mastery over me.</i> (D:SoESY, 177)	 	J-Hope wakes up still in the same room, but feels like it is morning because there is the light. It could mean as the enlightenment. He walks out of the room and sees the same painting in Jimin room. This walking out of the room represents 'the bird breaking out of its cage. The world is the cage'	√

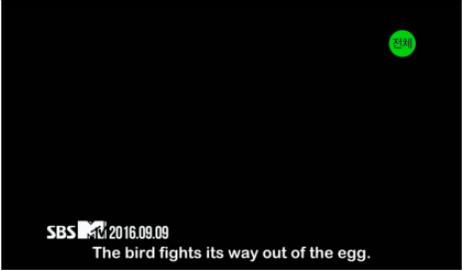
			repressed idea. J-Hope is the shadow.				
36.	36/ob/TS h/Demian , Eva- JHope	Obligatory Obligatory Intertextual when the director refers the part from the novel which is Sinclair starting to realize that Demian as well as Eva is part of him and within himself. That they actually one person.	The shadow J-Hope is the representa tion of Demian and Eva, Sinclair's subconsci ous. This subconsci ous is the shadow because this is Sinclair's instinct and result of his	<i>I lay in a stable, on straw. It was dark and someone had stepped on my hand. But something inside me wanted to keep going and I was drawn on more forcefully than ever, again I lay in a wagon and later on a stretcher or ladder. More strongly than ever I felt myself being summoned somewhere, felt nothing but this urge that I must finally get there. Then I reached my</i>	 	The painting, the same painting with blue scenery in Jimin room. This means Jimin and J-Hope are in the same room but there is no trace of Jimin. Jimin is dead. Jimin was Sinclair's once, J-Hope is Sinclair now. The painting he knows that it's façade. The memory of his past putting up a lie flashes and he looking happy and content. The next thing is J-Hope eats chocolate, in the	√

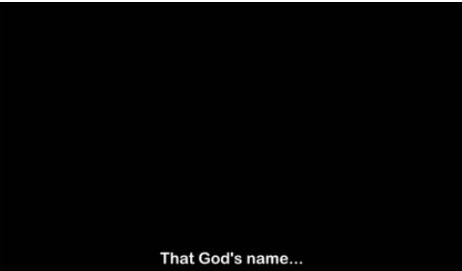
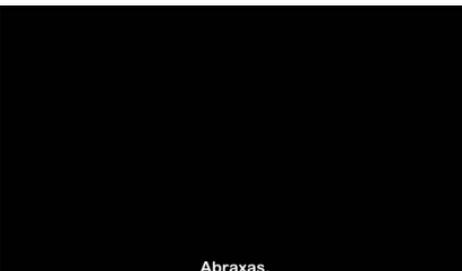
			repressed idea. J-Hope is the shadow.	<p><i>goal. It was night and I was fully conscious. I had just felt the urge pulling mightily within me: now I was in a long hall, bedded down on the floor. I felt that I had reached the destination which had summoned me.</i></p> <p>(D:SoESY, 177)</p>		<p>book whenever Sinclair is sad or did anything worthy, his mother rewarded him by feeding him something sweet. J-Hope has done something worthy, he broke the cage.</p>		
37.	37/ob/TS h/Demian , Eva-JHope	Obligatory Obligatory Intertextual occurs when the director refers to the time when Sinclair starting to realize that Demian as well as Eva is	The shadow J-Hope is the representation of Demian and Eva, Sinclair's subconscious. This subconscious is the part of	<p><i>I was unable to speak and he could not or did not want to either. He just looked at me. The light from the bulb strung on the wall above him played down on his face. He smiled. He gazed into my eyes for what seemed an endless time. Slowly he brought</i></p>	 	<p>When J-Hope walk away, the painting transform into the picture of a mother and a child. This means, J-Hope now sees the true form of the painting. It is also means that he finally knows that both Eva and Demian (mother and son) are inside of him, that they are actually the</p>	√	

		<p>part of him and within himself. That they actually one person.</p>	<p>shadow because this is Sinclair's instinct and result of his repressed idea. J-Hope is the shadow.</p>	<p><i>his face closer to mine: we almost touched.</i> <i>"Sinclair," he said in whisper. I told him with a glance that I heard. He smiled again, almost as with pity.</i> <i>"Little fellow," he said smiling. His lips lay very close to mine. Quietly he continued to speak.</i> <i>"Can you remember Franz Kromer?" he asked, I blinked at him and smiled, too.</i> <i>"Little Sinclair, listen: I will have to go away. Perhaps you'll need me again sometime, against Kromer or something. If you</i></p>		<p>same person. This phase is where Sinclair is a changed man who is enlightened.</p>		
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			<p><i>call me then I won't come crudely, on horseback or by train. You'll have to listen within yourself, then you will notice that I am within you. Do you understand? And something else. Frau Eva said that if ever you were in a bad way I was to give you a kiss from her that she sends by me... close your eyes Sinclair!"</i></p> <p><i>I close my eyes in obedience. I felt a light kiss on my lips where there was always a little fresh blood which never would go away. And then I fell asleep.</i></p> <p><i>Next morning someone woke me:</i></p>				
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			<p><i>I had to have my wounds dressed. When I was finally wide awake I turned quickly to the mattress next to mine. On it lay a stranger I'd never seen before. Dressing the wound hurt. Everything that has happened to me since has hurt. But sometime when I climbed deep into myself where the images of fate lie aslumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother, my master.</i></p> <p>(D:SoESY,177-</p>				
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				178)				
38.	38/op/TS/ Sinclair- Jin	Optional Optional Intertextual occurs because the director quoting the exact same sentence from the novel as a reference for a movie and create new plotline for the rest of the story.	The Self Jin is presenting the last form of Sinclair. This is when he embrace the fact that Demian and Eva are actually him. He became new person, the most true form of himself because he is accepting himself.	<i>The birds fights its way out of the way of the egg. The egg is the world. Who would be born must first destroy a world. The bird flies to God. That God's name is Abraxas.</i> (D:SoESY, 100)	  	Jin is the last form of Sinclair. He is the bird that broke out of the cage.	√	

					 <p>The bird flies to God.</p>			
					 <p>That God's name...</p>			
					 <p>Abraxas.</p>			

39.	39/acc/TS /Sinclair- Jin	<p>Accidental Intertextual</p> <p>Accidentally happened when the director has no intention to put reference from the source and the intertextual activity is depends on the audience. The activity happened from borrowing the concept.</p>	<p>The Self</p> <p>Jin is presenting the last form of Sinclair. This is when he embraces the fact that Demian and Eva are actually him. He became new person, the most true form of himself because he is accepting himself.</p>			<p>In this short film, he is first sitting at the dining table with an apple before him. The apple represents a part of him, which is Jimin (lie). He picks up the apple but then drops it. He does not bite onto it like Jimin did in Lie short film. (his old self).</p>		
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40.	40/acc/TS /Sinclair- Jin	Accidental Intertextual Accidentally happened when the director has no intention to put reference from the source and the intertextual activity is depends on the audience. The activity happened from borrowing the concept.	The Self Jin is presenting the last form of Sinclair. This is when he embraces the fact that Demian and Eva are actually him. He became new person, the most		 	Jin picked up six petals of white lilly and lies them down on the floor. These six petals stand for his alter egos or past forms represented by the other BTS member (Jungkook, Jimin, V, Suga, J-hope). He sets fire to the petals which marks the end of the other member's journey. Jin is the last representation of Sinclair's form.		

true form
of himself
because
he is
accepting
himself.



41.	41/op/TS/ Sinclair- Jin	Optional Optional Intertextual occurs when the director put the reference from the novel that Sinclair's memories are connected to both him and Demian as one person. That every time he needed Demian he could look into himself.	The Self Jin is presenting the last form of Sinclair. This is when he embraces the fact that Demian and Eva are actually him. He became new person, the most true form of himself because he is accepting himself.	<i>Dressing the wound hurt. Everything that has happened to me since has hurt. But sometime when I climbed deep into myself where the images of fate lie aslumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother, my master.</i> (D:SoESY, 178)	 <p>The first still shows a person's legs from behind, walking on a blue carpet in a room with a window. The second still shows a long, dark hallway with a light at the end. The third still shows a person in a white shirt standing in a dark room, with the subtitle "because this is all I can do." at the bottom.</p>	He then walks out of the room into corridor hallway, in which we can see the walls decorated by image of Abraxas. Which means Jin (Sinclair) is now completely surrounded by his God 'The bird must fly to God'	√	
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42.	42/op/TS/ Sinclair- Jin	Optional Optional Intertextual is occurring when the director put the reference from the novel that Sinclair's memories are connected to	The Self Jin is presenting the last form of Sinclair. This is when he embraces the fact that Demian and Eva	<i>The bird stood or perched on something, perhaps on a flower or on a basket or a nest, or on a treetop. I couldn't trouble myself over this detail and began with what I could visualize clearly. Out of an indistinct need I at</i>		Further down the hallway, he sees the sparrow hawk painting. In the book, Sinclair paints a sparrow hawk and mails it to Demian, Demian and Eva both love the painting so much that they frame it and hang it up in their house. So, the painting is	√	

		<p>both him and Demian as one person. That every time he need Demian he could look into himself.</p>	<p>are actually him. He became new person, the most true form of himself because he is accepting himself.</p>	<p><i>once began to employ loud colours, painting the bird's head a golden yellow. Whenever the mood took me, I worked on the picture, bringing it to completion in several days. Now it represented a bird of prey with proud aquiline sparrow hawk's head, half its body stuck in some dark globe out of which it was struggling to free itself as though from a giant egg—all of this against a sky-blue background. I could not have written Demian even if I had known his address. I decided, however—in the</i></p>		<p>supposed to be in Demian's and Eva's place. But we can see here that it is in Sinclair (Jin)'s home. Just another proof that Sinclair, Demian, and Eva are one person.</p>		
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				<p><i>same state of dreamlike presentiment in which I did everything—to send him the painting of the sparrow hawk, even if it would never reach him. I added no message, not even my name, carefully trimmed the edges and wrote my friend’s former address on it. Then mailed it.</i> (D:SoESY, 98-99)</p>				
43.	43/op/TS/Sinclair-Jin	Optional Optional Intertextual is occurring when the director put the reference from the novel that Sinclair’s	The Self Jin is presenting the last form of Sinclair. This is when he embraces the fact	<p><i>High up on the dark wood-paneled wall, above a door, hung a familiar painting, my bird with the golden-yellow sparrow hawk’s head, clambering out of the terrestrial</i></p>		After the hallway, the camera retreat back to the room where the six petals were. In the place of the burnt petals now six photograph representing each member. Mirror represents RM (REFLECTION),	√	

		<p>memories are connected to both him and Demian as one person. That every time he needed Demian he could look into himself.</p>	<p>that Demian and Eva are actually him. He became new person the most true form of himself because he is accepting himself.</p>	<p><i>shell. Deeply moved, I stood there motionless—I felt joy and pain as though at this moment everything I had ever done and experience returned to me in the form of a reply and fulfillment. In a flash I saw hosts of images throng pat my mind’s eye: my parent’ house with the old coat of arms above the doorway, the boy Demian sketching the emblem, myself as a boy under the fearful spell of my enemy Kromer, myself as a adolescent in my room at school painting my dream bird at a quite table, the soul caught in the</i></p>		<p>the painting of a mother and child represents J-Hope (MAMA), piano represents Suga (FIRST LOVE), sparrow hawk painting represents Jungkook (BEGIN), and the scratched door represents V (STIGMA).</p>		
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			<p><i>intricacies of its own threads—and everything, everything to this moment resounded once more within me, was affirmed by me, answered, sanctioned.</i></p> <p>(D:SoESY, 151)</p>				
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