

**THE INTERTEXTUALITY OF SCORPION'S *WIND OF CHANGE* WITH
THE NARRATIVES OF *NARUTO*, *FINAL FANTASY VII*, AND *ATTACK
ON TITAN* ANIME MUSIC VIDEO (AMVs)**

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Sarjana Humaniora



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DEDICATION

This thesis is dedicated to:

1. My beloved parents.
2. My beloved sister.
3. My beloved best friends.
4. English Letters UIN Raden Mas Said Surakarta '19.
5. English Letters Department UIN Raden Mas Said Surakarta.
6. My Almamater UIN Raden Mas Said Surakarta.

MOTTO

“Knowledge enlivens the soul”

Ali bin Abi Thalib

“Love the life you live. Live the life you love.”

Bob Marley

“Life is what happens when you're busy making other plans.”

John Lennon

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PRONOUNCEMENT

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


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ABSTRACT

Muhammad Fahrizal. 2023. The Intertextuality of Scorpion's *Wind of Change* with the Narratives of *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Music Video (AMVs).

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Key terms : Anime, Anime Music Video, Intertextuality.

This research delves into the Anime Music Video (AMV) genre with a focus on the song "*Wind of Change*" by the band Scorpions as the source material. Specifically, the study analyzes three distinct AMVs created using this song, namely those based on *Naruto*, *Final Fantasy VII*, and *Attack on Titan*. The primary aim of this research is to determine the AMV types and the intertextuality within the three AMVs under examination.

This research use teori from Milstein's (2007) Music Video theory is utilized to categorize AMVs into Storytelling, Exploration, and Examination. And Gerard Genette's interactive theory from "*Palimpsests*" (1997) is employed. This framework elucidates the intertextual aspect of transforming songs and lyrics into AMVs, encompassing methods like reduction and augmentation (Genette, 1997).

Following Creswell (2009) three-stage qualitative data collection process, the researcher establishes study boundaries, conducts observations, and records information. To ensure data reliability and credibility, the researcher must validate the data they've collected. Croker (2009) introduces a technique known as triangulation, which involves examining the data from different angles.

The findings revealed that the "examination type" of AMV was the dominant category among the three studied. "Examination" focuses on the relationships between characters in the source anime and prevailed in all analyzed AMVs. Factors such as the narrative in the source anime, the emotional intentions of the AMV creators, and visual aesthetics also exerted influence on the type of AMV created. Additionally, an intriguing relationship was observed between the dominant AMV type and the most common type of intertextuality in these AMVs.

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LIST OF ABBREVIATIONS

1. Aug : Augmentation
2. AMV : Anime Musikc Video
3. Exm : Examination
4. Exp : Exploratory
5. S : Storytelling
6. Red : Reduction

CHAPTER I

INTRODUCTION

A. Background of the Study

Music videos often stem from the song's lyrics or the musician's personal experiences. These inner reflections are shaped by life challenges and interactions with others. Musicians approach music video creation differently based on their objectives and how they wish to convey their song's essence. Throughout history, music videos have evolved due to rapid technological advancements, expanding information, and improved communication. From black and white visuals to vibrant, diverse imagery, the progression of music videos is intertwined with societal changes, impacting how musicians compose songs and visualize lyrics in video form. Music videos serve as a platform for artists to voice concerns, whether social, economic, religious, cultural, or political (Moeller, 2011) as noted in Paningrome (2020).

The concept of music videos has evolved to include both Official Music Videos and Unofficial Music Videos. The latter category encompasses various subgenres, one of which is Anime Music Video (AMV) (Milstein, 2007). AMV first emerged as a response to the desires of Anime enthusiasts who wanted music videos tailored to their interests. Despite certain limitations, creators of AMV enjoy an advantage over the industry's concerns regarding 'piracy' and the use of video content in music videos. The industry frequently organizes panels to discuss AMV and hosts fan contests, such as the 'AMV Iron Chef,' which draws parallels to popular cooking shows (Milstein, 2007).

Anime Music Video (AMV) production predates the widespread availability of digital technology. In the 1980s and 1990s, creating AMVs involved manual operation of analog video recorders connected through audio and video cables (Springall, 2004). One recorder played the source video, while another recorded small clips onto a single video cassette, gradually assembling the AMV. The addition of a musical soundtrack came later. However, synchronizing the song sequences with the clips was often imprecise (Springall, 2004). With the advent of digital technology, the process has become considerably more straightforward, cost-effective, and expansive. Creators can now utilize free video editing software on most standard computers to craft high-quality AMVs (Knobel, 2010)..

The earliest documented AMV can be traced back to 1983 when Jim Kaposztas remixed a Gundam segment with the song "Mr. Roboto" by Styx (Park, 2008). During the early 1990s, early AMV remixing was primarily an underground phenomenon, occasionally making appearances in British dance clubs (Milstein, 2007). Nevertheless, AMVs remained on the fringes of culture until 1999 when Kevin Caldwell's "*Engel*" gained recognition by excelling in multiple categories at major US anime conventions. Caldwell's work achieved perfect synchronization between the song and on-screen action, accomplished using a laser disc machine and VHS insert editor (Springall, 2004).

The year 2001 represented a significant turning point in the development and direction of AMVs. Jay R. Locke's "*Odorikuruu*" was groundbreaking in the dance/fun style, gaining widespread popularity within the AMV community. This video cleverly combined segments from 34 different anime

with the infectious dance song "*Elissa*" by Mamboleo. "*Odorikuruu*" not only set technical and artistic standards but also served as an inspiration for many dance genre AMV creators (Park, 2008). Simultaneously in 2001, there were notable technical advancements in AMV production. E-Ko utilized software like Photoshop, After Effects, and Final Cut Pro to merge two anime into the same frame, as demonstrated in the "*Tainted Donuts*" AMV (Park, 2008).

As time has passed, fan-produced AMVs have evolved into two general forms: those that remix clips from a single anime series (e.g., *Naruto*, *Evangelion*) and those that remix clips from various anime series and films (Knobel, 2010). Within these categories, popular types of AMVs include awards for series or films, character profiles, non-narrative or conceptual videos that focus on specific aspects of an anime series, promotions for anime, compilations of scenes from anime, celebrations of favorite series set to music, parodies of social or political events, and creative remixes that tell unique stories unrelated to the source anime (Springall, 2004).

Anime Music Videos (AMVs) typically feature edited scenes from an anime series set to the music and lyrics of a chosen song. Often, AMV creators carefully match each scene to the rhythm and lyrics of the source song, as discussed by Milstein (2007). When evaluating AMV quality and the interplay between audio and visuals, synchronization plays a pivotal role. According to Dana Springall, nearly all AMV creators strive to align the imagery with the lyrics and their literal meaning. This alignment with the lyrics not only serves as a guiding principle but also enhances the flow of the AMV, providing clear reference points for the audience. Structuring the visuals in this manner



contributes to a more cohesive and engaging viewer experience (Springall, 2004).


In this research, the study employed the song "*Wind of Change*" by the band Scorpions. This song features profound lyrics that convey the theme of freedom, harmoniously combined with Scorpions' signature rock music, which the researcher deeply appreciates. For the creation of Anime Music Videos (AMVs), the researcher specifically selected three: *Naruto*, *Final Fantasy VII*, and *Attack on Titan*. The researcher found that these three AMVs carried intertextual meanings that resonated with the core message of Scorpions' "*Wind of Change*." For example, in the *Attack on Titan* AMV, the relentless battle of Eren and his comrades against the giants outside the walls, culminating in their long-awaited encounter with the ocean, mirrors the concept of freedom symbolized by the song.

The main aim of this research is to evaluate how well various Anime Music Videos (AMVs) align with the focal song being studied. This comparison was conducted by analyzing three different AMVs that were created using the same source song. Two theoretical frameworks were utilized for this analysis: Milstein's Anime Music Video (AMV) theory and Genette's Intertextual theory. What intrigued the researcher in this study is the incredible adaptability of AMV creation. A single source song can inspire a range of AMVs, each of which offers a unique interpretation and visual representation, depending on the artistic vision of the creator..

AMV can be classified into three distinct categories: Storytelling, Exploration, and Examination, as outlined by Milstein (2007). Each category must incorporate elements of Expressiveness, Originality, Sensory Appeal, and Reviewability, all of which significantly impact how the audience perceives the work. Synchronization plays a crucial role in AMV creation, requiring careful alignment of scenes with the music and lyrics. For example, in a *Naruto* AMV, a poignant scene depicting Chiyo's passing, which signifies new beginnings for Naruto and his companions, resonates with the lyrics of "*Wind of Change*," symbolizing the start of a transformative journey for the future (Milstein, 2007).

Table 1.1 AMV Example

Subtitle	Picture	AMV	Description
I follow the Moskva		Naruto Anime Music Video (AMV)	The scene shows when Chiyo is about to die
		Final Fantasy VII Anime Music	The scene shows the setting of a place from

		Video (AMV)	Final Fantasy VII
		Attack on Titan Anime Music Video (AMV)	The scene shows Eren wearing a special forces cape

The provided excerpt illustrates the utilization of specific scenes in Anime Music Videos (AMVs). In this case, the researcher employs the initial stanza of the song "*Wind of Change*" by Scorpions, which begins with the lyrics "I follow the Moskva." In the *Naruto* AMV, a scene depicting Chiyo nearing her death, an original scene from the *Naruto* anime, is incorporated. In the *Final Fantasy VII* AMV, a scene showcasing the setting of *Final Fantasy VII* is used to correspond with the lyrics. Additionally, in the *Attack on Titan* AMV, Eren and his comrades are portrayed wearing specialized robes from Titan exterminators that flutter in the wind.

The study takes an intertextual approach, a concept introduced by Julia Kristeva. She coined the term "intertextuality" from the Latin word "*intertexto*," which means "*to unite while weaving*." Kristeva's assertion is that contemporary literary works are intertextual with earlier works, emphasizing

that "*any text is built from a mosaic of quotations, any text is the absorption and transformation of another*" (1966).

However, in this AMV research, the study employs Gerard Genette's book "*Palimpsests*" (1997). Genette's interactive theory is employed, providing a framework that can be applied to the intertextual aspect of Anime Music Videos (AMVs). Specifically, when transforming songs and song lyrics into AMVs, Genette outlines various methods, including reduction and augmentation (Genette, 1997).

The choice of Anime Music Videos (AMVs) as the subject of this study was driven by the researcher's deep interest in AMVs. AMVs provide fans with the creative freedom to blend their selected songs with visuals, all while following specific guidelines and procedures to achieve synchronization between the music and the source video. This distinctive interaction piqued the researcher's curiosity and served as the catalyst for delving into the world of AMVs.

In preparation for this study, the researcher reviewed three related works. The first study, conducted by Evita, explored the portrayal of King Arthur in video games from a trans stylization perspective. The second study, authored by Christopher Gelly, delved into intertextuality and reflexivity in Joe Wright's film "*Atonement*.", the third study is by Ingri Wahlstorm, the thesis explores how the narratives in *The Perks of Being a Wallflower* refer to specific, identifiable texts and, alternatively, how they allude to non-specific yet genre-oriented texts.

The four study used research from Kayyis in his thesis Comparison Between Film and Novel “*Divergent*”. Lastly, Lolita Melzer's research focused on musical parameters and synchronization in instrumental music AMVs. What sets this research apart from the others is its focus on the song "Wind of Change" by Scorpions in the context of *Naruto*, *Final Fantasy VII*, and *Attack on Titan* AMVs. Additionally, this study employs Gennete's (1997) intertextual theory as its analytical framework.

B. Limitation of the study

In the research. The researcher only focuses on the type of Anime Music Video(AMV) by Milstein (2007) , type of intertextuality by Gennete (1997) in *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Music Video(AMV), and Scorpion *Wind of Change* song

C. Formulation of the Problem

1. What are the type of anime music videos of Scorpion *Wind of Change* found from *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Musik Video (AMV)?
2. How do the Anime Music Videos narrate Scorpion *Wind of Change* in *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Music Video (AMV) through intertextuality?

D. Objectives of the study

The objective of the study can be stated as follow:

1. To explain types of Anime Music Video found in *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Music Video (AMV) with narrative *Scorpion Wind of Change*

2. To explain how to through intertextuality in Anime Music Videos with narrative in *Naruto*, *Final Fantasy VII*, and *Attack on Titan Anime Music Video* (AMV) with narrative Scorpion Wind of Change.

E. Benefits of the Study

1. Theoretical Benefits

This research is expected to provide a useful description for future researchers who want to study the same case. Hopefully, this research can benefit them as a source of information and reference. Hopefully, in the future, more music lovers will be interested in researching Anime Music Videos and analyzing them procedurally.

2. Practical Benefits

a) For Research

This research is expected to bring new knowledge, experience, and insight to the researcher in linguistic studies, especially in cyberpragmatics and its branches. It is also expected to give new insight to the researcher in writing and analysing literature research.

b) For English Literature Student

This research is expected to give several benefits to the English literature student, especially in Anime Music Video (AMV) studies.

c) For Other Researchers

This research is expected to have new insight and reference to the next researcher of literature studies in writing new research based Anime Music Video (AMV).

F. Definition of The Key Term

1. Anime: Anime is a typical Japanese animation which is usually characterized by colorful pictures featuring characters in various locations and stories, aimed at various types of audiences (Aghnia, 2012).
2. Anime Musik Video(AMV): Anime Music Video: is one type of Unofficial Music video(UMV) Initially this trend was started to fulfill the wishes of Anime fans in their need for music videos (Milstein, 2007)
3. Intertextuality: A post-cultural concept exists a universal phenomenon that elucidates the communicative interconnection between a text and another text or context (Julia Kristieva. 1966)

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Music Video

A music video comprises a collection of static images interwoven into a narrative over the course of the music. According to Yeremia Octaviano (2016), music videos serve as a tool for music producers to promote their creations across diverse media, particularly visual platforms like television and the internet. Music videos are often crafted to align with the lyrical message or the artist's personal experiences, which are drawn from life's challenges and interactions with others. Each musician approaches the creation of music videos uniquely, tailoring them to suit their specific objectives for conveying the song's content. Historically, music videos have evolved significantly, shaped by the rapid advancement of technology, information, and communication. They've transitioned from monochromatic visuals to vibrant, diverse representations. The evolution of music videos is also molded by the prevailing social circumstances of our society, influencing how musicians compose songs and subsequently visualize their lyrics within music videos (Moeller, 2011, as cited in Paningrome, 2020).

Carlsson (1999) highlights that various approaches can be employed in the analysis of music videos. One prevalent method involves dividing music videos into black-and-white squares. When applying this approach to music videos as a whole, they can be categorized into two

broad groups: performance clips and contextual clips. A performance clip primarily showcases an artist singing or dancing, whereas a contextual clip, often characterized by artistic aspirations, features something different throughout its duration (Carlsson, 1999)..

Dana Milstein (2007) describes the development of music videos, noting that they have been categorized into Official Music Videos and Unofficial Music Videos. Unofficial Music Videos have various genre branches, with one such branch being Anime Music Videos (AMV). AMVs are distinct within the realm of Unofficial Music Videos (UMV).

2. Anime Music Videos (AMVs)

Anime Music Video (AMV) is a diverse genre found within the category of Unofficial Music Videos (UMV). As explained by Danna Milstein, the origins of AMVs can be linked to fans' dissatisfaction with the Official Music Videos that accompany their favorite songs. AMV creators, despite having limited source material, possess a unique advantage over the music industry's resistance to "piracy" and the creative transformation of video footage into music videos (Milstein, 2007).

Danna Milstein (2007) notes a shift in contemporary AMV production away from extensive repetition and theme satire. Instead, modern AMV creators fall into two categories: those who employ effects to enrich thematic content and those who use the video to enhance the aesthetics created by these effects. These effects include techniques such as color shifts, freeze-frames, cross-fades, inversions, and precise synchronization of music with video. Advanced techniques, such as

compositing, allow editors to construct scenes not present in the source material, seamlessly integrating fragments from multiple anime sources (Milstein, 2007). AMVs are further classified into distinct types:

a) Storytelling

Oliver (2008) defines storytelling as an art that narrates real or fictional events, which can be conveyed through images or sound. Other sources suggest that storytelling is a representation of life in the form of ideas, beliefs, personal experiences, and learning about life through a narrative. In the context of Anime Music Videos (AMVs), as described by Milstein (2007), storytelling is a category of AMV that places emphasis on merging audio and video elements to narrate a story. This story can either align with the original source material or be an entirely new creation.

b) Exploratory

In general, exploration involves searching and investigating with the goal of discovering something that may not have been previously known, with the aim of uncovering natural resources or objects to expand knowledge and fulfill informational needs. In the context of AMVs, as described by Milstein (2007), exploration is a type of AMV that prioritizes conveying messages rather than focusing on characters or narratives. These AMVs are a means for the editor to express their emotions and thoughts about subjects like war, innocence, love, and more.

c) Examination

In contrast to Exploratory, examination in AMVs concentrates more on character development. It delves into an individual's personality, biography, or relationships. At times, groups of characters are analyzed for their similarities. Typically, the scenes highlighted in examination AMVs revolve around one character or a group of characters with a particularly close relationship (Milstein, 2007).

3. Intertextuality

Intertextuality was initially introduced by Julia Kristeva in the early 1960s. Kristeva presented intertextuality as a postmodern theory that brought about a profound transformation in our comprehension of texts. In her work from 1966, Kristeva argues that each sentence and word within a text plays a role in shaping the meaning of other texts. This underscores the significance of interpreting a text not only in isolation but also as a source of historical context, effectively representing a form of differentiation (Kristeva, 1966).

In response to Kristeva's theory, Fitzsimmons (2013) argues that intertextuality goes beyond connections solely between texts; it can also involve relationships between text and other artistic forms, including films, television series, songs, and poetry. Recent studies have endorsed the concept that literary works may share styles, themes, or genres, sometimes unintentionally, across a range of works (Pagliawan, 2017). In essence, intertextuality offers a framework for analyzing literary works based on their connections with other texts.

In his book *"Palimpsests: Literature in the Second Degree,"* Genette describes intertextuality as Transstylization. According to Genette, Transstylization involves stylistic rewrites and transpositions primarily focused on altering the style of a text. It revolves around the adaptation of a text from one medium to another, resulting in a redefined writing style (Genette, 1997). In the context of Anime Music Videos (AMVs), Genette (1997) delineates various techniques for utilizing intertextuality, particularly when transforming songs and song lyrics into AMVs. These methods include:

a) Reduction

Genette argues that there are various methods to condense texts. It might be claimed that nothing can be entirely quantitative in the sense that certain mechanical or other devices enable the creation of "reduced models" of objects. This description, however, overlooks the inevitable imperfections of any "scale model" replica. These imperfections might be more closely related to the act of "copying," even in "full size," rather than to the act of shrinking or enlarging. In the realm of visual arts, one can at least comprehend the concept of a purely reduced or enlarged version. This concept doesn't apply to literature or music. A text, especially when it concerns verbal or musical creations, cannot be condensed or expanded without undergoing more fundamental changes that are inherent to its textual nature. These changes are primarily due to its nonspatial and immaterial essence, in other words, its specific ideality. It's relatively

easy and almost unlimited to reduce the visual representation of a literary or musical text. Reducing its auditory presentation is more challenging, but at the very least, you can read or play it at different speeds (Genette, 1997).

a. Augmentation

Augmentation involves addition. Genette argues that a text, whether it's in verbal production or musical compositions, cannot be enlarged without undergoing other changes that are more fundamental to its inherent textuality. This is because of the nonspatial and immaterial essence of the text, or, in other words, its specific ideality. It's possible to increase the visual representation of a literary or musical text. However, the text itself, in the structure and content of its sentences, remains unaltered; spatial or temporal modifications have no bearing on the text itself. The text does experience additions, but Genette's use of these terms implies more complex and varied operations. These operations can be loosely termed "augmentations" based on their overall effect, which is an increase in length. However, this lengthening often comes at the cost of changes that impact not only the length but also the structure and content of the text (Genette, 1997).

B. Previous Studies

The researcher has also read three similar studies as a provision for conducting this research. the first is a study made by Evita entitled "*The*

Potrayal of King Arthur in Video Games From Transstylization Perspectives: An Intertextual Study". Evita uses the same Intertextual theory from Gennete that the researcher uses, but in contrast to researchers who use AMV as the object of research, Evita's research focuses on Arthur's character in the perspectives of several different games, where in each game Arthur's character has differences in both visual and textual adaptations.

The second study used research from Christopher Gelly, entitled "*Intertextuality and Reflexivity in Joe Wright's Atonement*". In his research, Gelly compares two theories that are common in post-modern writing, namely the relationship between intertextuality and reflexivity. She examines whether intertextual references in Joe Wright's *Atonement* can be considered in this perspective as part of the dialogic texture in films (and novels) and as an application of the metafictional function of film, through the way they question the status of fiction within fiction. He also states that reflexivity appears once or twice with 'quotations'. She explains that even in the film, which cannot sustain the level of 'authorship' for Briony that appears in the novel, she finds that the narrative organizer is the biggest influence. Gelly's research is very different from the researcher research, but both use intertextuality theory even though the overall research is different.

The three study use research from Ingri Wahlstrøm (2014), in her master's thesis titled "*Intertextuality in The Perks of Being a Wallflower - A Twentieth Century Coming of Age Novel,*" employs a comparative analysis. This analysis involves a comparison between *The Perks of Being a Wallflower* and *Fitzgerald's This Side of Paradise*, along with another renowned coming-of-age

novel, *The Catcher in the Rye*. The thesis delves into two crucial discussions related to intertextual theory. It explores how the narrative in *The Perks of Being a Wallflower* references a specific and identifiable text and, alternatively, how it alludes to a non-specific yet genre-oriented text. The intertextuality examined in this thesis encompasses Quotation and Plagiarism, as elucidated by Ingri. This stands in stark contrast to the researcher's approach, where intertextuality is utilized to transition from text to visual representation.

The fourth study used research from Kayyis (2016) in his thesis *Comparison Between Film and Novel "Divergent"*, he analyzed the intrinsic elements, such as theme, plot, characters, and settings that occur in both the novel and the movie "*Divergent*." She explained that character reductions, additional settings, and theme modifications can occur to transform a novel into a movie. In contrast to the researcher's study, which discusses the transition from lyrics to audiovisual..

The last research is research from Lolita Melzer entitled "*Musical parameters and synchronization in instrumental music AMVs*" In his research Melzer analyzed the AMVs 'Dentelle' and 'You Make Me Smile' which both won the 'best use of Instrumental Music' category in 2018 and 2019. Melzer's research uses AMV as its object just like the researcher's research, but unlike the researcher's research which uses Genette's intertextual theory as its basis, Melzer's research focuses more on the synchronization within it.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

To conduct the research, the research design is well needed. According to Creswell (2009:3) states that research design refers to some ways to integrate different components of a research project in cohesive ways to ensure the researcher able to answer any initial questions. This research uses qualitative research to help and support the researcher to observe this research. The main discussion of this study is Anime Music Video (AMV), the song *Scorpion Wind of Change*, and the use of intertextual theory in it. This is intended to reveal the type of Anime Music Video (AMV) as well as the use of interaction in it. The researcher uses the Music Video theory by Milstein (2007) to explain the types of Anime Music Video (AMV) and the Intertextuality theory by Gennete (1997) to explain the use of Intertextuality in the song *Scorpion Wind of Change* with *Naruto*, *Final Fantasy VII*, *Attack on Titan*. Anime Music Videos (AMV).

B. Data and Data Sources

Data encompasses empirical evidence or information systematically obtained and collected through established rules or procedures. The interpretation of data typically relies on the theory employed to investigate the research subject. The nature of the research determines whether the data is qualitative or quantitative information (Neuman, 2012). The data from this study are the songs *Scorpion Wind of Change* with *Naruto*, *Final Fantasy VII*, and *Attack on Titan* Anime Music Videos(AMVs). Then, the researcher will

analyze and classify them into types of Anime Music Video (AMV) and the use of intertextuality in them.

C. Research Instrument

In research, instruments play a crucial role in identifying and gathering data from various sources. These tools assist researchers in data analysis, simplifying the process, and are particularly valuable when dealing with data collected globally. Research instruments also contribute to enhancing data accuracy, specificity, and the overall quality of results (Arikunto, 2006). They encompass all the tools utilized to collect, measure, and analyze data pertaining to the research subject.




The foremost instrument in this research is the researcher themselves, as they are responsible for all research activities, including data collection, analysis, and report writing, to complete the entire process (Nugrahani, 2014). Additionally, the research employs secondary instruments, such as laptops, smartphones, Google extensions, and various software tools. Internet access is also utilized for data acquisition from sources like YouTube, numerous journals, books, and relevant articles.

D. Data Collection Techniques

According to Cresswell (1994) the steps of data collection in qualitative research into three stages, such as: a. Setting boundaries for study, b. To collect information from observation, c. Recording information for the protocol establishment. The researcher explains several steps in doing the data collection. This method is very important because it helps the researcher to get

the data. The following are some of the steps that the researcher took to collect the data: First, the researcher watched the AMV available on the Youtube platform, then the researcher collected all the data by taking screenshots of the scenes in the AMV that the researcher used, then continued by classifying the scenes with the lyrics of the source song from the AMV.1, finally the researcher re-read all the data several times and compared it with the original screenshots to avoid errors to avoid data inaccuracies.

Table 3. 1 Data Example

Lyric	Data	Data Number
I follow the Moskva		1. Naruto/Exm//A
		2. Final Fantasy VII/S/A
		3. Attack on Titan/Exp/A

Classified

1. Type AMV
 - a. Storytelling(S)
 - b. Exploratory(Exp
 - c. Examination(Exm)
2. Type Intertextuality:
 - a. Reduction(Red)
 - b. Augmentation(Aug)

E. Data Validation Technique

To ensure data reliability and credibility, the researcher must validate the data they've collected. Croker (2009) introduces a technique known as triangulation, which involves examining the data from different angles. Triangulation, in qualitative research, means using various methods and data sources to enhance one's grasp of the phenomena (Carter et al., 2014). Other perspectives, often referred to as validators, are used to verify the data and analysis results. To bolster the credibility of this study, the researcher enlisted the expertise of Mr. Muhammad Romdhoni Prakoso, M.Pd, as a validator

F. Data Analysis Techniques

Spradley's data analysis technique is used here. Data analysis is part of research to analyze data. Creswell (2009) states that data analysis is observational data that is analyzed in various ways to look for patterns and themes. According to Spradley (1980), there are four stages of in-depth data

analysis in qualitative research; Domains, Taxonomies, Components, and Cultural Themes.

1. Domains

The domain analysis technique focuses on something that is comprehensive and general, so the researcher needs a deepening to find what is sought according to the field discussed and analyzed. This analysis is very broad and needs to be narrowed down into the research domain to get in-depth conclusions.

2. Taxonomy

Taxonomic analysis is a continuation of domain analysis. The researcher only analyzed the types of structuring techniques in text rewriting, and transstillation, which were seen in one song and three Anime Music Video (AMV), and then decided on the classification of the data. Then, it can also be seen how the use of intertextual in the Music Video (AMV) area.

3. Table 3. 2 Taxonomy Table

Data Coding Table			
No.	lyrics	Data	Data number

4. Componential Analysis

Component analysis is used to adjust for differences in domain analysis or contrasting gaps in domain analysis. The data is sought by reading the data sources, then the researcher classifies them and reduces selected data or documentation. In this research, the researcher created a table to visualize

the data that the researcher obtained. Bellow is an example of a componential table:

Table 3. 3 Componential table

Componential Table						
Subject	S		EXP		EXM	
	RED	AUG	RED	AUG	RED	AUG

5. Cultural Theme

The Cultural Theme aims to find red lines that integrate the existing domains. In analyzing this cultural theme, the researcher tries to find the majority of the main types of structuring techniques in rewriting text, and whether they produce disadvantages and advantages in Anime Music Video (AMV) research.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

In this chapter, the researcher will examine the data that has been collected using the theoretical framework discussed in Chapter II. The analysis process is described in detail, outlining the steps and methods used to thoroughly examine the data. The findings resulting from this analysis are then presented as research results.

In addition, in this chapter, the researcher also includes a discussion of the research results to enhance understanding of the research presented in the thesis. The implications and significance of the findings are explored, providing insight into their broader meaning and relevance. By contextualizing the results within the context of the research, this chapter aims to provide a comprehensive interpretation of the data..

A. Research Findings

There are two main analyses discussed. As mentioned in the previous chapter, the two analyses are the type of Anime Music Video and how intertextuality is applied to Anime Music Video. This analysis is based on the theory presented in the previous chapter. According to Milstein (2007), there are 3 types of Anime Music Video, namely storytelling, exploration, and examination. Then according to Gennete (1997), there are two ways of applying intertextuality, namely augmentation and reduction.. The following section presented the study's detailed findings, including:

1. Type of Anime Music Video (AMV)

The researcher collected a total of 90 data, which were categorized into three types based on Milstein's (2007) classification. These types include Storytelling, Exploration, and Examination. In order to gain a better understanding of each type and distinguish its characteristics, a detailed examination was conducted for all data belonging to each category. The table below summarizes the accumulated data obtained from the original sources.

Table 4 1 Research Findings on AMV Type

Type of AMV	Naruto AMV	Final Fantasy VII AMV	Attack on Titan AMV	Total comment findings
Storytelling	15	6	8	31
Exploratory	3	11	4	18
Examination	26	11	4	41
Total	90			


The table presents three different types of AMVs grouped based on the theories mentioned above. Each type represents a different intent and meaning in its application to AMV. The research findings show that the type-examination is the most common type that the researcher encountered when combined with the three AMVs. In addition, it was observed that each AMV can be classified into several categories. In the discussion that follows, a description of each type of AMV is given.

1. Storytelling

According to Milstein (2007), storytelling is a type of AMV that focuses on combining audio and video to tell a story, either in accordance with the original source, or an entirely new story.

1) *Naruto/S/aug*

Table 4 2 *Naruto* AMV on lyrics "Follow the Moksva"


Lyrics	Scene
<p>I follow the Moksva</p>	

In the lyrics of "I follow the Moksva" in the *Naruto* Anime Music Video, a scene depicting Chiyo's sacrifice for Gaara is shown. This particular section references the original anime storyline, specifically the period following Gaara's rescue. In this context, Chiyo sacrifices her life to resurrect Gaara, who had perished after the extraction of the bijuu from his body. This sequence aligns with the definition of "storytelling" as outlined by Milstein (2007). This type of AMV centers on the fusion of audio and video elements to narrate a tale, whether adhering to the source material or constructing an entirely new narrative.

Focusing on the foundational narrative of *Naruto* within the original anime, it becomes evident that the AMV maker employs a scene where Chiyo is at the threshold of death, reflecting on the moment when she had to confront her own grandson, who had strayed onto a misguided path. This scene's emphasis on storytelling aligns with the overall intention of the AMV, which prioritizes weaving a coherent narrative. While other segments of the lyrics may concentrate on the relationships between Chiyo, Gaara, and other characters, this particular section zeroes in on advancing the storyline.

2) Final Fantasy VII/S/Red

Table 4 3 Final Fantasy on lyrics "Listening to the winds of change

Lyrics	Scene
Listening to the wind of change	


The lyrics "Listening to the wind of change" within the *Final Fantasy VII* Anime Music Video center on a specific story element from the original game, *Final Fantasy VII*. This segment of the AMV revolves around a scene involving Zack's mission before encountering Cloud. According to researchers, this particular section places a stronger emphasis on the narrative, in contrast to the preceding segments which are more dedicated to introducing the AMV's characters and settings.

This scene fits into the category of storytelling, as defined by Milstein (2007). Storytelling AMVs amalgamate audio and video components to convey a narrative, whether it adheres to the source material or crafts an entirely new story.

In this instance, the scene aligns with the storytelling category, as its primary objective is to advance the narrative.

3) **Attack on Titan/S/Aug**

Table 4 4 Attack on Titan on lyrics "The future in the air"

Lyrics	Scene
The future's in the air	

The lyrics "The future in the air" within the *Attack on Titan Anime Music Video* are centered around an original story scene from the anime's first season. Specifically, this scene portrays Eren during his military training phase. The sequence captures Eren, Marco, Reiner, and Armin as they venture to a lake, engaging in a conversation about Eren's aspiration to eliminate the Titans and his long-standing childhood dream of exploring the world beyond the protective walls.

As per the researchers' analysis, this scene fits well within the storytelling category. In accordance with Milstein's (2007) classification, storytelling AMVs integrate audio and

video elements to construct a narrative, whether adhering closely to the source material or inventing an entirely new storyline. In this case, the scene aligns with the storytelling category due to its primary objective of advancing the narrative and communicating Eren's ambitions and desires.

4) Attack in Titan/S/Aug

Table 4 5 Attack on Titan lyrics "On a glory night"

Lyrics	Scene
On a glory night	

In the lyrics "On a glory night" in the *Attack on Titan* Anime Music Video, a scene is used that shows Armin, Bertolt, Eren, and Reiner looking at a lake. The story focuses on Armin and Eren sharing their dreams with Bertolt and Reiner, which mirrors the scene in the original anime. This sequence aligns with the definition of "storytelling" outlined by Milstein (2007). This type of AMV aims to blend audio and

video elements to convey a narrative, whether following the source material or creating an entirely new storyline.


Examining the anime's original plot, it's evident that the creators of the AMV incorporated scenes from when Eren and his friends were still at the military academy before joining the Survey Corps. This scene's emphasis on storytelling corresponds with the overarching objective of the AMV, which emphasizes a coherent narrative thread.

2. Exploration

Exploratory in general is the act of searching or exploring with the aim of finding something that most likely has never existed with the target of natural resource objects so that knowledge becomes increased and can fulfill the information needed. Meanwhile, in AMV according to Milstein (2007), exploration is a type of AMV that focuses on focusing on messages, not characters or narratives, to convey the editor's feelings about war, innocence, love, etc.

1) **Naruto/Exp/Aug**

Table 4 6 Naruto AMV on lyrics "The world is closing in"

Lyrics	Scene
The world is closing in	


In the lyrics "The world is closing in" within the *Naruto* Anime Music Video, researchers highlight its emphasis on the implied message that Chiyo intends to convey through her self-sacrifice for Gaara. This event was witnessed by Gaara and fellow ninjas from their village, suggesting that the sacrifice carries a positive impact on the future. Notably, the scenes used in this section differ from the preceding parts, which were more oriented towards presenting the anime's original storyline. In contrast, this section focuses on conveying Chiyo's implied message.

Due to this unique emphasis, researchers suggest that this scene aligns with the exploratory category. As defined by Milstein (2007), exploratory AMV prioritize conveying messages rather than focusing on characters or narratives. These messages can encompass themes like war, innocence,

love, and more. In this context, the scene's emphasis on the implied message qualifies it for inclusion in the exploration category, where the AMV's editor aims to communicate their feelings and reflections through thematic messages.

2) Final Fantasy VII/Exp\Aug

Table 4 7 Final Fantasy VII AMV on lyrics "Follow the Mosksva"

Lyrics	Scene
I follow the Moksva	

In the *Final Fantasy VII* Anime Music Video, within the lyrics "I follow the Mosksva," researcher perceive that this particular section concentrates on introducing the setting employed within the AMV. This suggests that the creator of the AMV is conveying an implicit message about the significance of the chosen setting. Based on this analysis, researchers classify this scene as falling into the exploratory category. As defined by Milstein (2007), exploratory AMVs are characterized by their focus on conveying messages, often related to themes such as war, innocence, love, and more. This category prioritizes the message over characters or narratives.

Furthermore, the researchers' classification is reinforced by the subsequent parts of the AMV, which also continue to introduce and establish the AMV's story setting. Following this introduction, the AMV transitions into scenes that delve into the relationship between Zack and Cloud, along with various conflicts. This progression aligns with the attributes of an exploratory -type AMV, which underscores the importance of conveying thematic messages through the setting and subsequent narrative elements..

3) **Attack on Titan/Exp/Aug**

Table 4 8 Attack on Titan on lyrics "Follow the Moksva"

Lyrics	Scene
I follow the Moksva	

In the *Attack on Titan* anime music video, researchers perceive that within the lyrics "I follow the Moksva" the AMV creators emphasize conveying implied messages. This is achieved through a scene featuring Eren donning a Survey


Corps uniform. While subsequent sections of the AMV delve into the relationships between Eren and his friends, this initial segment serves as an opener that delivers implied messages about Eren and his friends as members of the survey corps.

Based on this analysis, the researcher categorizes this scene as falling into the exploratory category. In line with Milstein's (2007) description, exploratory AMVs prioritize conveying messages related to themes like war, innocence, love, and more, rather than solely focusing on characters or narratives.

This categorization is further supported by the subsequent sections of the AMV that concentrate on communicating the emotional bonds between Eren and his friends, aligning with the exploratory category's intent to convey the editor's feelings through thematic messages.

4) Final Fantasy VII/Exp/Aug

Table 4 9 Final Fantasy VII AMV on lyrics "Soldiers passing by."

Lyrics	Scene
Soldiers passing by	

In the *Final Fantasy VII* Anime Music Video, the researcher noticed a significant section of lyrics that says, "Soldiers passing by." This part of the song serves to emphasize the ongoing war within the AMV's setting, implying that the creators aim to convey a subtle message about the war, a crucial element of the AMV's scenes. This analysis leads us to classify this particular scene under the exploration category. As per Milstein's definition (2007), exploratory AMVs are known for their focus on conveying messages, often touching upon themes like war, innocence, love, and more. In this category, the priority lies in delivering a message rather than developing characters or narratives. This categorization is further substantiated by the later part of the


AMV, which delves into portraying the emotional connection between Cloud and Zack, one of the primary characters in the AMV.

3. Examination

In contrast to exploration, the examination aspect places a spotlight on character growth through the analysis of attributes such as personality, life history, and interpersonal connections. This approach frequently involves the study of character groups to uncover shared traits. Typically, the scene that takes center stage focuses on an individual character or a tight-knit group with profound connections (Milstein, 2007).

1) **NarutoExm/Red**

Table 4 10 Naruto on lyrics "That we could be so close, like brothers"


Lyrics	Scene
<p>That we could be so close, like brothers</p>	

In the lyrics "That we could be so close, like brothers" within the *Naruto* Anime Music Video, researchers discern a focus on portraying the relationships between Chiyo, Gaara, Naruto, and other characters. The AMV maker dedicates attention to showcasing the depth of connections between these characters. This emphasis on character relationships leads researchers to classify this scene under the examination category. As defined by Milstein (2007), examination AMVs delve into character development, exploring aspects such as personality, biography, and relationships. These AMVs often assess groups of characters, highlighting their similarities and interactions. Typically, the scenes spotlight one or more characters who share a profoundly close relationship.

In this specific section, the scene captures Gaara and Naruto's sorrow following Chiyo's sacrifice to save Gaara. The portrayal centers on conveying the significance of Chiyo to Gaara and Naruto, vividly depicting their grief. This portrayal aligns seamlessly with the examination category's purpose of exploring character dynamics and the intricacies of their relationships.

2) Final Fantasy VII/Exm/red

Table 4 11 Final Fantasy VII on lyrics "Did you Everthink"


Lyrics	Scene
Did you ever think	

In the *Final Fantasy VII* Anime Music Video, within the lyrics "Did you ever think," researcher discern a shift in focus towards the relationship between Cloud and Zack. The AMV maker directs attention toward exploring the dynamic between these two characters. This deviation from prior segments, which emphasized the background story and the AMV's overarching plot, leads researchers to categorize this scene under the examination category. As outlined by Milstein (2007), examination AMVs prioritize character development, involving an exploration of personality traits, biographies, and relationships. These AMVs often delve into the interactions and similarities among groups of characters. Typically, the showcased scene centers on one or more characters who share an exceptionally close relationship.

In this context, the scene in question zeroes in on the connection between Cloud and Zack, underscoring their relationship within the larger narrative. This exploration aligns perfectly with the examination category's objective of delving into character relationships, dynamics, and development.

3) Attack on Titan/Exm/Aug

Table 4 12 Attack on Titan lyrics "Down to Gorky park"

Lyrics	Scene
Down to Gorky park	


In the *Attack on Titan* Anime Music Video, within the lyrics section "Down to Gorky park," researcher detect a thematic focus on the relationship Marco shares with Eren and his friends within the survey corps. This scene portrays Marco, who has met his demise at the hands of a titan, showcasing the AMV maker's intention to highlight Marco's connections with other survey corps members. This emphasis on character relationships leads researcher to classify this scene as falling

under the examination category. According to Milstein (2007), examination AMVs prioritize character development, encompassing examinations of personality, biographies, and relationships. Such AMVs often explore groups of characters to uncover similarities and interactions. Typically, the featured scene centers on a character or characters with a notably close relationship.

In this specific context, the scene effectively portrays Marco's relationship with his fellow survey corps members, particularly underscoring his connections with Eren and friends. This examination aligns well with the examination category's objective of exploring character dynamics and relationships in-depth.

4) Naruto/Exm/Red

Table 4 13 Naruto AMV onlyrics "Take me to the magic of the moment"

Lyrics	Scene
Take me to the magic of the moment	

In the lyrics "Take me to the magic of the moment" in the *Naruto* Anime Music Video, researchers feel that the scene focuses on depicting the relationship between Gaara and Naruto. The creators of the AMV seemed to dedicate a scene that shows the relationship between the two characters that is very close. This emphasis on character relationships led researchers to classify this scene under the examination category. As defined by Milstein (2007), exploratory AMVs study character development, exploring aspects such as personality, biography, and relationships. These AMVs often assess groups of characters, highlighting their similarities and interactions. Typically, scenes highlight one or a few characters who have a very close relationship

. In this particular context, this scene effectively illustrates the relationship between Gaara and Naruto, specifically underlining the relationship between the two which is highlighted through the scene in this AMV. This aligns with the objective of the examination category to explore character dynamics and relationships in depth.

2. Intertextuality in Anime Music Video (AMV)

The researcher collected a total of 90 data, which were categorized into two types based on Gennete's (1997) classification. These types include Augmentation and Reduction. In order to gain a better

understanding of each type and distinguish its characteristics, a detailed examination was conducted for all data belonging to each category. The table below summarizes the accumulated data obtained from the original sources.

Table 4 14 RESEARCH FINDINGS on Intertextuality in AMV

Type of Intertetextuality	Naruto AMV	Final Fantasy VII AMV	Attack on Titan AMV	Total comment findings
Augmentaion	31	16	11	58
Reduction	13	14	5	32
Total	90			


The table presents two different types of intertextuality grouped based on the theories mentioned above. Each type represents a different intent and meaning in the application of intertextuality in AMVs. The research findings show that type augmentation is the most common type that the researcher encountered when combined with the three AMVs. In addition, it was observed that the application of intertextuality in AMV can be classified into several categories. In the discussion that follows, a description of each type of intertextuality is given.

a) Augmentation

Augmentation refers to the act of addition. According to Genette, a text, whether it holds significance in verbal or musical contexts, cannot be enlarged solely through changes in dimensions. Instead, it requires more essential alterations that relate to its inherent textual essence, a quality devoid of spatial or material attributes, essentially its specific ideality. While it's possible to magnify the visual representation of a literary or musical text, the text itself, including its sentence structure and overall essence, remains unchanged. Modifications in spatial or temporal aspects lack importance in terms of the text's core meaning. However, the text does experience daily additions. Genette's use of these terms implies a more intricate notion beyond mere dimensional adjustments, encompassing more complex and diverse operations that are broadly termed augmentations due to their collective impact, mainly in increasing length. Nevertheless, this lengthening comes at the cost of alterations affecting not only the text's length but also its structure and fundamental content (Genette, 1997).

1) **Naruto/S/Aug**

Table 4 15 *Naruto* AMV on lyrics "Follow the Moksva"


Lyrics	Scene
I follow the Moksva	

In the *Naruto* Anime Music Video, the lyrics "I follow the Moksva" are matched with a scene depicting Chiyo sacrificing her life to save Gaara. This scene aligns with the original anime narrative, wherein after Gaara's rescue, Chiyo sacrifices herself to resurrect Gaara, who died after having the bijuu extracted from his body. Within the song lyrics, the term "Mokva" can be interpreted as symbolizing darkness. Upon closer examination of the chosen scene, it becomes apparent that Chiyo, driven by her belief that her grandson's chosen path is misguided, chooses to sacrifice herself to save Gaara. Chiyo believes that this act is essential for a brighter future, as her grandson's actions have veered into darkness or malevolence.

Consequently, the researcher categorizes this scene as an instance of augmentation. This categorization aligns with Gennete's (1997) argument that a text, comparable in significance to verbal or musical creations, cannot be enlarged without undergoing essential changes integral to its inherent textual nature. This pertains to its nonspatial and immaterial essence, or in other words, its specific ideality. While it's feasible to magnify the visual representation of a literary or musical text, the text itself, encompassing its sentence structure and overall essence, remains unaltered. Adjustments in spatial or temporal aspects lack significance with regard to the text's core meaning.

2) Final Fantasy VII/Exp\Aug

Table 4 16 Final Fantasy VII onlyrics "The world closing in"


Lyrics	Scene
The world is closing in	

In the *Final Fantasy VII* Anime Music Video, the lyrics "The world is closing in" take on a profound meaning when

analyzed alongside the corresponding scene. This scene, depicting the world of Final Fantasy VII on the brink of destruction, perfectly aligns with the lyrics, creating a powerful sense of harmony. Researchers in this field classify this synchronization as Augmentation, a concept discussed by Gennete (1997). Gennete argues that text, which is as vital to verbal production as music, cannot be enlarged without undergoing other changes essential to its inherent textuality. This is due to the nonspatial and immaterial nature of text, and its unique ideality. While the graphic presentation of a literary or musical text can be enlarged, the text itself, in its sentence structure and essence, remains unaltered. Spatial or temporal modifications hold no significance for the text itself. This interplay between lyrics and visuals in the Final Fantasy VII Anime Music Video beautifully demonstrates this concept.

3) Attack on Titan/Exp/Aug

Table 4 17 Attack on Titan on lyrics "Follow the Moksva"

Lyrics	Scene
I follow the Moksva	

In the Anime Music Video for *Attack on Titan*, the lyrics "I follow the Moksva" correspond to a scene where Eren dons a Survey Corps robe. This scene's emphasis is on the term "Moksva," which can be interpreted as symbolizing the Dark Ages. This interpretation aligns with the visual of the Survey Corps robe, as the corps' mission involves liberating humans from the devastation caused by the Titans, symbolizing a period akin to the Dark Ages. Given this alignment, the researcher classifies this scene as an instance of augmentation. This categorization aligns with Gennete's (1997) argument 8 that a text's essential textuality cannot be expanded without undergoing fundamental changes. While one can enlarge the graphic presentation of a literary or musical text, the text itself, in terms of its sentence structure and essence, remains unaltered. Spatial or temporal modifications hold no significance concerning the text's core structure and nature.

4) **Naruto/S/Aug**

Table 4 18 Naruto AMV on lyrics "Listening to the wind of change"

Lyrics	Scene
Listening to the wind of change	


In the *Naruto* Anime Music Video, the lyrics of "Listening to the wind of change" are cleverly intertwined with a poignant scene where Chiyo sacrifices her life to save Gaara. This moment seamlessly aligns with the overarching narrative of the original anime. After rescuing Gaara from a certain death when the bijuu was extracted from him, Chiyo, in a selfless act, offers her life to bring Gaara back to the realm of the living. Her motivation goes beyond personal sacrifice; she believes that by saving Gaara, he can play a pivotal role in ushering positive change for their village and the future. This interpretation harmoniously echoes the lyrical message of "Listening to the wind of change" within the context of the AMV.

Therefore, it's reasonable to categorize this scene as an example of augmentation. This classification aligns with

Gennete's (1997) argument that a text, whether verbal or musical, cannot undergo augmentation without undergoing essential changes intrinsic to its textual nature. These changes aren't merely superficial; they are intertwined with the text's non-spatial and immaterial essence, its unique ideality. While it's conceivable to expand the visual representation of a literary or musical text, the essence of the text itself, including its sentence structure and core meaning, remains unaltered. Adjustments in spatial or temporal aspects hold no significance in relation to the fundamental meaning of the text.

5) Final Fantasy VII/Exp/Aug

Table 4 19 Final fantasy VII AMV on lyrics "Soldiers passing by"


Lyrics	Scene
Soldiers passing by	

In the *Final Fantasy VII* Anime Music Video, the lyrics "Soldiers passing by" are accompanied by a scene depicting numerous troops on the battlefield who seek to engage Zack. Here, the scene serves to underscore the meaning of the lyrics "Soldiers passing by," suggesting the presence of a war, which

aligns with the depiction of Zack's battle with the soldiers in this AMV. Consequently, researchers classify this scene as an example of augmentation. This classification aligns with Genette's (1997) argument that a text, which holds the same significance as a verbal or musical composition, cannot be augmented without undergoing essential changes that are inherently linked to its textual nature. This pertains to its non-spatial and immaterial essence, essentially its specific ideality. While it is feasible to enlarge the visual representation of a literary or musical text, the text itself, including its sentence structure and overall essence, remains unaltered. Adjustments in spatial or temporal aspects carry no significance in relation to the core meaning of the text.

6) Final Fantasy VII/Exp/Aug

Table 4 20 Final Fantasy VII on lyrics "Follow the Moksva"

Lyrics	Scene
I follow the moksva	

In the *Final Fantasy VII* Anime Music Video, the lyrics of "I Follow the Moksva" are intricately interwoven with the

visual portrayal of the AMV's setting. A significant focus within this artistic composition is placed upon the term "Moksva," a term which can be metaphorically construed as symbolizing the dark ages. This interpretation seamlessly aligns with the overarching theme presented in the setting of Final Fantasy VII, a world steeped in a dark age where malevolence reigns with deliberate intent. This alignment allows us to categorize this particular scene as an exemplar of augmentation, in harmony with Gennete's (1997) argument that the fundamental textuality of composition remains immutable even as its visual representation expands. While one can magnify the graphical presentation of a literary or musical text, the core structure and essence of the text itself remain unaltered. Spatial and temporal modifications, therefore, bear no significance in terms of the text's structural and intrinsic nature.


b) Reduction

As per Gennete's insights (1997), the concept of "reduction" can be characterized as a process of decreasing. Gennete contends that there exist multiple approaches to condensing the content of textual material. It could also be argued that achieving absolute quantification is improbable, signifying that certain mechanical devices or tools may enable the construction of "reduced models" representing objects.

However, such a portrayal inevitably disregards the inherent imperfections inherent in any replica functioning as a "scale model." These imperfections might be more closely connected to the practice of "copying," even when executed on a full scale, rather than the actions of diminishing or magnifying. Notwithstanding, within the context of visual arts, there is some capacity to grasp the notion of an entirely abridged or enlarged rendition.

1) Naruto/S/Red

Table 4 21 Naruto AMV on lyrics "Listening to the wind of change"


Lyrics	Scene
Listening to the wind of change	

In the *Naruto* Anime Music Video, the lyrics section "Listening to the wind of change" is accompanied by a scene featuring Kakashi on a mission to rescue Gaara. If you isolate the word "Listening" from the other lyrics, it synchronizes well with the depicted scene, aligning the lyrics with the visual content. This alignment corresponds with the concept of

reduction, as outlined by Gennete (1997). Gennete explains that various methods can be employed to reduce text. It's worth noting that achieving a purely quantitative representation using mechanical or other means is challenging. This description overlooks the inherent imperfections present in any "scale model" replica. While these imperfections might relate more closely to the process of "copying," even at "full size," than to reduction or enlargement, the field of visual arts allows for a better grasp of the notion of purely reduced or enlarged versions.

2) Final Fantasy VII/Exp/red

Table 4 22 Final Fantasy VII AMV on lyrics "An august summer night"


Lyrics	Scene
An August summer night	

In the *Final Fantasy VII* Anime Music Video VII, the lyrics "An august summer night" coincide with a scene depicting the nighttime setting, thus aligning with the words "summer night" in the lyrics. This synchronization illustrates the concept of reduction as described by Gennete (1997).

Gennete explains that various methods exist for text reduction, while also noting that achieving a purely quantitative representation through mechanical or other means is inherently complex. This description overlooks the inevitable imperfections that arise in creating a "scale model" replica, which may be more tied to the process of "copying" even at "full size," rather than the tasks of reducing or enlarging. Nonetheless, within the realm of visual arts, the notion of a purely reduced or enlarged version can be more readily understood.

3) **Attack on Titan/Exm/Red**

Table 4 23 Attack on Titan AMV on lyrics "Listening to the wind of change"

Lyrics	Scene
Listening to the wind of change	

In the *Attack on Titan* Anime Music Video, the lyrics section "Listening to the wind of change" features a scene of swaying flowers, which seems to emphasize the word "wind" in the song's title, "Wind of Change." This alignment follows

the concept of reduction as outlined by Gennete (1997). Gennete discusses various methods of text reduction, asserting that achieving a purely quantitative representation through mechanical or other means isn't feasible. Such a description overlooks the inevitable flaws in creating a "reduced model" of the subject. These imperfections often relate more to the process of "copying," even at "full size," rather than to the processes of reduction or enlargement. However, within the realm of visual arts, the notion of a purely reduced or enlarged version is more understandable.

4) Naruto/Exm/Red

Table 4 24 Naruto Amv on lyrics "That we could be so close, like brothers"


Lyrics	Scene
That we could be so close, like brothers	

In the *Naruto* Anime Music Video, the lyrics "That we could be so close, like brothers" are cleverly paired with a scene featuring Gaara and Naruto. This scene beautifully captures the profound closeness between the two characters,

echoing the sentiment of the lyrics. Focusing on the phrase "like brothers" within the lyrics, seamlessly harmonizes with the visual content, illustrating the deep brotherly bond that Gaara and Naruto share. This alignment between lyrics and visuals aligns with the concept of reduction as described by Gennete (1997). Gennete explains that various techniques can be employed to condense text, although achieving a purely quantitative representation, whether mechanical or otherwise, remains a challenging endeavor. It's essential to acknowledge the inherent imperfections in any "scale model" replica, which may be more closely tied to the process of replication rather than reduction or enlargement. Nevertheless, within the realm of visual arts, this concept provides valuable insight into the notion of a purely reduced or enlarged version.

5) Final Fantasy VII/Exm/Red


Table 4 25 Fnal Fantasy VII AMV on lyrics "That we could be so close, like brothers"

Lyrics	Scene
That we could be so close, like brothers	

In the *Final Fantasy VII Anime Music Video*, the lyrics "That we could be so close, like brothers" are accompanied by a scene featuring Cloud and Zack with their backs to each other. This scene beautifully captures the deep closeness between the two characters, echoing the sentiment of the lyrics. Focusing on the phrase "like brothers" in the lyrics, aligns with the visual content, depicting the profound brotherly bond shared by Cloud and Zack. The subsequent scenes further reinforce the message that their relationship is indeed brotherly. This harmony between lyrics and visuals is in line with the concept of reduction as described by Gennete (1997). Gennete explains that various techniques can be employed to summarize text, although achieving a purely quantitative representation, whether mechanical or not, remains a challenging endeavor. It is important to acknowledge the imperfections inherent in any "scale model" replica, which may be more closely related to the process of replication than reduction or enlargement. Nevertheless, within the realm of visual art, this concept provides valuable insights into the notion of a purely reduced or enlarged version.

6) Attack on Titan/Exm/Red

Table 4 26 Attack on Titan AMV on lyrics "That we could be so close, like brothers"

Lyrics	Scene
That we could be so close, like brothers	

In the *Attack on Titan* Anime Music Video, the lyrics "That we could be so close, like brothers" use a scene that foregrounds Reyner when Bertold tells the story of his past to Armin and Eren. Focusing on the phrase "like brothers" in the lyrics aligns with the visual content, which depicts the deep brotherly bond shared by Bertold and Reyner where Reyner is worried about Bertold telling him about his dark past. The harmony between the lyrics and visuals is in line with the concept of reduction described by Gennete (1997). Gennete explains that various techniques can be used to summarize texts, although achieving a purely quantitative representation, whether mechanically or not, remains a challenging endeavor.

It is important to acknowledge the imperfections inherent in any "scale model" replica, which may be more closely related to the process of replication than that of reduction or enlargement. Nevertheless, within the realm of visual art, the concept provides valuable insights into the idea of a purely reduced or enlarged version.

B. Discussion

This subchapter is rooted in the findings presented in the preceding chapter. It delves into the responses to the research questions posited at the study's commencement, centering on the types of AMVs discovered and the application of intertextuality within them. Built upon the earlier introduced theoretical framework, this subchapter might also incorporate supplementary theory while discussing the analyzed data.

Table 4 27 Componential Table

Componential Table						
Subject	S		EXP		EXM	
	RED	AUG	RED	AUG	RED	AUG
Naruto	4	12	2	2	7	20
Final Fantasy VII	6	3	8	5	2	7
Attack on Titan	2	6	2	4	1	2

Out of a total of 90 instances of data found, "examination" emerges as the prevailing AMV type across the three categories. Specifically, 41 instances of this type were found out of the 90 collected. Subsequently, among the total collected data, the "storytelling" type becomes the second most frequently encountered AMV type, with 31 instances. Lastly, the "exploratory" type represents the least common AMV category, with 18 instances identified from the 90 collected data points. When considering the aggregate of the three AMV categories, "examination" stands out as the most prevalent type. However, it's important to note that each AMV category showcases its own distinct dominant dataset.

It is interesting to observe how different AMVs, even when using the same song, can yield various dominant AMV types based on the scene focus and unique characteristics of each anime. Several factors contribute to the differences in AMV types across these three AMVs. First, a crucial factor influencing AMV types is the emphasis on the story or characters in the source anime. For instance, in the Naruto AMV, significant attention is placed on Chiyo's character development, aligning with the "examination" type. Conversely, the Attack on Titan AMV emphasizes narrating Eren and his friends' journey in the Survey Corps, making "storytelling" the dominant type. This underscores the substantial impact of the source anime's narrative and primary characters on AMV types.

Secondly, it's essential to consider the nuances and emotions AMV creators aim to convey. Each AMV type can evoke different emotions in the

audience. For instance, in a Final Fantasy VII AMV where "exploration" prevails, the creator may intend to delve into the messages within the scenes used. Conversely, in an Attack on Titan AMV emphasizing "storytelling," the focus may be on the experiences of the main characters in the original anime scenes. Thus, the creator's intent to convey specific emotions can influence the resulting AMV type.

Furthermore, the AMV type can also be influenced by the visual aesthetics and editing style employed. Decisions regarding scene structure, special effects, and background music can all play crucial roles in determining the AMV type. Different editing techniques can impart distinct atmospheres to the video, contributing to the dominance of a particular type.

In summary, the diversity of AMV types seen in this analysis can be attributed to factors such as the source anime's story or characters, the creator's emotional intent, and the visual aesthetics during production. Understanding these relationships enhances appreciation of the complexity and diversity within the AMV genre.

In the context of this AMV analysis, an intriguing relationship exists between the dominant AMV type and the most common intertextual type. For example, in Naruto AMVs are dominated by the "examination" type, intertextuality tends to favor augmentation, enriching meaning through complementary scenes involving Chiyo's character. This aligns with the emphasis on character relationships in "examination" type AMVs, which share characteristics with augmentation, i.e., adding meaning.

Conversely, in Final Fantasy VII AMVs emphasizing "exploratory," the most dominant intertextual type is reduction, leading to narrative simplification or change through scene selection from various anime. These reductions align with the broader explorative style of AMVs, where cuts and narrative changes are necessary to convey the intended message.

In essence, the most dominant AMV type typically reflects the prevailing intertextual type because these two aspects are interwoven in AMV creation. This underscores the significance of scene selection and content manipulation from various anime sources in determining both the AMV type and the intertextual type realized in the work. This interrelationship highlights the complexity of AMV creators' creativity and how they combine different elements to craft diverse and unique works in this genre.

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTIONS

The researcher constructs the results of the research in the form of conclusion, implication, and suggestion. The conclusion is the sub-chapter that concludes and summarizes what is found in the research findings, the implication discusses what the research effects on the topic discussed, and the suggestions is the suggestion made by the researcher in order to build up a better following research-related to the study. In accordance with the findings, there are two discussions concluded in the following sub-chapter

A. Conclusion

Based on the discussion presented in the previous chapter, it can be concluded that Dana Milstein's proposed theory holds true. The theory categorizes three types of AMVs that are evident in the data sources. Among the collected data, the examination type of AMV emerges as the dominant category, accounting for 41 instances out of a total of 90 collected data points. Specifically, the Naruto AMV contributes the most instances with 26 data points, followed by Final Fantasy VII AMV with 11 data points, and the lowest count from Attack on Titan AMV with 4 data points. Examination, being a type of AMV that centers on character relationships, is the prevailing category across the three AMVs.

Additionally, it was observed that augmentation serves as the most prevalent type of intertextuality among the three AMVs. Augmentation,

involving the addition of meaning, surpasses reduction, which involve minimizing meaning to fit a context. While Final Fantasy VII AMV displays more instances of reduction, the overall trend shows that augmentation is the prevailing type in all three AMVs, highlighting its dominance in the realm of intertextualit

B. Implication

This research describes the analysis of Anime Music Video (AMV) using the intertextuality approach. Based on this research, there are two implications that can be taken, namely:

1. There are several different types of AMVs, each with different characteristics that will help AMV viewers go deeper into the AMV they are watching.
2. Intertextuality can help AMV makers to understand how to select scenes that match the source song used for the AMV.

C. Suggestions

From the result of the study above, there are suggestions suggested to the reader, including

1. Suggestions for English Literature Study Programs

It is hoped that the English Literature Study Program, especially for literature majors, will encourage students to learn more about music videos. Given the increasing variety of literary works with the theme of video music, it is hoped that English Literature students can participate and contribute to future research related to video music helped by this research..

2. Suggestions for future researchers

This research is far from perfection. However, it is hoped that this research can be a reference for discussions related to the study of Vudeo music, especially in the type of Anime Music Video. It is also hoped that further research can explore more deeply to get broader research results using other methods. This will certainly enrich references and studies related to comment analysis and cyberpragmatic studies.

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APPENDICES

Appendix 1: Validator Sheet

VALIDATION SHEET

The thesis data titled “**The Intertextuality of Scorpion’s Wind of Change with the Narratives of Naruto, Final Fantasy VII, and Attack on Titan Anime Music Video (AMVs)**” had been checked and validated by Muhammad Romdhoni Prakoso, M,Pd in:

Day : Tuesday

Date : august 22th, 2023





Surakarta, August 22th, 2023




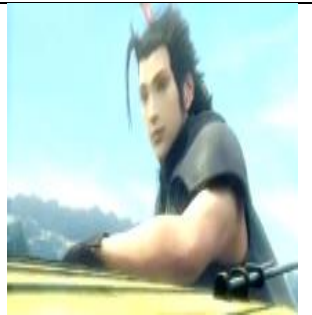

Validator





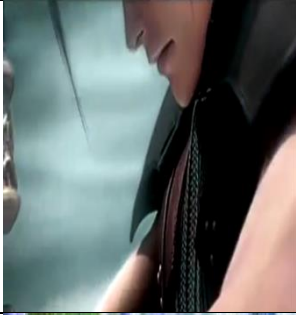


Muhammad Romdhoni Prakoso,
M,Pd






APPENDICES

Lyrics	Data	Data Number	AMV Type	Transstylization.	Valid/Invalid
I Follow the Moskva		1. Naruto/S/auug	The scene focuses on the original anime story when Chiyo dies after saving Gaara.	"Moksva" can be translated as darkness, showing chiyo's belief that the path his grandson chose was wrong.	
		2. Final Fantasy VII/Exp/Aug	The scene shows the setting of the story.	"Moksva" can be translated as darkness, here it can be interpreted that during this time there was a lot of evil.	
		3. Attack on Titan/Exp/Aug	The cloak symbolizes the uniform of the survey corp.	The word "moksva" can mean darkness, this is a picture of the world approaching the end of the world because of titan, this scene shows the survey corp troops who are the hope of mankind to destroy titan.	
Down to Gorky Park	 <p style="font-size: small; text-align: center;">He and Gaara are both Jinchuuriki.</p>	4. Naruto/S/Red	The scene shows when chiyo and Kakashi are on their way to save Gaara like the anime story.	By subtracting the word gorky park, the scene shows chiyo and Kakashi heading somewhere.	






		5. Final Fantasy VII/Exp/Red	The scene still shows the setting of the story.	By removing some words, the scene focused on the word garden.	
		6. Attack on Titan/Ex m/Aug	The scene focuses on the relationship between Eren, Marco, and the members of the survival corp.	Referring to Marco who has passed away.	
Listening to the wind of change		7. Naruto/S/Red	In this scene, it refers to the anime storyline, namely when Naruto saves Gaara.	By removing the word wind of change, the scene focuses on the word listening by focusing on Kakashi's ears.	
		8. Final Fantasy VII/S/Red	Scenes focused on the original story of Final Fantasy VII	With a few words cut and the focus on Zack's hair being blown by the wind	
		9. Attack on Titan/Ex m/Red	The scene focuses on the relationship between Eren, Marco, and the members of the survival corp.	By cutting out some words, the focus is on Eren's hair blowing in the wind.	

An August summer night	 <p>Become a Hokage like none before you.</p>	10. Naruto/S/Red	The scenes focus on the original anime story.	Focused on the nighttime scene by reducing the word August.	
		11. Final Fantasy VII/exp/red	The scene shows the setting at night.	By trimming some words, we focused on scenes that show nighttime.	
	 <p>Indeed, I think people are easy.</p>	12. Attack on Titan/Exp/Red	The scene shows the setting.	By omitting some words, it focuses on the setting which takes place in summer.	
Soldiers passing by		13. Naruto/Exm/Red	The scene focuses on chiyo's relationship with other characters.	By omitting other words and focusing on the word "soldiers" the scene shows the troops behind Chiyo and Sakura. .	
		14. Final Fantasy VII/Exp/Aug	The scene depicts a battle in progress.	It shows many soldiers moving towards a place.	






		15. Attack on Titan/Exp /Aug	The scene shows members of the survey corp who are going somewhere.	Refers to survey corp members who are on a mission somewhere.	
Listening to the wind of change		16. Naruto/S/ Aug	The scene refers to the original anime story, in the scene after Chiyo resurrects Gaara.	Focuses on the meaning of the lyrics that refer to expecting the change that is shown in the scene.	
		17. Final Fntasy VII/Exp/ Red	The scene depicts that Zack is in battle.	By omitting some words and focusing on Zack who was listening.	
		18. Attack on Titan/Exp /Red	Scenes showing the setting of the story location	By omitting some words, the focus is on the flowers blowing in the wind.	
The world is closing in		19. Naruto/E xp/Aug	The scene shows the message that chiyo is going to die.	Referring to Chiyo who is about to leave the world	

		20. Final Fantasy VII/Exp/Aug	Scenes depicting a world that is about to be destroyed	Adding the meaning of the destruction of the world implied in the lyrics.	
		21. Attack on Titan/S/Aug	The scenes focus on the story of the original anime.	Referring to the world coming to an end due to the titan attack.	
And did you ever think		22. Naruto/Exm/Aug	The scenes refer to Chiyo's relationships with other characters.	Referring to Naruto and Gaara who did not expect chiyo to sacrifice his life for gaara.	
		23. Final Fantasy VII/Exm/red	Shows the relationship between Zack and Cloud.	Referring to Zack holding Cloud's head.	
		24. Attack on Titan/Exm/Aug	The scene shows the relationship between Bertholt and Reiner.	Referring to Bertolt telling the story of his past.	

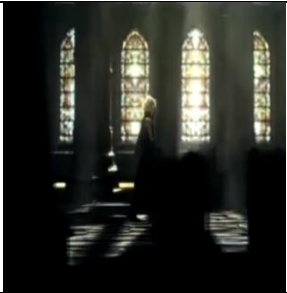




That we could be so close, like brothers		25. NarutoEx m/Red	Shows the relationship between Gaara and Naruto with Chiyo.	Eliminates the meaning of some words by focusing on Naruto and Gaara being like brothers.	
		26. Final Fantasy VII/Exm/ Red	Shows the relationship between Zack and Cloud	By cutting out a few words and focusing on Cloud and Zack who are like brothers.	
		27. Attack on Titan/Ex m/Aug	The scene shows the relationship between Bertholt and Reiner.	Referring to Bertolt and Reiner who have a relationship like brothers	
The future's in the air		28. Naruto/E xp/Aug	The scene of Naruto and Gaara praying pays tribute to Chiyo who sacrificed herself.	The prayer scene can be interpreted as hoping for a better future.	
		29. Final Fantasy VII//Exm/ Aug	Zack, who sees bird feathers in the air, seems to be envisioning the future.	Zack saw a bird's feather in the air that foreshadowed the future he wanted.	






		30. Attack on Titan/S/Aug	The scenes focus on the story from the original anime.	Referring to Eren telling his dreams to Armin, Bertolt, and Reiner	
I can feel it everywhere		31. Naruto/Exp/Aug	The scene shows a flashback of Chiyo sacrificing herself.	The scene shows the characters remembering Chiyo who has become one.	
		32. Final Fantasy VII/Exp/Aug	The scene depicts Zack who wants change in the world	Feathers in the air can be interpreted as freedom.	
		33. Attack on Titan/S/Aug	The scenes focus on the story from the original anime.	Referring to Eren who said he would finish off all the titans.	
Blowing with the wind of change		34. Naruto/Exp/Aug	The scene shows Chiyo talking about a better future.	Chiyo hopes for good changes in the future.	






		35. Final Fantasy VII/Exp/Red	The scene depicts a sunny setting with the wind blowing.	With a few sentences missing and a focus on the leaves blowing in the wind.	
		36. Attack On Titan/S/Red	The scenes focus on the story from the original anime.	By omitting some sentences focused on the wind blowing scene.	
Take me to the magic on the moment		37. Naruto/Exm/Red	The scene showed the relationship between Naruto and Gaara.	By removing some words and focusing on Naruto taking Gaara with him.	
		38. Final Fantasy VII/Exm/Red	The scene depicts Zack's relationship with another character.	Focused on the hand that wants to hold Zack's hand.	
		39. Attack on Titan/S/Aug	The scenes focus on the story from the original anime.	Referring to exploring beyond the vast walls which was Armin's, and Eren's wish.	






On a glory night		40. Naruto/Exam/Red	The scene shows the relationship between Naruto and Gaara	By trimming a few words, it focuses on the glory Gaara is hoping for.	
		41. Final Fantasy VII/S/Aug	The scene shows the original story of Final Fantasy VII.	Referring to the glory that Zack dreamed of.	
		42. Attack on Titan/S/Aug	The scenes focus on the story from the original anime.	Referring to the glory that Eren hoped for by being able to go outside the wall.	
Where the children of tomorrow dream away		43. Naruto/Exam/Red	The scene focuses on the characters' growing relationship.	By trimming a few words and focusing on the dream that the characters are hoping for.	
		44. Final Fantasy VII/S/Red	The scene shows the original story of Final Fantasy VII.	By trimming a few sentences, focus on Cloud's dream.	


	 A close-up shot of Eren Jaeger from the anime Attack on Titan. He has a serious expression and is looking slightly to the right. The background is a dark, cloudy sky. Subtitles at the bottom read "I'm certain of it."	45. Attack on Titan/S/Red	The scenes focus on the story from the original anime.	By omitting a few words and focusing on Eren's dream that was conveyed to Reiner.	
In the wind of change	 A bright, hazy sky with soft, white clouds against a light blue background.	46. Naruto/Exm/Aug	The scene focuses on the characters' growing relationship.	Refers to the change that all characters expect.	
	 A bright, hazy sky with soft, white clouds against a light blue background. A small flame is visible in the lower left corner.	47. Final Fantasy VII/Exm/Aug	The scene shows the original story of Final Fantasy VII.	Referring to Cloud who wants a change in the future.	
	 A close-up shot of Eren Jaeger from the anime Attack on Titan. He has a serious expression and is looking slightly to the right. The background is a dark, cloudy sky. Subtitles at the bottom read "Yeah. Thanks."	48. Attack on Titan/S/Aug	The scenes focus on the story from the original anime.	Referring to Eren's determination to want change by wiping out all the titans.	
Walking down the street	 A scene from the anime Naruto showing Guy and Kakashi walking down a street. Guy is in the foreground, looking back over his shoulder at Kakashi, who is walking ahead of him.	49. Naruto/S/Red	The scenes focus on the original story of the anime.	By trimming a few words, it focused on the path Guy and Kakashi were on.	



		50. Final Fantasy VII/S/Red	The scene shows the original story of Final Fantasy VII.	Focused on Cloud walking somewhere.	
And distant memories		51. Naruto/S/Aug	The scenes focus on the original story of the anime.	Referring to the memories Naruto has.	
		52. Final Fantasy VII/Exm/Aug	The scene focuses on the relationship between Zack and Cloud.	Referring to Cloud when Zack died.	
Are buried in the past forever		53. Naruto/S/Aug	The scenes focus on the original story of the anime.	Referring to Naruto who is still stuck in the past and has not accepted Chiyo's death,	
		54. Final Fantasy VII/Exp/Aug	The scene depicts Cloud's sadness.	Referring to Cloud who was entrenched in his past.	







I follow the moskva		55. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	"Moksva" can be interpreted as darkness and applied to scenes that are black Referring to Cloud who was entrenched in his past.	
		56. Final Fantasy VII/S/Aug	The scene focuses on the original story.	"Moksva" can be translated as darkness, here it can be interpreted that during this time there was a lot of evil.	
And down to gorky park		57. Naruto/Exm/Red	Scenes showing chiyo's relationships with other characters.	Focuses on Naruto aiming somewhere.	
		58. Final Fantasy VII/S/Aug	The scene shows the original story of Final Fantasy VII.	Referring to Zack who is heading somewhere grand.	
Listening to the wind of change		59. Naruto/Exm/Red	Scenes showing chiyo's relationships with other characters.	By cutting a few words focused on Kankuro who was listening to Naruto's speech.	






		60. Final Fantasy VII/S/Red	The scene shows the original story of Final Fantasy VII.	By cutting some words, it focuses on Cloud's hair blowing in the wind.	
Take me on the magic on the moment		61. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to Kakashi who has hopes for Naruto.	
		62. Final Fantasy VII/Exp/Red	The scene depicts Cloud's desperation.	Focused on the hand that wants to hold Cloud hand.	
On a glory night		63. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the glory Kakashi hoped for.	
		64. Final Fantasy VII/Exp/Aug	A scene describing the state of the cloud	Referring to Cloud's expected glory.	

Where the children of tomorrow share their dreams		65. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the dream that Chiyo left behind for the generation after her.	
		66. Final Fantasy VII/Exm/Aug	The scene shows Cloud's relationship with the children in his town.	Referring to Cloud trying to realize the dreams of the children in his city.	
With you and me		67. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Refers to the chiyo's relationship with all the characters.	
		68. Final Fantasy VII/Exm/Aug	The scene shows Cloud's relationship with the children in his town.	Referring to the relationship Cloud has with the children in his town.	
Take me on the magic on the moment		69. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to Chiyo's hope for Gaara.	

		70. Final Fantasy VII/S/Red	The scene shows the original story of Final Fantasy VII.	Focused on the hand that wants to hold Cloud hand.	
On a glory night		71. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the dream that Chiyo left behind.	
		72. Final Fantasy VII/S/Red	The scene shows the original story of Final Fantasy VII.	By trimming a few words, it focuses on what Cloud wants.	
Where the children of tomorrow dream away		73. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the dream that Chiyo left to Gaara.	
		74. Final Fantasy VII/Exm/Aug	The scene shows Cloud's relationship with the children in his town.	Referring to Cloud trying to realize the dreams of the children in his city.	

In the wind of change		75. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to Chiyo's desire for change in the future.	
		76. Final Fantasy VII/Exm/Aug	The scene shows the peace that was finally created.	Referring to the envisioned change finally happened	
The wind of change blows straight		77. Naruto/S/Aug	The scenes focus on the story of the original anime.	Referring to the changes that may occur after Chiyo's death.	
Into the face of time		78. Naruto/S/Aug	The scenes focus on the story of the original anime.	Referring to the grief experienced after Chiyo's death.	
Like a stormwind that will ring		79. Naruto/S/Aug	The scenes focus on the story of the original anime.	Referring to Chiyo's death made the atmosphere mournful.	

The freedom bell for peace of mind		80. Naruto/E S/Aug	The scenes focus on the story of the original anime.	Referring to Chiyo who was remembered forever by Gaara.	
Let your balalaika sing		81. Naruto/S/ Aug	The scenes focus on the story of the original anime.	Referring to Naruto's tears of sadness.	
What my guitar wants to say		82. Naruto/S/ Aug	The scenes focus on the story of the original anime.	Focusing on Naruto's sadness	
Take me to the magic on the moment		83. Naruto/E xm/Red	Scenes showing chiyo's relationships with other characters.	By cutting out a few words, it focused on Gaara's hand that was reaching out for something.	
On a glory night		84. Naruto/E xm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the glory that Gaara wants.	
Where the children of tomorrow share their dreams		85. Naruto/E xm/Red	Scenes showing chiyo's relationships with other characters.	By trimming a few words, it focuses on the dream that Chiyo left behind.	

With you and me		86. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Refers to Chiyo's relationship with all the characters.	
Take me on the magic on the moment		87. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the sadness at the moment of Chiyo's death.	
On a glory night		88. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the glory that Chiyo envisioned.	
Where the children of tomorrow dream away		89. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the dream left behind by Chiyo.	
In the wind of change		90. Naruto/Exm/Aug	Scenes showing chiyo's relationships with other characters.	Referring to the changes that Chiyo dreamed of.	