

**THE INTERTEXTUALITY OF ODIN'S CHARACTERIZATION IN THE
ADAPTATION OF NORDIC MYTHOLOGY TO THOR TRILOGY**

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of *Sarjana*

Humaniora



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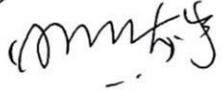
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DEDICATION

This thesis is dedicated to:

1. My beloved parents
2. My self
3. My family
4. English Letters Department
5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

” No one is born into this world to be alone”

(Jaguar D. Saul)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled “The Intertextuality of Odin’s Characterization in the Adaptation of Nordic Mythology to Thor Trilogy” is my original work. This thesis does not contain material previously published or written by anyone else. All thing out of my work in this thesis are marked with citation and referred in the bibliography.

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Alhamdulillah, all praise and thanks for Allah SWT, the Lord of this universe, for His blessing to give time, power and strength so finally the researcher can finish this thesis well. Peace be upon Prophet Muhammad SAW, the leader who has brought human from the lowest creature to the most precious creature in this universe.

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The researcher realizes that this thesis might be far from being perfect. The researcher hopes that this thesis useful for the researcher in particular, and the reader in general.

Surakarta, June 22, 2022

The Researcher,



Vera Dwi Yuliani

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ABSTRACT

Vera Dwi Yuliani, 2022. *The Intertextuality of Odin's Characterization in the Adaptation of Nordic Mythology to Thor Trilogy*. Thesis. English Letters Study Program, Cultures and Languages Faculty.

Advisor : Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum

Keywords : Intertextuality, Adaptation, Odin, Nordic Mythology

The existence of film adaptations originating from historical stories and myths is now nothing new. However, the existence of intertextuality can be a barrier in the adaptation process because the adaptation process may eliminate the true meaning of the original work

To overcome these problems, this qualitative descriptive study aims to reveal (1) What are the types of intertextuality of Odin characterization from Nordic Mythology to Thor Trilogy (2) How does Marvel adapt Odin from Nordic Mythology to Thor trilogy. The Intertextuality Theory from Fitzsimmon (2013) and Adaptation Theory from Genette (1997) are used to answer these adaptation problems.

The data in this research are in the form of words, phrases, clauses, sentences and visualizations that show the characterization of the character in the story. The data is taken from Havamal's book and the first, second and third Thor films. The data analyzed are presented using componential analysis from Spradley.

This research aims to show three types of Intertextuality: Optional, Obligatory and Accidental. From the data that has been collected, it shows that obligatory intertextuality is the most dominant type of the three types found in this research. The way to adapt Odin in the Thor Trilogy films is presented in two ways: Excision and Amputation. Excision is the method that appears the most. The results of this research indicate that there are not many changes in Odin's physical characteristics. However, there are some changes in Odin's physical characteristics in the film which are possibly adjustments to the character of a hero today.

ABSTRAK

Vera Dwi Yuliani, 2022. *The Intertextuality of Odin's Characterization in the Adaptation of Nordic Mythology to Thor Trilogy*. Skripsi. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa.

Pembimbing: Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum

Kata Kunci: Intertextuality, Adaptation, Odin, Nordic Mythology

Keberadaan film adaptasi yang berasal dari cerita sejarah dan mitos kini sudah bukan hal yang baru. Namun, dengan adanya Intertextuality dapat menjadi penghalang dalam proses adaptasi karena proses adaptasi mungkin dapat menghilangkan arti sebenarnya karya tersebut

Untuk mengatasi permasalahan tersebut, penelitian deskriptif kualitatif ini bertujuan untuk mengungkap (1) What are types of intertextuality of Odin characterization from Havamal to Thor Trilogy (2) How does Marvel adapt Odin from Nordic Mythology to Thor trilogy. Teori Intertextuality dari Fitzsimmon (2013) dan Teori adaptasi dari Genette (1997) digunakan untuk menjawab permasalahan adaptasi tersebut.

Data dalam penelitian ini berupa kata, frasa, klausa, kalimat dan visualisasi yang menunjukkan karakterisasi dari karakter dalam cerita. Data tersebut diambil dari buku Havamal dan film Thor pertama, kedua dan ketiga. Data-data yang dianalisis disajikan dengan menggunakan analisis komponential dari Spradley.

Penelitian ini memiliki tujuan untuk menunjukkan tiga tipe *Intertextuality* yaitu *Optional*, *Obligatory* dan *Accidental*. Dari data yang telah dikumpulkan, menunjukkan bahwa Intertextuality Obligatory menjadi tipe paling dominan dari tiga tipe yang ditemukan dalam penelitian ini. Cara adaptasi odin dalam film Thor Trilogy disajikan dengan dua cara yaitu *Excision* dan *Amputation*. Excision menjadi cara yang paling banyak muncul. Hasil penelitian ini menunjukkan bahwa Odin tidak mengalami banyak perubahan ciri fisik dan karakter. Namun, ada beberapa perubahan ciri fisik pada Odin di film yang kemungkinan merupakan penyesuaian dengan karakter seorang hero pada masa kini.

CHAPTER I

INTRODUCTION

A. Background of the Study

In this modern era, the development of various media has become more advanced and sophisticated. One such development is in the film industry, from the very popular Charlie Chaplin movie, to the cinematic films that can be enjoyed today. The film industry itself is still relatively young when compared to the history of literary work thousand years ago. The development of the film industry is not only influenced by increasingly sophisticated technological developments, but also cannot be separated from the contributions of other fields, one of which is literary work. Literary work that is turned into a film is called an adaptation. Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books. Adaptations are obviously not new to our time, however; Shakespeare transferred his culture's stories from page to stage and made them available to a whole new audience (Hutcheon, 2006). Therefore, it is not new if films and literary works influence each other.

Adapting a text into a visual form is of course not easy. Someone who adapts needs to carry out a long process to transform text into a visual form where the meaning can be conveyed to the audience. In adapting, someone may change the plot, characterization, and theme, but the message from the adaptation will certainly remain the same as the original work, because the

message in the story is a very important element. Adaptation is not just a product, but also a process where there is a formula that will produce a product.

First form is *Telling – Showing*, usually from print to performance. Second is *Showing – Showing*, stories shown in one performance medium have always been adaptable to other performance media: movies and even movie adaptations become stage musicals. The last form is *Interacting – Telling/Showing*. This last pattern involves a person's interaction and participation. Computerized gaming, however, is the most frequent form taken by this particular adapting process (Hutcheon, 2006). For example is *The Lord of the Rings*, directed by Peter Jackson, an adaptation of the *The Lord of the Rings trilogy* (1954 - 1955) written by J. R. R. Tolkien. Tolkien's novel is arguably the all-time popular novel in the literary world, as in the film, which was financially successful, and was praised for its visual effects. This film also won many awards in the Academy Award, proving that this film is very accepted and in demand.

Another very popular film is the *Twilight* series. The film, which tells the story of vampire and human romance, is the result of an adaptation of a novel by Stephenie Meyer, with the same title. This novel has been translated into 37 different language, his shows that Meyer's novel is success in the market. Then followed by the film, which is also in demand by the public, especially by young people due to the romantic love story of vampires and humans. These two example above using telling – showing formula, because it is from text then served in cinematic form.

The adaptation itself not only turns the novel into a film, but many adaptations in other forms and from other sources. For example the source of adaptation is mythology. Not only changed in the form of a film, even game makers also adapted stories from mythology. The form using in this case is interacting – telling/showing. As an example is a game that was popular since 2016, Mobile Legends. In the game, Moonton - the developer of Mobile Legends, turns out to be adapting mythological figures as heroes in the game, one of which is Freya, who is one of the highest goddesses in Norse mythology, also known as the goddess of war. Complete with shield and sword and her role as a fighter in Mobile Legends, truly depicting Freya who is called the goddess of war in Norse mythology.

From the explanation above, it shows that adaptation is an interesting thing, and researchers are interested in adaptation as a topic in this research. In adapting, of course, something has been changed and some have retained their original form. Here the researcher will discuss what was changed and what was not in the film and compared with the original work.

The object of this research is the Thor trilogy film from the Marvel Cinematic Universe. The first series of the Thor trilogy was directed by Kenneth Branagh and released on April 17, 2011. This film is an adaptation from Norse mythology story with the same name-Thor. Thor himself is the god of thunder in the Norse belief and is the son of the highest god in Norse mythology-Odin. In this research, researchers will not analyze about Thor, but this research will focus on Odin.



Figure 1.1 Odin in Thor Trilogy



Figure 1.2 Odin with his weapon

The researcher uses another script as the second object, it is texts that tell about Norse mythology, including *The Wanderer's Havamal*, translated by Jackson Crawford in 2019. This book contains an English translation of the ancient Norse poem, Havamal. This book contains stories to understand Odin's character, wisdom and mystery. Another book to compare from the film is the *Handbook of Norse Mythology*, written by John Lindow, which contains stories of Norse mythology and the characters in it.

Havamal is an old Norse poem attributed to the god Odin himself. The title Havamal may be translated "*Words of the High One*," or potentially "*Words of the One-Eyed*," either one a reference to its authorship by Odin (Crawford, 2019). It indicates that Odin in mythology has one eye, it is the same

as in the film, but in the film, he wear a eye patch over one eye. Whereas in Havamal, it is only written that Odin has one eye.

Another example is in the 38 stanza,

Vápnum sínum
skal-a þ velli á
feti ganga framarr;
því at óvíst er at vita
nær verður á vegum úti
geirs um þorrf guma.

The meaning in english,

Never go
even a single step
without a weapon at your side;
you never know
when you might find yourself
in need of a spear.

From the stanza above, it is indicate that Odin using spear as his weapon.

This is opposite to what is in the film, where Odin according to the Marvel version uses a trident as his weapon.

In adapting text into films, of course something has changed. In the adaptation almost all elements in the text will change when serve into film. But usually, these changes will occur in characterization. In this study, the researcher will not focus on the main character, but will focus on the other character which is Odin. As has been stated that most changes when adapting are changes in characterization. Researchers will discuss how Marvel adapted Odin from norse mythology and will discuss how it changes and find out what has changed and what remains in accordance with the original work. Based on this case, the researcher uses Intertextual theory to find out how Marvel adapt Odin from the mythology.

B. Limitation of the Problem

Many aspects can be analyzed in a movie. To limit the problem, this study only focuses on the adaptation of Odin in the Thor trilogy, because Odin is the central character in Norse mythology, and it will be interesting to discuss. The focus of this analysis is how Marvel adapts Odin from Norse mythology stories using intertextual theory by Fitzsimmons. Researcher also uses Havamal's Crawford to comparing Odin in mythology with Odin in Marvel

C. Problem Formulation

1. What are types of intertextuality of Odin characterization from Havamal to Thor trilogy?
2. How does Marvel adapt Odin characterization from Havamal in Thor Trilogy?

D. The Objective of the Study

1. To reveal types of intertextuality in Thor Trilogy movie.
2. To reveal how does Marvel adapt Odin from Havamal in Thor Trilogy.

E. The Benefits of the Study

This research has two benefits, are theoretical benefit and practical benefit as describe below:

1. Theoretical benefit

The result of this research is to provide knowledge in literature in general especially in film adaptation for student of English literature. This research is expected to provide an understanding of the adaptation especially form of adaptation.

2. Practical benefits

- a. For the researcher, this research is expected to give understanding to researchers about film adaptation and how the aspects of the adaptation process.
- b. For the reader, this research is expected to provide additional information for anyone who has an interest in adapting film.

F. The Definition of Key Terms

1. Intertextual

Intertextual is a study of texts that are thought to have a relationship with other texts. Intertextual is also referred to as a process of connecting past texts with contemporary texts. Intertextual in the form of finding certain aspects that have existed in previous works that appear in later works. Kristeva (1966) state that intertextuality is a postmodern theory that changing concept of text.

2. Adaptation

Adaptation is a process of changing all or part of the elements of the original work into a new form. Adaptation is a process of transition, conversion or conversion from one medium to another (Seeger, 1992). Although undergoing changes in form, the meaning of the original text is expected to remain present in the new work. In Theory of Adaptation, it is said that adaptation is redecorating with variations without imitating or plagiarizing, adapting means arranging, changing, and making it appropriate (Hutcheon, 2006)

3. Film

Film is an audio visual communication medium that is used to convey a message to the audience. Film can be used as a medium of entertainment and learning. Film is a part of communication that suggest meaning through a language and visual (Mast, 1992). The development of films itself is amazing, starting from silent black and white films to cinematic films that are very popular in the entertainment industry.

4. Nordic Mythology

Nordic mythology is a myth or belief that exists in North Germany (Lindow, 2001). Nordic mythology consists of stories about creatures believed to have existed by the North German geese, known as the Vikings.

5. Marvel

Marvel is an american company that produces hero stories. If in the past, Marvel only focused on comics, this has evolved into the film industry with the name of the Marvel Cinematic Universe and still maintains superhero stories.

6. Odin

Odin is the most popular character in nordic mythology. He is the highest god in the norse faith (Lindow, 2001). In the Thor trilogy he plays the role of the father of Thor, just as it is told in mythology.

7. Thor Trilogy

Thor Trilogy is an American superhero film based on the comic character Marvel of the same name. This film was produced by Marvel Studio, the first film was released in 2011.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Adaptation

Adaptation is a process of changing a work into another form. Adaptations are usually made from a text in the form of a novel or short story into a film. Many of the film industries today are the result of adaptations. Adaptation is not just turning a text into a film, but adaptation can be done in various mediums. Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books (Hutcheon, 2006). In adapting itself, the process is not easy and short. because adaptation is not merely a product, but it is a process.

In adapting itself, the process is not easy and short. because adaptation is not merely a product, but it is a process. Hutcheon divides the adaptation into three points: as a product, as a process of creation and as a process of reception. As a product it means the transposition from one work to another, for example is adaptation from novel to film without any variation. Adaptation as a process of creation, means an adaptation process in which there is a process of re-interpretation and creation that serves another more creative form and not just copying the original work. For example, is the adaptation of a mythology or folklore into a book or film.

To tell, this is related to text or literature, where readers engage in interaction through imagination while reading a text, not through images or sounds. the reader consciously or unconsciously will be carried into the text he

is reading. Second is to show, this happens in movies or shows. where the audience sees firsthand and follows the storyline conveyed by the narrator. Visuals, music and plot will influence the emotions of the audience. Third is interactive, this mode is the newest mode which involves the interaction of the story maker and the audience, where the audience will be directly involved in the story. This happens in video games, the audience is not only watching and listening, but also directly involved in the game (Hutcheon, 2006)

When the mode of the medium is connected, a pattern is formed. The first one is *Telling-Showing*, for example is from a novel or short story adapted to a film or vice versa. Second, *Showing-Showing*, for example is from film adapted to drama performance. The last is *Interacting-Telling/Showing*, for example is in video game.

From the explanation above, Hutcheon breaks down and maps the important things of the entire adaptation process, about what, who, why, how, where, and when to trace existing media or work relationship based on media or works which has been exist before, here I ss the explanation.

1. What? (Form)

This part will show what forms of the adaptation. Hutcheon explained there are three modes of adaptation. Those three modes are related in the relation of adaptation, it will produce a pattern. The first one is *Telling-Showing*, for example is from a novel or short story adapted to a film or vice versa. Second, *Showing-Showing*, for example is from film adapted

to drama performance. The last is *Interacting-Telling/Showing*, for example is in video game.

The mode telling - showing is a suitable mode of adapting a novel into a film. Hutcheon stated that there are several processes to adapt a novel into a film.

First is dramatize, in the move from telling to showing, a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images (Hutcheon, 2006). To enjoy a text or novel, readers must imagine the contents of the story so that they can feel what the characters in the story feel. In film, all text in the novel must be transformed in the form of conversation, action, visual image, and voice. All of these elements must be dramatized so that the audience can enjoy the storyline and capture the contents of the story.

Second is conflicts and ideological differences between characters must be made visible and audible (Hutcheon, 2006). In reading a story, conflict between characters is the most awaited thing by readers. Therefore, conflicts that exist in the text must be served in the film, it means that the conflict must be present in the film.

The last is characters are defined “succinctly and forthrightly” as a result (Hutcheon, 2006). In a novel, characters are usually introduced and described in detail. The writer has his own style in defining the characters in the story so that the reader must be careful in understanding the character's

characterization. In the film, characters must be introduced clearly and concisely given the short duration of the film itself. Therefore, to get a good adaptation, a filmmaker must be able to define characters briefly and clearly.

2. Who? Why? (Adapter)

Someone who adapts can be the author or someone else. This will be easy if adapter is the author, because he/she knows very well the content of the story. This is different if the adapter not the author, this will be interesting, therefore an adapter must be good at capturing the content and intent of the story to be adapted. When someone does adaptation, they will not do that without reasons. There are several reasons why someone does adaptation. The first one is *economic lures*, second is the *legal constraints*, third is *cultural capital*, the last is personal and *political motives* (Hutcheon 2006)

3. How? (Audiences)

There are two kinds of audiences, knowing and unknowing. Knowing is the people who are familiar with the original work, then unknowing is the people who are not familiar with the original work (Hutcheon, 2006).

4. Where? When? (Context)

Whether an adapted story is told, shown, or interacted with, it always happens in a particular time and space in a society. Nations and media are not the only relevant contexts to be considered. Time, often very short

stretches of it, can change the context even within the same place and culture (Hutcheon, 2006).

B. Intertextuality

1. Definition

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. Gerrard Genette stated that trans-textuality is all that sets the text in relationship, whether obvious or concealed, with other texts and it covers all aspects of the text. So, intertextuality can be interpreted as the activity of connecting similar texts but in different media, it can be text to text or text to other literary works.

According to Fitzsimmons (2013) 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 divided into three types, these are Intertextual Optional, Obligatory and Accidental.

2. Types of Intertextuality

According to Fitzsimmon (2013) intertextuality divide into three types, those are:

a. Optional

Optional Intertextuality means that it is possible to find multiple connections between texts of a single concept or motif or phrase or it may have no connection at all.

b. Obligatory

Intertextuality Obligatory happens when the author deliberately invokes a comparison between two or more texts. In the obligatory intertextuality, the writer has the full ability to use several texts to form new text and make connection from each text.

c. 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. In the intertextuality accidental, the reader will think that the text is related or connected to other text.

3. Strategies of Intertextuality

According to Genette (1997), there are two reduction processes, these are excision and amputation. These two reduction processes can be used as a way or strategy in changing a literary work, especially in the adaptation process.

a. Excision

Excision is reduction process which is changing a small part of the text to create something new but still relates to the original text.

b. Amputation

Amputation is changing the entire text from the original one to create something new.

C. Mythological Adaptation

Today the word 'myth' is often used to describe something that is simply not true (Armstrong 2005). Myth is a folklore genre consisting of narratives that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually gods, demigods, or supernatural humans. Stories of everyday human beings, although often of leaders of some type, are usually contained in legends, as opposed to myths.

In today's life, mythological stories have a lot to influence in literary works. be it in the form of text, drama, audio visual, even in games. This phenomenon is known as adaptation. one example of mythological adaptation is in filmmaking. For example, a film entitled *Percy Jackson and the Olympians*, this film is adapted from a story in Greek mythology, likewise Nordic mythology exerts influence in the making of film adaptations.

Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books (Hutcheon, 2006). Adaptations are usually made from a text in the form of a novel or short story into a film. So mythological adaptation is a process of transforming mythical texts into other media. There are three patterns in adaptation, *telling - showing*, *showing - showing*, *interacting - telling / showing*. Because mythology is a story that is told from generation to generation, mythology has a telling pattern, then the story is transformed into an audio-visual form, so that this adaptation pattern becomes *telling - showing*.

D. Nordic Mythology

Nordic mythology is the belief of people in the northern peninsula of Europe - Scandinavia, which includes the countries of Norway, Denmark, Sweden and Iceland. This belief was spoken by word of mouth and was believed by people until when Christianity entered northern Europe. In Nordic mythology also tells of the origin of the formation of the universe.

The difference between Nordic mythology and other mythology is that in Nordic mythology there is only one ruling god – Odin, while in other mythology, Greece for example, there are three gods who rule the universe, they are Zeus the ruler of the sky, Poseidon the ruler of the sea and Hades the ruler of the underworld. Another example of differentiation is that the universe in Greek mythology there is only a world as we know today, while the universe in Nordic Mythology is unique. There are nine worlds in Nordic mythology and these worlds are in a tree called Yggdrasil.

In Nordic belief, worship of gods must be done so that the gods provide convenience in their lives. One of the most famous shrines is a temple at Uppsala. Inside the temple are three most important statues of gods in Nordic mythology; Odin, Thor and Freyr. Odin himself is the highest god. Thor is the god of thunder who has great power and protecting Asgard and Midgard, he is also the son of Odin's. Freyr himself is known as the god of fertility and prosperity.

E. Odin

In Nordic mythology, Odin is the highest god in the universe. With his brothers Vili and Vé, Odin created the cosmos out of the body of the proto-giant

Ymir, whom they killed. Here too a basic operational pattern of the mythology is to be found: Gods kill giants, but not vice versa (Lindow, 2001). Odin was known as god of poetry, wisdom, hosts, and the dead, in the received mythology head of the pantheon. Odin's most important characteristic is his wisdom. One of the most intriguing myths of Odin tells of his acquisition of wisdom through self-sacrifice, recounted in stanzas 138–145 of *Hávamál*, the so-called *Rúnatal* (Lindow, 2001)

One of Odin's countless names is "All father". According to Snorri Sturluson, he is the father of all of the gods. Odin is listed as the divine ancestor of countless families from all over northern Europe. He's simultaneously an Aesir god, a Vanir god (the Vanir god Odr is only an extension or transposition of Odin), and a giant (his mother is Bestla, one of the first frost-giants). One Old Norse poem even identifies him with önd, the breath of life.

His mastery of necromancy, the magical art of communicating with and raising the dead, is frequently noted. While there are several reasons Odin maintains this commerce with the dead, including his desire to learn what knowledge and wisdom they possess, the most significant reason is his dread-driven desire to have as many of the best warriors as possible on his side when he must face the wolf Fenrir during Ragnarok – even though he knows that he's doomed to die in the battle.

F. Previous Studies

There are several previous studies related to this research, some of them are:

Muhammad Rizal (2017) in his thesis, *A Film Adaptation on Characterization of Main Characters from the Lauren Kate's Fallen*. In his research, he used Linda Hutcheon's adaptation theory to compare the characterizations of the characters in the fallen novel and in the film. Rizal also uses intertextuality in his thesis to analyze the differences between film and novel. He uses the theory of intertextual by Nurgiantoro includes; transformation, excerpt, modification, and expansion.

Muh. Kayyis (2016) in his thesis, *Comparison Between Novel and Film "Divergent" (Ecranisation Theory)*. In his thesis, he tries to compare the novel entitle "*Divergent*" with the film. He writes in his thesis that Eneste (1991: 60), states ecranisation is white screening or transfer / removal of a novel into a film. The definition is based on the origin of the word, ecran, which means the screen. So, ecranisation intended as filming the novel. The similarity between this thesis and the researcher's thesis is tries to analyze the changing from text into film. But the theory that use in this thesis is different with the theory that used by the researcher.

The third previous study is the master thesis by Andrew S. Latham entitled *Comic Books vs. Greek Mythology: The Ultimate Crossover for the Classical Scholar*. The aim of his thesis is to examine various intersecting similarities between mythological heroes and modern superheroes in the hopes of encouraging further discussion of modern serialized comic books in the scholarly world. Based on the title of the thesis, it means that Latham only focuses on comparing comic book with Greek mythology. Latham use a

Monomyth theory in the work *The Hero with a Thousand Faces* by Joseph Campbell.

The next previous study is *Mythological References in Harry Potter and the Philosopher's Stone*. This essay is written by Christel Rumander Kilsgard. This essay will show that there are elements of Greek mythology in *Harry Potter and the philosopher stone*. Like the thesis written by Latham, this essay also uses the theory of Joseph Campbell. This essay focuses on references to Greek mythology. The similarity of this essay with the researcher's thesis is in the theory and the object of the research, but both are comparing the movie with the mythology.

The last previous study is the thesis written by Restu Wahyuning Asih entitled *Intertextuality of the Sagas of Ragnar Lodbrok by Ben Waggoner and its TV-Series Version: Vikings (Symbolic Interactionism Approach)*. She used the same theory which is Intertextual theory by Fitzsimmons. Although using the same theory, but the object of his research is different, where she examines the tv series version of Ragnar Lodbrok with the written version, while the researcher examines Odin from the film version with a mythological text version.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The researcher uses descriptive qualitative research design for this research, the researcher only collected, classified, analyzed the data, and then decide a conclusion. According to Strauss and Corbin in Creswell (1998) qualitative research is a type of research that produces findings that cannot be obtained using statistical or measurement procedures. Qualitative research in general can be used for research on people's life, history and other social phenomena.

The researcher uses descriptive qualitative research to analyze this research with the subject of this research is Odin in *Thor Trilogy* movie and Odin in Crawford's *Havamal*. The object of this research is the types of intertextuality that seen in *Thor Trilogy* and the strategy used in adapting Odin in Thor Trilogy.

B. Data and Data Resources

In this research, the data are taken from *Thor Trilogy* movies. The first movie released in 2011 and directed by Kenneth Branagh. The second movie released in 2013 with the title *Thor: The Dark World*. This sequel was directed by Alan Taylor. The last movie of this trilogy entitled *Thor: Ragnarok* was directed by Taika Waititi and released on 2017. The researcher will take the screen capture of Odin in this movie to knowing the visual characteristic and take Odin's conversation in this movie. The second data is taken from

Crawford's *Havamal* to compare about Odin between text version and its movie.

C. Instrument of the Research

In conducting a research, of course, will require elements or tools that help the research take place. The most important in this research is the researcher's ability to understanding about intertextuality and adaptation which are important points in this research. Researcher also must understand about mythology and Thor trilogy as the object of this research. Other things that support this research process are some equipment such as laptops, cellphones, books, journals, articles, dvd and dictionary.

D. Technique of Collecting Data

The technique of collecting data is a technique that used by researcher to find and collecting data (Creswell, 1998). In this research, the researcher uses documentation and observation technique to collect the data. The process of data collection means that it requires a series of data to collect valid information in order to answer some of the questions in the research. Some of the techniques used by researchers in collecting data in this research were reading, watching, observing and documenting the film itself.

The steps of collecting data used in this research can be seen below:

1. The researcher needs to watch the movie of *Thor Trilogy* for several time and focuses with Odin to understanding all about Odin such as characteristic, visualization and conversation.

2. The researcher also needs to read carefully about Odin in text version which is from Crawford's *Havamal* and other text that related with Odin.
3. The researcher captures the visualization of Odin in the movie from three different platform and put some dialogues in the movie that related with Odin.
4. The researcher also put some data about Odin from Crawford's *Havamal*.
5. After collect the data, then analyzing the data.
6. The researcher uses theory to analyze the data which has been collected before.

E. Technique of Analyzing Data

There are four stages data analysis in qualitative research according to Spradley (1980); Domain, Taxonomy, Componential and Cultural theme;

1. Domain

Domain analysis is needed in this study to find out what is included in the data and what is not. Researchers will collect data about Odin from the film *Thor trilogy* and from the text on Crawford's *Havamal*.

2. Taxonomy

After analyzing the domain and collecting these data, the researcher classify and analyze the data that has been collected. Researcher will analyze the intertextual types contained in the *Thor trilogy* film and in the text version in Crawford's *Havamal*. Then the researcher will analyze how Marvel adapts Odin in the *Thor trilogy* based on the theory of intertextuality by Fitzsimmons and also uses the reduction process by Genette.

3. Componential

The next process is to describe the data that has been obtained and analyzed into a component table as shown below.

Table 3.1 (Componential table Spradley)

	Optional		Obligatory		Accidental		Total
	Exc	Amp	Exc	Amp	Exc	Amp	
Thor 1							
Thor 2							
Thor 3							
Jumlah							

4. Cultural Theme

The last process is finding and write down the dominant data through componential table that have been make before.

F. Data Validation

Data validation is uses to check the truth and suitability of the data in this research. With this data validation it will be known that the data is appropriate and then an analysis can be carried out. The researcher uses triangulation to the validation of the data in this research. According to Patton (1999) and Denzin (1978) there are four types of triangulation; (1) Methods triangulation, to check the consistency of findings that is got by different method of data collection, (2) Triangulation of sources, examining the

consistency of different data sources from within the same method. (3) Analyst triangulation, using multiple analyst to review findings or using multiple observes and analyst. (4) Theory/perspective triangulation, using multiple theoretical perspectives to examine and interpret the data. From all the types of triangulation, the researcher uses triangulation of sources to the validation of the data. In this triangulation of sources, the researcher uses Thor Movies from three different platform, there are Google Movie, Disney+ and DVD version.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter will show the results of the analysis of data finding and discussion based on the theory that has been described in chapter two.

The researcher will show the findings and discussed based on the types of intertextuality that occur in Odin's transformation from the book Havamal translated by Jackson Crawford into the movie version in the Marvel Thor Trilogy.

A. Research Findings

In research finding, the researcher will describe and identify the types of intertextuality that occur in Odin in both media, Havamal and Thor Trilogy movies.

1. Types of Intertextuality presented in the Havamal and Thor Trilogy movies
 - a. Optional

Optional intertextuality happens when there is one data that occurs in both media or there is only one data that occurs in one of the media, both written in books and visualized in films. Optional intertextuality occurs when there is one data that has the same or different at all on both media or the data has no connection on both media.

Optional intertextuality occurs in Odin's physical appearance in the Havamal book where Odin has a different visualization between

the book and the Thor Trilogy movie. This shows that there is no similarity in Odin's physical appearance in the two media at the first appearance.

Odin's physical appearance is different between in the book and in the film, it is possible because the director wants to create figure of king or leader who is related to superhero stories in general, where the figure of a king is usually visualized using clothes in the form of armor with a head covering that resembles a helmet so that it has a strong impression.

Then the optional intertextuality is found in the following data:

1) 01/Op/Exc/Odin's eyes



Figure 4.1 (Odin at the first appearance in Thor Trilogy)

Thor Tilogy: Odin depicted as having a bearded face and having normal eyes at the first appearance. (01/TS1/04:41)

Havamal: The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a nutshell/xi)

At the beginning of his appearance in the Thor trilogy, Odin is described as having full eyes and a bearded face. Meanwhile, in

the book Havamal translated by Jackson Crawford, Havamal itself is defined as "words of the high one" or "words of the one-eyed".

Optional intertextual occurs when Odin has a different visual between what is written in the book and what is visualized in the film. In Havamal's Glossary, it is explained that "... he is usually depicted as an old man with one eye, a broad-brimmed hat or hood, and wearing blue or gray clothing." In mythology, based on what is written in Havamal, Odin has one eye.

Meanwhile, at the beginning of his appearance in the Thor film, Odin had two eyes intact. So, the optional intertextual occurs when the director presents Odin with two eyes at the beginning of his appearance to make the reason why Odin finally has one eye makes more sense.

2) 20/Opt/Amp/Odin's cloth



Figure 4.2 (Odin's cloth)

Thor trilogy: The outfit of Odin consists of armor and a helmet that covers his head to show his identity as a powerful king.

(34/TS1/10:10)

Havamal: Oðin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments. (25/Gloss/159)

Odin in the Thor Trilogy movie wear an armor and helmet like a superhero in general. His outfit shows that Odin is the highest ruler of Asgard in the Thor films.

In Havamal translated by Jackson Crawford it is written that Odin wears a wide-brimmed hat or concealer hood and wears blue or gray clothes and looks like a wizard.

Optional intertextuality occurs when the director changes the outfit worn by Odin. In the book, Odin is depicted wearing a wide-brimmed hat or concealing hood and dressed in blue or gray garments. While in the film, Odin wears armor and a helmet that covers his head.

Odin's clothes in the film are very different from those written in the book, this is done to add a strong impression on Odin considering Odin is the king of Asgard and the protector of the Nine worlds.

3) 02/Op/Exc/One-eye



Figure 4.3 (Odin at the battle against Frost Giant)

Thor trilogy: Odin suffered damage to one of his eyes while fight against the Frost Giant, Laufey. (02/TS1/05:04-05:23)

Havamal: The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)

In the Thor Trilogy, Odin is involved in a battle with the leader of the Frost Giant - Laufey. In that fight Odin got an attack on one of his eyes, causing one of his eyes to be seriously injured.

In Havamal it says, “Havamal may be translated “words of the High One” or “words of The One-Eyed.” Another reference, Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs written by John Lindow states that "The High-One of the poem's title is Odin," the title of the poem is havamal.

Optional intertextual occurs when the director tries to come up with an excuse that causes Odin to have one eye so that it is called The One-Eyed. This reason is made to make it clear what is the cause of Odin being called One-Eye and to make the plotline more reasonable and interesting.

b. Obligatory

Obligatory intertextuality happens when there is one data that has similarities in both media - the book and movie versions, or the data on the two media are different and lead to a comparison between one data. Obligatory intertextuality also occur when a data in the book Havamal translated by Jackson Crawford or data in the film version of the Thor Trilogy somehow uses other references to make comparisons or similarities.

The obligatory intertextual occurs in Havamal's book and movie versions that talk about Odin's social standing or status. This shows that Odin has a slightly different position or social status in the two media. In Havamal's book, Odin is referred to as 'The High-One' or someone with the highest position, it means that Odin has the highest position in Norse mythology.

While in the Thor Trilogy movie, Odin is visualized as a king who leads Asgard. But in one scene, Odin also said that he is the protector of the 9 realms or the protector of the nine worlds.

Obligatory intertextuality also appears in Odin's one-eyed visualization. In Havamal's book it is not written the reason why Odin having one eye. While in the film, there is a scene that shows the reason why Odin finally has one eye, it is when one of his eyes is injured after being attacked by the leader of the Frost Giant-Lauffey.

Then the obligatory intertextual is found in the following data:

1) 03/Ob/Exc/One-eye



Figure 4.4 (Odin's one-eye)

Thor trilogy: Odin wear an eye patch on one of his injured eyes after battle with Lauffey. (03/TS1/07:06)

Havamal:

- The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)
- Now the words of the One-Eyed are heard in Odin’s hall, for the benefit of humans, for the harm of giants; health to you who speak them, health to you who know them, profit to you who learn them, health to you who hear them. (02/HVML/164/85)

Intertextuality Obligatory occurs when Odin has the same visual in the book as in the movie. In the book, the title Havamal itself means 'The One-Eye' which describes the one-eyed Odin. While in the movie, Odin also has one eye, while the other eye has been injured after engaging in a battle with the Frost Giant.

In the book Havamal translated by Jackson Crawford, it is written that Havamal itself is a Word of the One-Eyed which refers to Odin's identity. In the Glossary of Name Havamal it is also written that "Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye."

In the Thor Trilogy, after fighting with the Frost Giant and getting injured on one of his eyes, Odin then covers his eyes with an eyepatch so that Odin really looks like The One-Eye.

So, intertextual obligatory occurs when the director still describes Odin's visualization as The One-Eye as in the mythological version but with a different condition where Odin in the Thor Trilogy is The One-Eye with eyepatch.

2) 04/Ob/Exc/Odin's weapon



Figure 4.5 (Odin with his weapon)

Thor trilogy: Odin has a weapon that is a spear, but the spear has two branches on the right and left and makes it look like a trident. (04/TS1/29:27)

Havamal:

- Never go

Even a single step
Without a weapon at your side
You never know
When you might find
in need of a spear. (03/HVML/38/19)

- I know that I hung on
the wind-swept tree nine entire nights,
wounded with a spear, given to Odin,
myself to myself, on that tree,
of which no man knows of what roots it runs
(31/HVML/138/71)
- Odin is strongly associated with the spear; he is geirs drottinn
“lord of the spear” in a poem from the mid-900s AD attributed
to Egil Skalla-Grímsson, and already in the early 800s Bragi
Boddason knew the name of Odin’s own magical spear (made
for him by dwarves, according to Snorri’s Prose Edda) as
Gungnir. (33/Commentary/127)

Intertextuality Obligatory occurs when the director changes
the shape of an object but keep the concept of the object. In the
book, Odin has a weapon in the form of a spear which is his
identity.

I know that I hung on
the wind-swept tree nine entire nights,
wounded with a spear, given to Odin,
myself to myself, on that tree,
of which no man knows of what roots it runs
(Havamal Stanza 138)

John Lindow in his book Norse Mythology: A Guide to the
Gods, Heroes, Rituals and Beliefs describes the content of Havamal

stanza 138, "... Nine is of the most charged number in the mythology, and the spear is Odin's special weapon."

In the Thor Trilogy movie, Odin has a special weapon, it is a spear. It is the same as in Nordic mythology version. However, there is a little difference between Odin's spear in the movie and what is written in mythological sources. Where Odin's spear in the Thor Trilogy movie has small branches on the right and left, making it look more like a trident.

Intertextual obligatory occurs when the director uses a spear as Odin's special weapon but with a few changes that make Odin's spear in the film look like a trident.

This is possible because Odin in the movie is a King of Asgard or the highest leader so it is impossible to describe the figure of a king only having a spear as his weapon, so a trident was made to show that Odin is a king and the highest person.

3) 07/Ob/Exc/The Allfather



Figure 4.6 (Odin state that he is the Allfather)

Thor trilogy: Odin describe himself as an Allfather. (07/TS1/10:28)

Havamal:

- The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed,” either one a reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)
- In the poem Havamal itself, the form Háva “of the high one” occurs in stanzas 109, 111, and 164, meaning “Odin’s.” (07/Intro/The Word Havamal/xviii)

Obligatory intertextuality occurs when Odin has the same title as in the book. In Havamal, Odin is referred to as "The High One", which means he is the supreme god in nordic mythology or the god of all gods in nordic mythology.

In Havamal, the word 'Hava' itself is "the high one" which refers to Odin and occurs in stanzas 109, 111 and 164.

Now the words of the One-Eyed
 are heard in Óðin’s hall,
 for the benefit of humans,
 for the harm of giants;
 health to you who speak them,
 health to you who know them,
 profit to you who learn them,
 health to you who hear them.

(Havamal stanza 164)

It is time to speak
 on the wise man’s chair
 at Urd’s well.

I saw and was silent,

I saw and I thought,

I listened to men's speech.
I heard about runes,
they were not silent with counsel
at Óðin's hall,
in Óðins hall,
I heard them say so
(Havamal stanza 111)

John Lindow in his book *Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs* state, "There is much kinship to be reckoned with when it comes to Odin, one of whose alternate names is Alfödr (All-father). Odin is hardly the father of all, but he is the father of many within the mythology."

In the film, Odin says that he is the All Father, this is in accordance with the mythological version of Odin. Odin is called the All Father because Odin is the highest god in Norse mythology as revealed by Lindow in his book, "As the name Alfödr might also suggest, Odin is head of the pantheon, at least as it is presented in the sources recorded in the thirteenth century."

c. Accidental

Accidental intertextuality happens when data in two different media has no connection at all but somehow the data is related or accidentally has a relationship with other sources or data that has no connection at all.

Intertextuality accidental occurs when the data in the book Havamal translated by Jackson Crawford and the data in the Thor Trilogy movie do not have a relationship with each other, but the researcher accidentally connects them with related media, data or other sources.

Then the accidental intertextual is found in the following data:

1) 25/Acc/Amp/Odin's firstborn



Figure 4.7 (Odin explain about his firstborn-Hela)

Thor trilogy: Odin explain about his firstborn-Hela before his death. (42/TS3/20:49-20:53)

Havamal: Asgard, the “gods’ enclosure,” the realm occupied by gods and contrasted chiefly with Midgard (the “middle enclosure,” realm of human beings), Jotunheim (the realm of the jǫtnar or “giants”), and Hel (the realm of the dead). (34/Gloss/157)

In the Thor trilogy, Odin tells Thor and Loki about his firstborn, Hela. Intertextual accidental occurs when the researcher tries to relate it to other sources. Somehow researcher linked Hela in the movie with Hel in nodic mythology.

In Lindow' Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs it states that “Hel is a ruler of the world of the dead; daughter of Loki and Angrboda, one of the three monsters that resulted from that union.”

Lady Hel in the movie has a wolf, meanwhile in mythology, Hela who is Loki's child has two brothers, they are the wolf-Fenrir and The Midgard serpent.

2. How does Marvel adapt Odin from Nordic Mythology in Thor Trilogy movie.

a. Excision

Gennette state that excision is a reduction process with cange some parts or the whole text and then creates a new text. This reduction process was used in the adaptation of Odin from mythology into the movie and is presented in these data below and presented in these data below:

1) 01/Op/Exc/Odin's eyes



Figure 4.8 (Odin at his first appearance)

Thor trilogy: Odin depicted as having a bearded face and having normal eyes at the first appearance. (01/TS1/04:41)

Havamal:

- The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a nutshell/xi)

- Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments. (25/Gloss/159)

Optional intertextuality occurs at the beginning of Odin's appearance in the Thor trilogy movie. Through the excision process, Odin undergoes significant changes in his appearance at the beginning of the film.

In Havamal written that Odin is depicted as an old man with one eye. So that optional intertextuality occurs when the director changes Odin's initial appearance with two eyes so that in the plotline it can be seen what caused Odin to finally have one eye and is called The One-eye.

2) 03/Ob/Exc/The One-eye



Figure 4.9 (Odin wear an eye patch)

Thor trilogy: Odin wear an eye patch on one of his injured eyes after battle with Lauffey. (03/TS1/07:06)

Havamal:

- The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)
- Now the words of the One-Eyed are heard in Odin’s hall, for the benefit of humans, for the harm of giants; health to you who speak them, health to you who know them, profit to you who learn them, health to you who hear them. (02/HVML/164/85)

Intertextuality Obligatory occurs when Odin has the same visual in the book as in the movie. In the book, the title Havamal itself means 'The One-Eye' which describes the one-eyed Odin. While in the movie, Odin also has one eye, while the other eye has been damaged after engaging in a battle with the Frost Giant. Through excision proces, intertextual Obligatory happened because the director slightly change Odin's visual, who has one eye, by using an eye patch so Odin’s physical appearance.

3) 04/Ob/Exc/Odin’s weapon



Figure 4.10 (Odin with his weapon)

Thor trilogy: Odin has a weapon that is a spear, but the spear has two branches on the right and left and makes it look like a trident. (04/TS1/29:27)

Havamal:

- Never go
Even a single step
Without a weapon at your side
You never know
When you might find
in need of a spear (03/HVML/38/19)
- I know that I hung on the wind-swept tree nine entire nights,
wounded with a spear, given to Odin, myself to myself, on
that tree, of which no man knows of what roots it runs
(31/HVML/138/71)
- Odin is strongly associated with the spear; he ia geirs drottinn
“lord of the spear” in a poem from the mid-900s AD
attributed to Egil Skalla-Grímsson, and already in the early
800s Bragi Boddason knew the name of Odin’s own magical
spear (made for him by dwarves, according to Snorri’s Prose
Edda) as Gungnir. (33/Commentary/127)

Intertextuality Obligatory occurs when the director changes the shape of an object but keep the concept of the object. In the book, Odin has a weapon in the form of a spear which is his identity. John Lindow in his book Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs describes the content of Havamal stanza 138, Nine is of the most charged number in the mythology, and the spear is Odin’s special weapon.

Spear is Odin's special weapon, so even in the film Odin is visualized as having a spear as his weapon. However, the excision process changed Odin's spear to undergo a slight change in shape, his spear has branches on the left and right so that it looks like a trident.

These changes can give the impression that Odin is truly a ruler of the nine realms and king of Asgard. Because it's impossible for the director to only describe the figure of a ruler with a spear weapon.

b. Amputation

Amputation is a reduction process that is more brutal than excision. Amputation is changing the entire text from the original one to create something new.

1) 20/Op/Amp/Odin's cloth



Figure 4.11 (Odin's cloth)

Thor Trilogy: The outfit of Odin consists of armor and a helmet that covers his head to show his identity as a powerful king.
(34/TS1/10:10)

Havamal: Óðin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on

the dead (ravens, wolves, and birds of prey). Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments. (25/Gloss/159)

Optional intertextuality occurs when the director changes the outfit worn by Odin. In the book, Odin is depicted wearing a wide-brimmed hat or concealing hood and dressed in blue or gray garments. While in the film, Odin wears armor and a helmet that covers his head.

Odin's clothes in the film are very different from those written in the book, this is done to add a strong impression on Odin considering Odin is the king of Asgard and the protector of the Nine worlds.

Optional intertextuality through the amputation process completely changes Odin's outfit. Where in mythology, Odin is depicted wearing blue and gray clothes with a wizard hat. This total change is done so that Odin has the impression of a strong leader like superhero in general.

2) 24/Op/Amp/Odin's death





Figure 4.12 (Odin's death)

Thor Trilogy: Odin's death is described by Odin's form changing which resembles light until it finally disappears (43/TS3/21:48-21:58)

Havamal: Fenrir, the huge wolf that will break free of his chains and eat Óðin during Ragnarok, the final battle between the gods and their enemies. (13/Gloss/158)

Optional intertextuality occurs when the director changes the story about Odin's death. In the book, Odin's death occurred when Ragnarok. Odin's death occurred due to being eaten by a wolf - Fenrir.

While in the Thor Trilogy movie, Odin's death is shown by changing his form which resembles a light which then disappears. Optional intertextuality occurs through amputation process when the director changes Odin's death, but is still related to the plot line so that it becomes more interesting.

3) 25/Acc/Amp/Odin's firstborn



Figure 4.13 (Odin describe about his firstborn)

Thor Trilogy: Odin explain about his firstborn-Hela before he died.
(42/TS3/20:49-20:53)

Havamal: Asgard, the “gods’ enclosure,” the realm occupied by gods and contrasted chiefly with Midgard (the “middle enclosure,” realm of human beings), Jotunheim (the realm of the jǫtnar or “giants”), and Hel (the realm of the dead). (34/Gloss/157)

Intertextuality accidental happens because there is no connection between the story in the movie and the book. Intertextuality accidental occurs when the data in the movie has no connection with Havamal's book.

Intertextuality accidental through the amputation process occurs when in the movie, Odin tells about his firstborn – Hela, then the researcher makes those connections with other sources based on Lindow's (2002) book in Norse Mythology - a guide to the gods, heroes, rituals and beliefs it is written that "Loki is himself the father of three monsters, The Midgard serpent, the wolf Fenrir and Hel. An accidental intertextual event occurred when researchers tried to link Hela-Odin's first child in the film with Hel in the book.

B. Discussion

After analyzing the data based on research findings, finally discussing about intertextuality that occurs in Odin in Havamal's book and how intertextuality occurs through Odin's adaptation strategy in the Thor Trilogy movie.

1. Types of Intertextuality Presents in Havamal Translated by Jackson Crawford and movie version: Thor Trilogy

In the book Havamal translated by Jackson Crawford and the Thor Trilogy movie, researchers found three types of intertextuality. The three types of intertextuality are optional intertextuality, obligatory intertextuality and accidental intertextuality.

Fitzsimmons (2013) states that intertextuality happen when events occur in different literary media that have a text connection. According to Fitzsimmons, there are three types of intertextuality, namely optional intertextuality, obligatory intertextuality and accidental intertextuality. Intertextuality can occur text to text or text to another literary work.

Table 4.1 *Componential Table of Type of Intertextuality*

	Optional		Obligatory		Accidental		Total
	Exc	Amp	Exc	Amp	Exc	Amp	
Thor 1	5	1	9				
Thor 2			5				
Thor 3		1	3			1	
Total	5	2	17			1	25

Based on the componential table above, the researcher found 25 types intertextuality. They include 7 types of intertextuality optional, 17 types of intertextuality obligatory and 1 types of intertextuality accidental.

The common types of intertextuality that has found in the book Havamal translated by Jackson Crawford and its movie version: Thor Trilogy is Obligatory Intertextuality.

Obligatory intertextuality happens when there is one data that has similarities in both media - the book and movie versions, or the data on the two media are different and lead to a comparison between one data. Obligatory intertextuality also occurs when a data in the book Havamal translated by Jackson Crawford or data in the film version of the Thor Trilogy somehow uses other references to make comparisons or similarities.

Then, obligatory intertextuality occurs when the director of the Thor trilogy film wants to make a new story about Odin but still maintains the original concept according to mythological sources.

2. How is Intertextuality presented in Havamal and Thor Trilogy Movie through the strategy of adaptation of Odin

The researcher found the strategy uses in adapting Odin from book Havamal translated by Jackson Crawford into Odin in movie version: Thor Trilogy.

According to Genette, there are 2 types of reduction that can use to changing the text into other literary works. There are Excision and Amputation. Excision is changing a small part of the text to create something new but still relates to the original text. Then amputation is changing the entire text from the original one to create something new.

Then, the researcher found 25 types of reduction, include 22 data using excision strategy and 3 data using amputation.

The dominant type of reduction uses to adapting Odin from book Havamal into movie version: Thor Trilogy is Excision. Although the director of the Thor trilogy movie partially changed Odin's physical appearance, the researcher found that these changes still matched with Odin in the mythology version.

CHAPTER V

CONCLUSIONS, IMPLICATIONS AND SUGGESTIONS

After searching and explaining the Intertextuality of Odin in book Havamal translated by Jackson Crawford and its movie version: Thor Trilogy, there are the conclusion of this thesis. This chapter presents conclusions and suggestion related to what the researcher analysed and discussed in Chapter IV

A. Conclusions

Based on the analysis of An Intertextual Analysis of Odin as Seen from the Adaptation, the researcher can make conclusions as mentioned below:

1. There are three types of Intertextuality seen in the book Havamal translated by Jackson Crawford and its movie version: Thor Trilogy, there are Intertextuality Optional, Intertextuality Obligatory and Intertextuality Accidental. There are 25 data of Intertextuality that the researcher found. 7 data are classified as Intertextuality Optional, 17 data are classified as Intertextuality Obligatory and only 1 data is classified as Intertextuality Accidental.

It is indicating that the common Intertextuality that occurs in the book Havamal translated by Jackson Crawford and its movie version: Thor Trilogy is Obligatory Intertextuality. Obligatory intertextuality is the type of intertextuality that is most widely used in the adaptation of Odin in the Thor trilogy to make Odin stay true to what is written in the mythological sources despite changes in several parts. for example, on

the use of Odin's clothes. this is done to make odin look like a strong figure like in general.

2. In this research, the researcher found 2 types of reduction used to adapting Odin from book Havamal translated by Jackson Crawford into movie version: Thor Trilogy. The most dominant type of reduction that used to adapting Odin is Excision. Excision occurs when the director only changes a small part of odin, for example in the use of eyepatch in the film version so that it does not change Odin's identity as The One-eye.

B. Implication

From all the discussion and analysis in this study, the researcher found that there are differences in the concept, stories and visualization of Odin in the Thor Trilogy film with Odin in the Havamal book. With Intertextuality, it can be seen how Marvel adapts Odin from the mythological version into the film version.

C. Suggestions

1. To the readers

The results of this thesis can be used as a reference related to intertextuality and adaptation strategies that occur between the two different literary works. The researcher expects the scriptwriter to dig up more information about a literary work if the scriptwriter wants to adapt a story into different media.

2. For the next researchers

The results of this research can be used as a reference material for conducting research related to intertextuality. The results of this thesis

can help further researchers who want to study and analyze adaptation stories from two different literary media.

By reading this thesis, researchers hope that they can further develop their knowledge of intertextuality and adaptation strategies of Odin and Norse Mythology.

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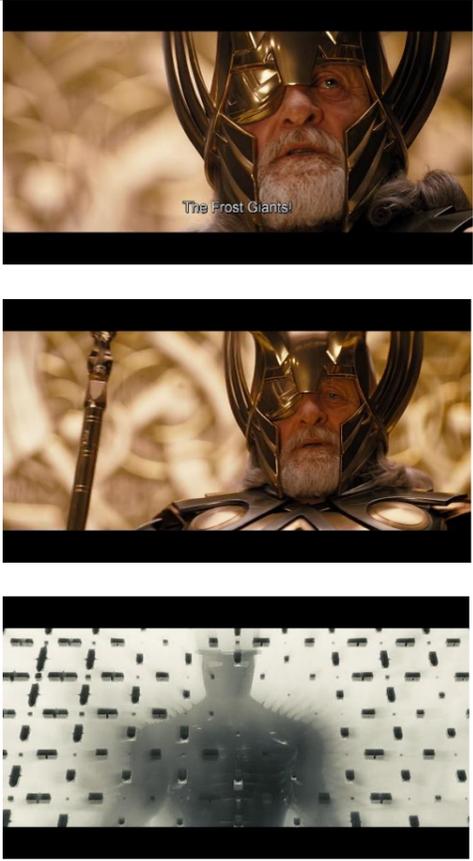
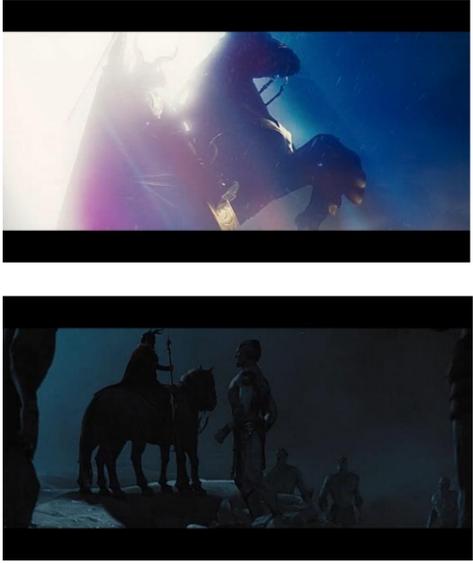
The Wanderer's Havamal (Transl. Jackson Crawford), (2019), Hackett, Indianapolis

APPENDICE

DATA FINDINGS

No	Havamal (Data Number/Chapter/partofchapter/stanza/page)	Thor Movie (Data Number/Season/Episode/Minute/Data)	Screenshot
1.	<p>01/Intro/In a Nutshell/xi</p> <p>The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed, either one reference to its authorship by Odin.</p>	<p>01/TS1/04:41</p> <p>Odin depicted as having a bearded face and having normal eyes at the first appearance.</p>	
2.	<p>02/HVML/164/85</p> <p>Now the words of the One-Eyed are heard in Odinn’s hall, for the benefit of humans, for the harm of giants; health to you who speak them, health to you who know them, profit to you who learn them, health to you who hear them</p>	<p>02/TS1/05:04-05:23</p> <p>Odin suffered damage to one of his eyes while fight against the Frost Giant, Laufey.</p>	
3.	<p>03/HVML/38/19</p> <p>Never go Even a single step Without a weapon at your side You never know When you might find in need of a spear.</p>	<p>03/TS1/07:06</p> <p>Odin wear an eye patch on one of his injured eyes after battle with Laufey.</p>	
4.	<p>04/HVML/109/53</p> <p>The next day The frost-giants came To ask Odin’s advice In Odin’s hall They inquired about that “Evildoer” Whether he was among the gods Or wether Suttung had killed him</p>	<p>04/TS1/29:27</p> <p>Odin has a weapon that is a spear, but the spear has two branches on the right and left and makes it look like a trident</p>	

5.	<p>05/Intro/In a Nutshell/xi</p> <p>Havamal is largely made up of stanzas that use pithy, concrete language to encourage wise and practical living,</p>	<p>05/TS1/04:59-05:23</p> <p>Odin fight with the leader of Frost Giant – Lauffey.</p>	
6.	<p>06/Intro/TOSH/xii</p> <p>Three-quarters of the poem’s stanzas are taken up with this kind of general advice, but the poem also covers some events in Odin’s life, as well as his skills with magic and the runes.</p>	<p>06/TS1/06:59-07:11</p> <p>Odin advised that a wise king should not start a war, but must always be ready to face it.</p>	
7.	<p>07/Intro/The Word Havamal/xviii</p> <p>In the poem Havamal itself, the form Háva “of the high one” occurs in stanzas 109, 111, and 164, meaning “Odin’s.”</p>	<p>07/TS1/10:28</p> <p>Odin describe himself as an Allfather.</p>	
8.	<p>08/Intro/In a Nutshell/xi</p> <p>Havamal is largely made up of stanzas that use pithy,</p>	<p>08/TS1/10:47-11:01</p> <p>Odin has lots of magical capabilities, knowing that Frost Giant has come even there is no someone</p>	

	<p>concrete language to encourage wise and practical living, but also contains the only extant account of Odin's mysterious sacrifice of himself to himself, as well as an account of his magical capabilities.</p>	<p>told him, he uses his weapon to summon the guard to attack the Frost Giants.</p>	
<p>9.</p>	<p>09/HVML/71/35</p> <p>A limping man can ride a horse, a handless man can herd, a deaf man can fight and win.</p>	<p>09/TS1/11:56-11:58</p> <p>Odin made a truce with the King of Jotun-Lauffey. Lauffey is a frost giant and he is Odin's enemy.</p>	
<p>10.</p>	<p>10/Intro/The Origin and the Structure of Havamal/xvi</p> <p>it is not hard to see why these five or six constituent poems were brought together under one title in the manuscript, as they all concern the kind of wisdom and lore traditionally associated with the god Óðin.</p>	<p>10/TS1/26:15-26:24</p> <p>Odin on his horse and talking to Laufey-The Frost Giant.</p>	
<p>11.</p>	<p>11/Intro/TOSH/xv-xvi</p> <p>The final section, traditionally called Ljóðatal "Count/Account of Songs," concludes Hávamál with Óðin's account of his eighteen magic spells. Many of these correlates closely with magical actions</p>	<p>11/TS1/26:35-26:51</p> <p>Thor will fight with Laufey. Then Odin knows that it is his son's mistake and asked Laufey to end the fight.</p>	

	<p>he is said to perform elsewhere in Norse literature, such as in Snorri Sturluson's Saga of the Ynglings (Ynglinga saga), where Snorri says that, "With words alone, he [Odin] knew how to put out a fire or calm the waves, and he could turn the wind whatever direction he wanted. . .</p>		 
<p>12.</p>	<p>12/Intro/TOSH/xii-xiii</p> <p>the first part, traditionally called Gestapáttir, "Guests' Portion," comprises roughly stanzas 1–81 (though st. 73, 80, and 81 are not in the same ljóðaháttir meter as the others, which argues that they might be later insertions by the compiler of Hávamál). These stanzas comprise the "classic" Hávamál most readers will remember, concerned with advice of a worldly, often world-weary nature, delivered with a wry sense of humor and a talent for skillful and sometimes belittling metaphor. The social world of these stanzas is faithless, violent, and surprisingly secular—death is the end, we read in different words again and again, and the dead are of no use to anyone; a dead man is lucky to have a son to raise a stone in his memory, or to leave a good reputation, but the afterlife is mentioned nowhere.</p>	<p>12/TS1/28:32-29:27</p> <p>Odin decide to banish Thor from Asgard because of his arrogant character although he is his son.</p>	  
<p>13.</p>	<p>13/Gloss/158</p>	<p>13/TS1/29:34-29-41</p>	

	<p>Fenrir, the huge wolf that will break free of his chains and eat Óðin during Ragnarok, the final battle between the gods and their enemies.</p>	<p>Odin whispered a spell on Thor's hammer</p>	 <p>Whosoever holds this hammer, if he be worthy,</p>  <p>shall possess the power of Thor.</p>
<p>14.</p>	<p>14/Intro/TOSH/xii</p> <p>Foremost among the poem's values is its emphatic call for moderation—in drink, food, love, wisdom, and talk, among other pleasures—but never for abstinence from them. Hávamál is resolutely a poem of this world, of enduring its hardships rather than of withdrawing from them</p>	<p>14/TS1/52:20-52:48</p> <p>Odin fall to the long sleep and Frigga doesn't know when he will wake up, but she hopes he will return to them.</p>	 <p>He's put it off for so long now, that I fear...</p>  <p>I don't know. This time it's different. We were unprepared.</p>  <p>We mustn't lose hope that your father will return to us.</p>
<p>15.</p>	<p>15/Intro/TOSH/xiii</p> <p>A dead man is lucky to have a son to raise a stone in his meory, or to leave a good reputation.</p>	<p>15/TS1/01:33:30-01:33:35</p> <p>Laufey comes to meet Odin who is dying and says that Odin's death is in his hands</p>	 <p>your death came at the hand</p>  <p>of Laufey.</p>
<p>16.</p>	<p>16/HVML/76/37</p> <p>Cows die, family die,</p>	<p>16/TS1/01:43:31-01:43:41</p> <p>Odin said to Thor that Thor would be a wise</p>	

	<p>you will die the same way. But a good reputation never dies for the one who earns it well.</p>	<p>king, then Thor said that there is no wiser or best father than Odin</p>	  
<p>17.</p>	<p>17/Gloss/159</p> <p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey).</p>	<p>1. 17/TS1/01:44:19</p> <p>Odin is lucky to have Thor as his son. Although he was stubborn, but he realized soon immediately and became the hero of Asgard.</p> <p>2. 18/TS2/10:34-10:37</p> <p>Odin said to Thor that Thor has earned the respect of the people of Asgard and Odin is proud of him</p>	 
<p>18.</p>	<p>18/Gloss/157</p> <p>Asgard, the “gods’ enclosure,” the realm occupied by gods and contrasted chiefly with Midgard (the “middle enclosure,” realm of human beings), Jotunheim (the realm of the jotnar or “giants”), and Hel (the realm of the dead).</p>	<p>19/TS2/05:01-05:04</p> <p>Odin said that everything in this world will die because life is temporary. He said “we are not God, we born, we live, and we die”</p>	
<p>19.</p>	<p>19/HVML/160/83</p> <p>I know a fifteenth spell; the dwarf Thjóðreyrir cast it before Delling’s doors.</p>	<p>20/TS2/05:44-05:46</p> <p>Odin said that Loki still life because of Frigga too. Frigga loves Loki like he is her own son.</p>	

	He conjured power for the gods, courage for the elves, and knowledge for Óðin.		 A close-up shot of Odin with a white beard and a single eye, wearing a dark, ornate tunic. He is looking slightly to the right. Subtitle: "Frigga is the only reason you're still alive."
20.	20/HVML/5/05 A man needs wisdom if he plans to wander widely; life is easier at home.	21/TS2/06:02-06:04 Odin gives understanding to Loki that Thor should fix the world he destroyed.	 A close-up shot of Odin, similar to the previous image. Subtitle: "Thor must strive to undo the damage you have done."
21.	21/HVML/48/25 Kind, brave people live best, they never nurture a grudge. But an unwise man worries about everything; he dreads even repaying a gift.	1. 22/TS2/04:51 There are 2 statues of ravens on Odin's throne 2. 23/TS2/10:00-10:02 Odin with his raven	 Odin sitting on a throne in a grand, dimly lit hall with large windows. Two raven statues are on either side of the throne.  Odin holding a raven on his gloved hand, with a waterfall in the background.  Odin standing next to a raven statue in a stone hall.
22.	22/Intro/TOSH/xiii These stanzas, roughly 82–110, offer reflections on the mutual betrayals of the sexes in love affairs, with the love of the unfaithful compared in a long list to other things that cannot be trusted.	24/TS2/30:56-31:00 Odin describe himself as a King of Asgard and the protector of the Nine Realms to Jane Foster	 Odin speaking to Jane Foster and another woman. Subtitle: "I am Odin, King of Asgard."  Odin speaking to Jane Foster and another woman. Subtitle: "Protector of the Nine Realms."
23.	23/Intro/TOSH/xiv	25/TS2/31:27-31:30	

	<p>After delivering his advice on love, Óðin goes on to tell of two occasions on which he courted women, once failing (with “Billing’s daughter,” whoever she and Billing are), and once succeeding (with Gunnloð, the guardian of the mead Óðrerir that makes its drinker into a poet).</p>	<p>Odin has a capability to analyze the illness.</p>	
24.	<p>24/HVML/41/21</p> <p>Friends should provide their friends with weapons and clothing; this kind of generosity shows. Generous mutual giving</p>	<p>26/TS2/32:48-32:51</p> <p>Odin said to Thor that the mission of making peace over the worlds has been begun thousand years ago</p>	
25.	<p>25/Gloss/159</p> <p>Óðin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments.</p>	<p>27/TS2/39:32-39:37</p> <p>Odin never have grudge to Loki although Loki ever bring dangerous to Asgard and is not his son. He just sent Loki to the jail.</p>	
26.	<p>26/Intro/TOSH/xiii</p> <p>These stanzas, roughly 82–110, offer reflections on the mutual betrayals of the sexes in love affairs, with the love of the unfaithful compared in a long list to other things that cannot be trusted.</p>	<p>28/TS2/41:35</p> <p>There are some harm and war in the film but Odin and Asgard always win.</p>	

27.	<p>27/Intro/xxxii</p> <p>Meanwhile, the names Óðin and Ragnarok are anglicized according to the rules outlined above because I am discussing Óðin as a being and Ragnarok as an event, not the Old Norse words Óðinn or Ragnarok.</p>	<p>29/TS2/42:44</p> <p>The attack from the enemy comes to destroy Asgard butt Odin with his soldiers win the fight.</p>	
28.	<p>28/HVML/51/25</p> <p>A man becomes wise by speaking with other men, but foolish by keeping to himself.</p>	<p>30/TS2/41:17-41:21</p> <p>Odin loves his wife-Frigga very much, he always talks and treats her well</p>	 <p>Despite all I have survived,</p>  <p>my queen still worries over me.</p>  <p>my queen still worries over me.</p>
29.	<p>29/HVML/36/19</p> <p>It's better to have a home, even if it's little— everyone should call somewhere "home." Even if you own just two goats beneath a faulty roof, that's still better than begging.</p>	<ol style="list-style-type: none"> 1. 31/TS2/46:49 2. 32/TS2/50:10 3. 33/TS2/51:00 <p>The weapon and clothes used by Asgardians shows the generous character of Odin.</p> <p>Asgardian's outfit at Frigga's funeral</p> <p>Heimdall's outfit at Frigga's funeral</p>	  
30.	<p>30/ HVML/37/19</p>	<p>34/TS1/10:10</p>	

	<p>Better to have a home, even if it's little— everyone should call somewhere “home.” Your heart will be wounded if you must beg for every meal from somebody else.</p>	<p>Odin himself wearing the appropriate and proper clothes such as helmet and armor to show his identity.</p>	
31.	<p>31/HVML/138/71</p> <p>I know that I hung on the wind-swept tree nine entire nights, wounded with a spear, given to Odin, myself to myself, on that tree, of which no man knows of what roots it runs</p>	<p>35/TS2/49:27</p> <p>The one and only Odin's love is Frigga. He is in sorrow when Frigga's death.</p>	
32.	<p>32/Commentary/111</p> <p>Odin is identified in the Old Norse text of this stanza as Fimbulpult. Fimbul means “mighty, terrible,” often with a sense of the supernatural; the fimbultvetr is the “mighty winter” that will accompany Ragnarok, the death of the gods,</p>	<p>36/TS2/55:21</p> <p>Odin decide to war to protect the world when something bad is planned by Malekith-The Dark Elves</p>	
33.	<p>33/Commentary/127</p> <p>Odin is strongly associated with the spear; he is geirs dróttinn “lord of the spear” in a poem from the mid-900s AD attributed to Egil Skalla-Grímsson, and already in the early 800s Bragi Boddason knew the name of Odin's own magical spear (made for him by dwarves, according to Snorri's Prose Edda) as Gungnir</p>	<p>37/TS2/55:25</p> <p>Odin will protect Asgard until the last breath and other world in order to bring peace to 9 worlds.</p>	
34.	<p>34/Gloss/157</p> <p>Asgard, the “gods' enclosure,” the realm occupied by gods and contrasted chiefly with Midgard (the</p>	<p>38/TS3/01:58-02:09</p> <p>Thor and Surtur</p>	

	<p>“middle enclosure,” realm of human beings), Jotunheim (the realm of the jötnar or “giants”), and Hel (the realm of the dead).</p>		  
35.		<p>39/TS3/02:26-02:30 Odin and Ragnarok is fate that cannot be avoided.</p>	 
36.		<p>(40/TS3/03:46-03:47) Surtur said that Ragnarok has already begun.</p>	
37.		<p>(41/TS3/20:28-20:30) Odin said to his son that Ragnarok is upon them.</p>	
38.		<p>(42/TS3/20:49-20:53) Odin explain about his firstborn-Hela.</p>	

			 
39.		<p>43/TS3/21:48-21:58</p> <p>Odin's death is described by Odin's form changing which resembles light until it finally disappears</p>	  
40.		<p>44/TS3/01:48:17-01:48:13</p> <p>Odin told Thor wisely that the hammer is not everything. The true power comes from within the man himself.</p>	  
41.		<p>45/TS3/01:48:17-01:48:28</p>	

Odin told Thor wisely that Asgard is not about the place but the people. Anywhere they live as long as the Asgardians safe everything will be fine.



DATA ANALYSIS

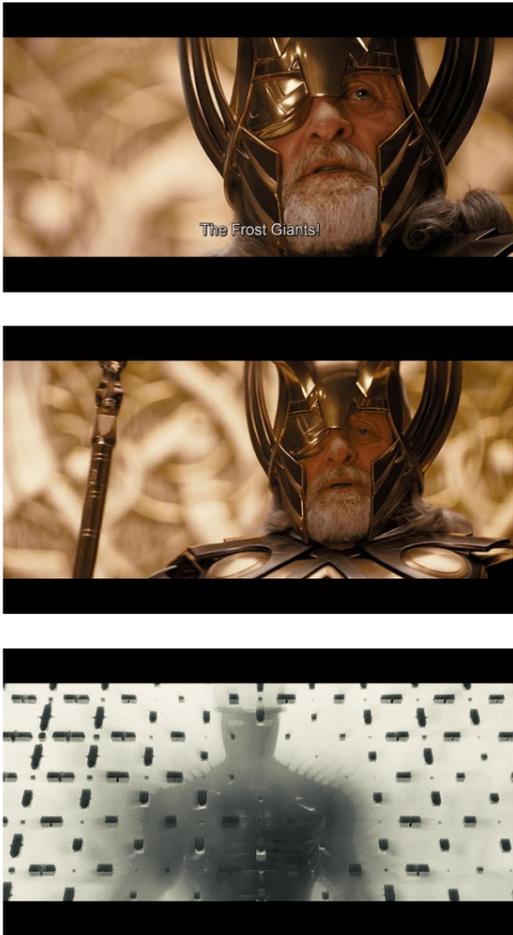
No	Coding Data	Types of Intertextuality	Strategy of Intertextuality	Havamal	Thor Trilogy	Screenshots	Explanation
1.	01/Op/Exc/Odin's eyes	Optional	Excision	<p>The title Havamal may be translated "Words of the High One," or potentially "Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a nutshell/xi)</p> <p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). Traveling under many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments (25/Gloss/159)</p>	<p>Odin depicted as having a bearded face and having normal eyes at the first appearance. (01/TS1/04:41)</p>		<p>Intertextuality optional happens when the Director makes no connection with the book, but it relates to plot in the movie.</p> <p>In the book, Odin describe as a One-Eyed.</p> <p>Meanwhile in the Thor movie, it is show that Odin has a complete eye in his first appearance.</p>
2.	02/Op/Exc/One-Eye	Optional	Excision	<p>The title Havamal may be translated "Words of the High One," or potentially "Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)</p>	<p>Odin suffered damage to one of his eyes while fight against the Frost Giant, Laufey. (02/TS1/05:04-05:23)</p>		<p>Intertextuality optional occurs when the director tries to change and create a new story so that it will relate to the plot line in the movie</p> <p>In the book, it is said that Havamal is the "Words of the One-Eyed" which is a</p>

							<p>depiction of the one-eyed Odin. In another reference, <i>Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs</i> written by John Lindow states that "The High-One of the poem's title is Odin"</p> <p>In the movie, Odin is in battle with a Frost Giant, he gets an attack on one of his eyes, causing his eye to be badly injured</p> <p>Intertextuality optional occurs because there is no connection with the story in the book, the director needs to make a connection what is the reason Odin having one eye.</p>
3.	03/Ob/Exc/The One-eye	Obligatory	Excision	<p>The title Havamal may be translated "Words of the High One," or potentially "Words of the One-Eyed, either one reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)</p> <p>Now the words of the One-Eyed are heard in Odin's hall, for the benefit of humans, for the harm of giants; health to you who speak them, health to you who know them, profit to you who</p>	<p>Odin wear an eye patch on one of his injured eyes after battle with Lauffey. (03/TS1/07:06)</p>		<p>Intertextuality Obligatory occurs when Odin has the same visual in the book as in the movie.</p> <p>In the book, the title Havamal itself means 'The One-Eye' which describes the one-eyed Odin.</p> <p>While in the movie, Odin also has one eye, while the other eye has been damaged after engaging in a battle with the Frost Giant.</p> <p>Intertextual Obligatory happened because the director slightly change</p>

				learn them, health to you who hear them. (02/HVML/164/85)			Odin's visual, who has one eye, by using an eye patch to relate to the storyline
4.	04/Ob/Exc/Odin's weapon	Obligatory	Excision	<p>Never go Even a single step Without a weapon at your side You never know When you might find in need of a spear. (03/HVML/38/19)</p> <p>I know that I hung on the wind-swept tree nine entire nights, wounded with a spear, given to Odin, myself to myself, on that tree, of which no man knows of what roots it runs (31/HVML/138/71)</p> <p>Odin is strongly associated with the spear; he is geirs drottinn "lord of the spear" in a poem from the mid-900s AD attributed to Egil Skalla-Grímsson, and already in the early 800s Bragi Boddason knew the name of Odin's own magical spear (made for him by dwarves, according to Snorri's</p>	<p>Odin has a weapon that is a spear, but the spear has two branches on the right and left and makes it look like a trident. (04/TS1/29:27)</p>		<p>Intertextuality Obligatory occurs when the director changes the shape of an object but keep the concept of the object.</p> <p>In the book, Odin has a weapon in the form of a spear which is his identity. John Lindow in his book Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs describes the content of Havamal stanza 138, Nine is of the most charged number in the mythology, and the spear is Odin's special weapon.</p>

				Prose Edda) as Gungnir (33/Commentary/127)			
5.	05/Op/Exc/Odin and Frost Giant	Optional	Excision	<p>The next day The frost-giants came To ask Odin's advice In Odin's hall They inquired about that "Evildoer" Whether he was among the gods Or whether Suttung had killed him</p> <p>(04/HVML/109/53)</p>	<p>Odin fight with the leader of Frost Giant – Lauffey.</p> <p>(05/TS1/04:59-05:23)</p>	 	<p>Intertextuality optional occurs when there is no relationship between the story in the film and in the book. In optional intertextual the director tries to create a new story, but it is still related to the plot line.</p> <p>In Havamal stanza 109, an unnamed Frost Giant comes to Odin's place for advice.</p> <p>While in the film, the Frost Giant is Odin's enemy. At first Odin came to the world of giants to fight Laufey-the leader of the Frost Giants and won the battle.</p>
6.	06/Ob/Exc/Wise man	Obligatory	Excision	<p>Havamal is largely made up of stanzas that use pithy, concrete language to encourage wise and practical living, (05/Intro/In a Nutshell/xi)</p> <p>Three-quarters of the poem's stanzas are taken up with this kind of general advice, but the poem also covers some events in Odin's life, as well as his skills with magic and the runes. (06/Intro/TOSH/xii)</p>	<p>Odin advised that a wise king should not start a war, but must always be ready to face it. (06/TS1/06:59-07:11)</p>	 	<p>Intertextuality obligatory occurs when Odin has the same characteristics in the book as in the film. Odin is depicted as the god of wisdom. Three-quarters of the content of Havamal is general advice that shows the wise nature of Odin.</p> <p>John Lindow says in his book, <i>Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs</i> that Odin is the God of</p>

							<p>poetry, wisdom, host and the dead. Wisdom is inherent and characteristic of Odin.</p> <p>In the film, Odin often gives advice about wisdom, one of which is advice on how to be a wise king, Odin said that a wise king should not start a war but must always be ready to face it.</p> <p>Obligatory intertextual occurs because the concept in the film is still the same as in the book. Odin is still described as a wise man according to the book.</p>
7.	07/Ob/Exc/The Allfather	Obligatory	Excision	<p>The title Havamal may be translated “Words of the High One,” or potentially “Words of the One-Eyed,” either one a reference to its authorship by Odin. (01/Intro/In a Nutshell/xi)</p> <p>In the poem Havamal itself, the form Háva “of the high one” occurs in stanzas 109, 111, and 164, meaning “Odin’s.” (07/Intro/The Word Havamal/xviii)</p>	<p>Odin describe himself as an Allfather. (07/TS1/10:28)</p>		<p>Obligatory intertextuality occurs when Odin has the same title as in the book.</p> <p>In Havamal, Odin is referred to as "The High One", which means he is the supreme god in nordic mythology or the god of all gods in nordic mythology.</p> <p>In Norse Mythology: A Guide to the Gods, Heroes, Rituals and Beliefs-John Lindow also mentions "There is much kinship to be reckoned with when it comes to Odin, one of whose alternate names is Alfödr (All-father)."</p>

							<p>In the film, Odin directly says that he is the 'All Father', the highest god in all realms.</p> <p>Obligatory intertextuality occurs when Odin has the same title in the film and in the book.</p>
8.	08/Ob/Exc/Magical capabilities	Obligatory	Excision	<p>Havamal is largely made up of stanzas that use pithy, concrete language to encourage wise and practical living, but also contains the only extant account of Odin's mysterious sacrifice of himself to himself, as well as an account of his magical capabilities (08/Intro/In a Nutshell/xi)</p> <p>Three-quarters of the poem's stanzas are taken up with this kind of general advice, but the poem also covers some events in Óðin's life, as well as his skills with magic and the runes. (06/Intro/TOSH/xii)</p>	<p>Odin has lots of magical capabilities, knowing that Frost Giant has come even there is no someone told him, he uses his weapon to summon the guard to attack the Frost Giants. (08/TS1/10:47-11:01)</p>		<p>Intertextuality Obligatory occurs when Odin has the same abilities as in the book.</p> <p>In the book it is explained that Havamal contains general advice and Odin's magical skills. This is like what happened in the movie, where Odin has the magical ability to wake up the Asgard guard monsters when there are intruders without even being told by others.</p>
9.	09/Op/Exc/Odin's advice-a truce	Optional	Excision	<p>The next day The frost-giants came To ask Odin's advice In Odin's hall They inquired about that "Evildoer"</p>	<p>Odin made a truce with the King of Jotun-Lauffey. Lauffey is a frost giant and he is Odin's enemy. (09/TS1/11:56-11:58)</p>		<p>Intertextuality optional occurs when the director creates a new story that doesn't fit into the book but still related to the plot in the film.</p>

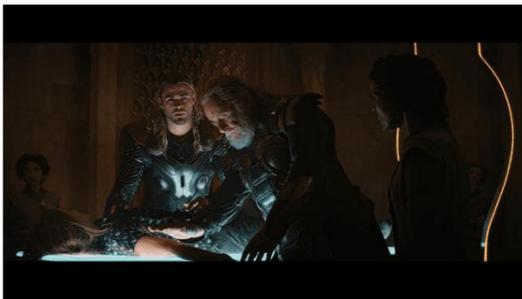
				Whether he was among the gods Or wether Suttung had killed him (04/HVML/109/53)			<p>In the book, it is mentioned that the frost-giants came to Odin for advice. When in the movie, Odin is in a truce with the frost-giant, this means that the frost-giant in the movie is Odin's enemy.</p> <p>Optional intertextuality occurs when the director creates a new story that fits the plot line so that the story in the film becomes more interesting,</p>
10.	10/Ob/Exc/Odin's spell	Obligatory	Excision	<p>The final section, traditionally called Ljóðatal "Count/Account of Songs," concludes Hávamál with Óðin's account of his eighteen magic spells. Many of these correlates closely with magical actions he is said to perform elsewhere in Norse literature, such as in Snorri Sturluson's Saga of the Ynglings (Ynglinga saga), where Snorri says that, "With words alone, he [Óðin] knew how to put out a fire or calm the waves, and he could turn the wind whatever direction he wanted. . . (11/Intro/TOSH/xv-xvi)</p>	<p>Odin whispered a spell on Thor's hammer (13/TS1/29:34-29-41)</p>	 	<p>Intertextuality obligatory occurs when Odin has the same magical power as in the book.</p> <p>In Havamal it says, '...with Odin's account of his eighteen magic spells.'</p> <p>Snorri Sturluson in Saga of Ynglings wrote "With words alone, he (Odin) knew how to put out a fire or calm the waves." This meant that Odin clearly possessed magical powers just by words.</p> <p>In the film, Odin whispers a spell on Thor's Hammer.</p> <p>Obligatory intertextuality occurs when Odin is able to</p>

							use magical powers to do whatever he wants.
11.	11/Ob/ Exc/Od in dying	Optional	Excision	<p>the first part, traditionally called Gestapátr, “Guests’ Portion,” comprises roughly stanzas 1–81 (though st. 73, 80, and 81 are not in the same ljóðaháttir meter as the others, which argues that they might be later insertions by the compiler of Hávamál). These stanzas comprise the “classic” Hávamál most readers will remember, concerned with advice of a worldly, often world-weary nature, delivered with a wry sense of humor and a talent for skillful and sometimes belittling metaphor. The social world of these stanzas is faithless, violent, and surprisingly secular—death is the end, we read in different words again and again, and the dead are of no use to anyone; a dead man is lucky to have a son to raise a stone in his memory, or to leave a good reputation, but the afterlife is mentioned nowhere.</p>	<p>Odin fall to the long sleep and Frigga doesn’t know when he will wake up, but she hopes he will return to them. (14/TS1/52:20-52:48)</p>	  	<p>Optional intertextuality occurs when the director creates a scene that has nothing to do with the book but is still connected to the storyline.</p> <p>In the book it is written that "death is the end". But Odin is a god who will not die easily, he will die only when Ragnarok happens.</p> <p>Meanwhile in the film, Odin is dying, and his wife does not know when he will wake up.</p> <p>This scene was appointed by the director to make the storyline more interesting.</p>

				(12/Intro/TOSH/xii-xiii)			
12.	12/Op/Exc/Odin's killer	Optional	Excision	Fenrir, the huge wolf that will break free of his chains and eat Óðin during Ragnarok, the final battle between the gods and their enemies. (13/Gloss/158)	Laufey comes to meet Odin who is dying and says that Odin's death is in his hands. (15/TS1/01:33:30-01:33:35)	 	<p>Intertextuality optional happens when Odin's killer in the film is different from what is written in the book.</p> <p>In the book it is written that Fenrir will eat (kill) Odin during Ragnarok. In another reference it is also mentioned that Fenrir will kill Odin, Fenrir is also called Fenrisúlf, that is, the wolf of Fenrir, and this usage has never been satisfactorily explained. He has two roles in the mythology: one as the maider of Tyr early in the mythic present, the other as the killer of Odin at Ragnarök. In between, he lies bound (Lindow, Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs)</p> <p>Meanwhile in the movie, Laufey comes to meet Odin who is dying and says that Odin's death is in his hands.</p> <p>Optional intertextuality occurs when the director changes who will kill Odin to make the story related to the plot line.</p>
13.	13/Ob/Exc/Wise king	Obligatory	Excision	Foremost among the poem's values is its emphatic call for moderation—in	Odin said to Thor that Thor would be a wise king, then Thor said that there		Intertextuality obligatory occurs when the characteristics of Odin are the same

				<p>drink, food, love, wisdom, and talk, among other pleasures—but never for abstinence from them. Hávamál is resolutely a poem of this world, of enduring its hardships rather than of withdrawing from them (14/Intro/TOSH/xii)</p> <p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging war, and the animals who prey on the dead (ravens, wolves, and birds of prey). (17/Gloss/159)</p>	<p>is no wiser or best father than Odin (16/TS1/01:43:31-01:43:41)</p>	  	<p>between in the book and in the film.</p> <p>Havamal itself contains about the values of life, one of which is about wisdom. Odin is the highest god in Norse mythology who is associated with wisdom.</p> <p>In the film, Thor says that "there is no king wiser than you." This proves that Odin is a wise king</p>
14.	14/Ob/Exc/Lucky dead-man	Obligatory	Excision	<p>A dead man is lucky to have a son to raise a stone in his memory, or to leave a good reputation. (15/Intro/TOSH/xiii)</p>	<p>1. Odin is lucky to have Thor as his son. Odin also said that Thor had earned the respect of the people of Asgard (17/TS1/01:44:19)</p> <p>2. Odin said that Thor has earned his pride (18/TS2/10:34-10:37)</p>	 	<p>Intertextuality obligatory occurs when Odin has pride in his son.</p> <p>In the film, Odin feels proud of all the achievements Thor has achieved in protecting Asgard.</p> <p>In Havamal, it is written that a man who dies will be lucky to have a son who will always remember him and leave a good reputation.</p>

							Intertextual obligatory occurs when Odin has pride in his son's achievement
15.	15/Ob/Exc/Odin's advice about death	Obligatory	Excision	Cows die, family die, you will die the same way. But a good reputation never dies for the one who earns it well. (16/HVML/76/37)	Odin said that everything in this world will die because life is temporary. He said, "we are not God, we born, we live, and we die." (19/TS2/05:01-05:04)		<p>Intertekstuality obligatory occurs when Odin says that everything in this world will die.</p> <p>In the book it is written that, 'Cow die, family die, you will die the same way.' This means that everything in this world will die.</p> <p>In the movie, Odin says that. 'everything in this world will die because life is temporary.'</p> <p>Intertextual obligatory occurs when Odin talks about death and says that everything in this world will die.</p>
16.	16/Ob/Exc/Odin's raven	Obligatory	Excision	Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). (17/Gloss/159)	<p>1. There are 2 statues of ravens on Odin's throne (22/TS2/04:51)</p> <p>2. Odin with his raven (23/TS2/10:00-10:02)</p>	 	<p>Obligatory intertextual occurs when Odin is associated with raven</p> <p>The raven cannot be separated from the figure of Odin, in the book, Odin who is the highest god in Norse mythology is associated with death animals, one of which is the crow.</p> <p>In the film, there are two statues of ravens on Odin's throne. In another scene also shows Odin with his raven</p>

							Obligatory intertextual occurs when Odin has raven and always associated with raven.
17.	17/Ob/Exc/King of Asgard	Obligatory	Excision	<p>Asgard, the “gods’ enclosure,” the realm occupied by gods and contrasted chiefly with Midgard (the “middle enclosure,” realm of human beings), Jotunheim (the realm of the jotnar or “giants”), and Hel (the realm of the dead). (18/Gloss/157)</p> <p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). (17/Gloss/159)</p>	<p>Odin describe himself as a King of Asgard and the protector of the Nine Realms to Jane Foster (24/TS2/30:56-31:00)</p>	 	<p>Intertextuality obligatory occurs when Odin defines himself as the King of Asgard.</p> <p>In the books, Asgard is a place for the gods in Norse mythology, and Odin is a leader in Norse mythology. He is the supreme god who rules over the gods in Norse mythology.</p> <p>In the film, Odin introduces himself as the King of Asgard, protector of the Nine Realms to Jane Foster.</p> <p>Obligatory intertextuality occurs when Odin has the same role in the book as in the film, Odin is the king of Asgard and the leader of the nine worlds in Norse mythology.</p>
18.	18/Ob/Exc/Capability on knowledge	Obligatory	Excision	<p>I know a fifteenth spell; the dwarf Thjódreyrir cast it before Delling’s doors. He conjured power for the gods, courage for the elves, and knowledge for Óðin. (19/HVML/160/83)</p>	<p>Odin has a capability to analyze the illness. (25/TS2/31:27-31:30)</p>		<p>Intertextuality obligatory occurs when Odin has extraordinary abilities in science.</p> <p>In the film, Odin can see the disease in Jane Foster's body with just his hands, this proves that Odin has extraordinary knowledge to define what happens in Jane Foster's body.</p>

							<p>In the book written "He conjured power for the gods, courage for the elves, and knowledge for Odin."</p> <p>It can be concluded that Odin has knowledge and is able to analyze a disease.</p>
19.	19/Ob/Exc/Asgardian cloth	Obligatory	Excision	<p>Friends should provide their friends with weapons and clothing; this kind of generosity shows. Generous mutual giving (24/HVML/41/21)</p>	<p>1. The Asgardian's weapon and clothes (31/TS2/46:49)</p> <p>2. Asgardian outfits at Frigga's funeral (32/TS2/50:10)</p> <p>3. Heimdall's outfit at Frigga's funeral (33/TS2/51:00)</p>	  	<p>Obligatory intertextuality occurs when the soldiers of Asgard wear the same clothes as Odin</p> <p>In the book, it is written that friends should give their friends clothes and weapons as a form of generosity.</p> <p>Obligatory intertextuality occurs when the clothes worn by Asgardians are the same as those of Odin, it is an armor complete with weapons.</p>
20.	20/Op/Amp/Odin's cloth	Optional	Amputation	<p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey). Traveling under</p>	<p>The outfit of Odin consists of armor and a helmet that covers his head to show his identity as a powerful king. (34/TS1/10:10)</p>		<p>Optional intertextuality occurs when the director changes the outfit worn by Odin.</p> <p>In the book, Odin is depicted wearing a wide-brimmed hat or concealing hood and</p>

				<p>many pseudonyms in various sagas and myths, he is usually depicted as an old man with one eye, a wide-brimmed hat or concealing hood, and dressed in blue or gray garments. (25/Gloss/159)</p>			<p>dressed in blue or gray garments.</p> <p>While in the film, Odin wears armor and a helmet that covers his head.</p> <p>Odin's clothes in the film are very different from those written in the book, this is done to add a strong impression on Odin considering Odin is the king of Asgard and the protector of the Nine worlds.</p>
21.	21/Ob/Exc/Ragnarok	Obligatory	Excision	<p>Meanwhile, the names Óðin and Ragnarok are anglicized according to the rules outlined above because I am discussing Óðin as a being and Ragnarok as an event, not the Old Norse words Óðinn or Ragnarok. (27/Intro/xxxii)</p> <p>Fenrir, the huge wolf that will break free of his chains and eat Óðin during Ragnarok, the final battle between the gods and their enemies. (13/Glossary of Name/158)</p> <p>Odin is identified in the Old Norse text of this stanza as Fimbulpulr. Fimbul means “mighty, terrible,” often with</p>	<p>Odin and Ragnarok is fate that cannot be avoided. (39/TS3/02:26-02:30)</p>	 	<p>Obligatory intertextuality occurs when Ragnarok is associated with the name of Odin and cannot be separated.</p> <p>In the book it is written that the giant wolf Fenrir will eat Odin in Ragnarok. Ragnarok itself is a war between the gods and their enemies.</p> <p>In the Commentary written, “...will accompany Ragnarok, the death of the gods.” This means that the Ragnarok event will definitely happen and will destroy the gods and Odin is no exception.</p> <p>Therefore, Odin and Ragnarok themselves have become an inseparable unit.</p>

				a sense of the supernatural; the fimbulvetr is the “mighty winter” that will accompany Ragnarok, the death of the gods. (32/Commentary/111)			
22.	22/Ob/Exc/Meaning of home	Obligatory	Excision	<p>It’s better to have a home, even if it’s little— everyone should call somewhere “home.” Even if you own just two goats beneath a faulty roof, that’s still better than begging. (29/HVML/36/19)</p> <p>Better to have a home, even if it’s little— everyone should call somewhere “home.” Your heart will be wounded if you have to beg for every meal from somebody else. (30/HVML/37/19)</p>	<p>Odin told Thor wisely that Asgard is not about the place but the people. Anywhere they live if the Asgardians safe everything will be fine. (45/TS3/01:48:17-01:48:28)</p>	  	<p>Obligatory intertextual occurs when the director changes the story but is still in the same concept.</p> <p>In the book, in stanzas 36 and 37 explaining the meaning of home, everyone should call it a house even if it only has two goats and a broken roof. The meaning of home in this stanza is that although in simplicity, something that brings a sense of comfort can be called home.</p> <p>Meanwhile in the film, Thor is desperate because Asgard has been destroyed. In Havamal, Asgard is the "god's enclosure," the realm occupied by gods (including Thor and Odin in it). Then Odin says that Asgard is not a 'place', Odin says that if the people of Asgard are safe, everything will be okay. This means that wherever you are as long as you are with loved ones, that is</p>

							where the true meaning of home is. Excision is uses because the director wants to make a new story that is more interesting, with the destruction of Asgard it can make the story in the film more interesting.
23.	23/Ob/Exc/wise father	Obigatory	Excision	<p>Odin, the chief of the Norse gods, associated with wisdom, poetry, death, hanging, war, and the animals who prey on the dead (ravens, wolves, and birds of prey) (17/Gloss/159)</p> <p>Havamal is largely made up of stanzas that use pithy, concrete language to encourage wise and practical living, but also contains the only extant account of Odin's mysterious sacrifice of himself to himself, as well as an account of his magical capabilities (08/Intro/In a Nutshell/xi)</p>	<p>Odin told Thor wisely that the hammer is not everything. The true power comes from within the man himself. (44/TS3/01:48:17-01:48:13)</p>	  	<p>Intertextuality Obligatory occur when Odin has a wise attitude.</p> <p>In the third Thor film, Odin gives a piece of advice to Thor who is desperate because he no longer has a Hammer. Then, Odin wisely said that the source of strength does not come from weapons, but from within himself.</p> <p>In Havamal itself much is written about wisdom, because Odin himself is called the god of wisdom.</p> <p>Not only a wise god and wise king, Odin is also a wise father figure.</p> <p>The intertextual obligatory occurs when Odin is always portrayed as a wise figure, both in the role of god and king, but he is also a wise father in giving advice to his children.</p>

24.	24/Op/ Amp/O din's death	Optional	Amputatio n	Fenrir, the huge wolf that will break free of his chains and eat Óðin during Ragnarok, the final battle between the gods and their enemies. (13/Gloss/158)	Odin's death is described by Odin's form changing which resembles light until it finally disappears (43/TS3/21:48-21:58)		<p>Optional intertextuality occurs when the director changes the story about Odin's death.</p> <p>In the book, Odin's death occurred when Ragnarok. Odin's death occurred due to being eaten by a wolf - Fenrir.</p> <p>While in the film, Odin's death is shown by changing his form which resembles a light which then disappears.</p> <p>Optional intertextuality occurs when the director changes the manner in which Odin's death, but is still related to the plot line so that it becomes more interesting.</p>
25.	25/Acc/ Amp/O din's firstbor n	Accidental	Amputatio n	Asgard, the "gods' enclosure," the realm occupied by gods and contrasted chiefly with Midgard (the "middle enclosure," realm of human beings), Jotunheim (the realm of the jotnar or "giants"), and Hel (the realm of the dead). (34/Gloss/157)	Odin explain about his firstborn-Hela before he died. (42/TS3/20:49-20:53)		<p>Intertextuality accidental happens because there is no connection between the story in the movie and the book.</p> <p>Intertextuality accidental occurs when the data in the movie has no connection with Havamal's book.</p> <p>Intertextuality accidental occurs when in the movie, Odin tells about his firstborn – Hela.</p> <p>In Havamal, the name Hel appears, where Hel</p>

						<p>is one of the places in Nordic mythology that is a place for the dead.</p> <p>Then the researcher makes those connections with other sources based on Lindow's (2002) book in Norse Mythology - a guide to the gods, heroes, rituals and beliefs it is written that "Loki is himself the father of three monsters, The Midgard serpent, the wolf Fenrir and Hel.</p> <p>An accidental intertextuality event occurred when researchers tried to link Hela-Odin's first child in the film with Hel in the book.</p>
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