

CHAPTER I

INTRODUCTION

This chapter indicates five subchapters of introduction such as background of the study, research questions, objectives of the study, significance of the study, and scope and limitation.

1.1 Background of the Study

First and foremost, no poet, no artist of any of arts, has his complete meaning alone (Eliot, 1998). This implies that any of arts in this world never stand alone. It definitely influences the development of other creations. Plenty of works are created before other new works start to begin. Take the creation in fashion industrial for instance, fashion of the Northern Renaissance, which spans from 1500-1600, had three major influences (Caruso, 2016). As Tanya states:

Dior's collection [as one of them] was highly influenced by men and women's medieval attire, and attains similarity to illustrations from French manuscripts.

(Caruso, 2016)

She claims that Renaissance influences the element of couture in fashion world at the time. Most men and women's medieval attire reflects the reference of couture. Nevertheless, several elements are imitated and omitted to form a newly fresh design. Something that has appeared at the beginning is able to reshape another that will occur in years ahead. It might possess similar things with

different features in the future. In the meantime, such a thing apparently occurs to literary works as well.

From time to time, literary works have evolved in pace. Literary works which have been formed diachronically are possible to find that they seem to have relations. The reader needs to discover hypogram between one text and another, including novels. The hypogram is text which is seen to be the core of other texts. Text, which is created after the hypogram, is so-called transformation (Kristeva, 1986). Therefore, literary work is commonly predicted to be reaction, absorption and transformation to any other works.

As stated above, in Literary Glossary Terms, literary work which has released today will not be the first of all (Abrams, 1993). It will be followed by several works with similar structures and elements. None of literary works are genuine. The hypogram has possibly inspired the transformation in re-writing a new form of text. For instances, Jean Rhys' *Wide Sargasso Sea* is a textual intervention of Charlotte Bronte's masterpiece *Jane Eyre*, James Joyce's *Ulysses* is a retelling of Homer's *Odyssey* and Matt Haig's *The Death of Father Club* is influenced by Shakespeare's *Hamlet* (Intertextuality). These examples show that none of arts are completely genuine. Authors might inspire others in creating their own works. In other words, it means that author's inspiration comes within everything s/he reads and sees.

Author's inspiration can be adapted from not only his own but also another. Writer can be influenced by text without being aware of and s/he might desire and guide the influences into the works (Snyder, 2011). It occurs depending

on one's consciousness. It is due to what s/he conceives cannot be separated from what is being read. The influence bears in his/her mind. It is stated as follows:

When we re-contextualize, we inevitably, rework and alter, even if we are trying to be faithful to our sense of original. We are influenced by words or phrases that we heard or seen before.

(Fischlin & Fortrier, 2000, p. 5)

Intertextuality was first acquired by Julia Kristeva that every text should be read by considering background of any other texts (Kristeva, 1986). At this point, it is seen to assume that any texts which have been written, they have never been created by having none of culture as the background. The core principle of intertextuality is aimed to consider any possible relation between texts by manifesting the power of dominant elements.

Further, intertextuality is simply the shaping texts' meaning by other texts (Kristeva, 1986). It denotes reader needs to comprehend the meaning of the texts to know potential relations between one and other texts. The transformation makes them seeming to be similar. The dominant elements (similarities) of the hypogram and the transformation seem to show relations. In this part, the writer attempts to compare the preceding and the latest work. Not to discover the layer of originality, rather to discover the development of creativity painted by each author.

Among numbers of young adult (YA) novels inspired from re-written of Suzanne Collins' *The Hunger Games* (2008), one of them is *The Selection* (2012) by Kiera Cass. Collins has fiercely empowered Cass in writing her remarkable work. In *The Selection*, Cass does not only write back to Collins but also aims at challenging the tradition of 'selecting one' to win fame and fortune. There are

several similarities and differences in constructing the dominant elements that form the novel together. This is another possible reason to follow why the writer selects these works to be analyzed.

Other reasons are found in their achievements. *The Hunger Games* and *The Selection* have won several prominent awards of the year. The best achievement which *The Selection* achieved is being acclaimed in the *New York Times* bestseller and best-selling author which have been staying for three years in a row. It achieves Publisher Weekly and School Library Journal as the young adult novel with lots of positive reviews, praising the heroine America Singer (Natalie, 2012). Cass has announced that Warner Bros Studio has officially won rights to her global best-seller *The Selection* to be adapted into film back in 2015 (Jr, 2015).

While *The Selection* has achieved some honor awards, *The Hunger Games* certainly flaunts several achievements in its publication history. According to *New York Times*, *The Hunger Games* enters *New York Times Bestseller* list in November 2008 and has been staying for about two years. This work has achieved particular awards such as An Ala Notable Children's Book and Amazon Best Books of 2008 as Kindle e-book of all time (Collins, 2015). The book is adapted into young-adult dystopia film featuring youngsters and attractive rebels (Faughnder, 2016).

Further, dystopia concept displayed in both novels makes the writer interested in analyzing them. According to Meriam-Webster's Dictionary, *Dystopia* denotes a futuristic, imagined universe which oppressive control makes

society afraid of unfair treatments (Wesbter, 2016). In both novels, class dominant prevails. The haves control the have-nots by ordering competition. The uniqueness is found in the competition that the Games and the Selection are held annually in purpose. Those who are able to survive the competition will be the winner. The haves would have one person to win fame and fortune. The setting of place has also got the writer impressed knowing that both novels are commonly set somewhere in North America as nation of Panem in *The Hunger Games* and kingdom of Illéa in *The Selection*.

Lastly, the writer is interested in analyzing both novels because they possess female as figure of protagonist. At this point, author is the centerpiece of all. The authors Collins and Cass redesign the female protagonist for their own story. Their picturesque are pretty good in the novels, for the two are almost having similar power to face the situations and conflicts drawn in the plot. The two female protagonist in the two novels—Katniss Everdeen and America Singer—are common in fates, who are forced to compete in different concept of competition. While Katniss is overwhelming with blood and death in forest, America deals with table-manner and beauty class in great palace. While Katniss needs to fight to death for fortune, America needs to compete for future husband. Therefore, the two heroines seem to have connections apparently.

In supporting the analysis of this study, related theory such as intertextuality is employed in this study. Kristeva's intertextuality fits the theory of this study. The theory discovers that there is interrelation between two or more novels. She claimed written texts are essentially influenced by other texts (Kristeva, 1986). The statement attempts to overemphasize that literary works

are predicted to be reaction, absorption and transformation. Therefore, this situation emerges relations to be deeply analyzed by dragging elements 'similarities and differences' which are dominant. One is being compared to another by observing several elements which potentially possess such relations.

1.2 Research Questions

Regarding the focus of the study, the main questions will be foregrounded as follows:

1. What are similarities and differences in Suzanne Collins' *The Hunger Games* and Kiera Cass' *The Selection*?
2. How are intertextual relations depicted in *The Hunger Games* and *The Selection*?

1.3 Objectives of the Study

Based on the research questions above, the writer has several objectives to follow:

1. To discover similarities and differences in Suzanne Collins' *The Hunger Games* and Kiera Cass' *The Selection*.
2. To consider intertextual relation which are depicted in *The Hunger Games* and *The Selection*.

1.4 Significance of the Study

Theoretically, the research is expected to contribute several advantages, better understanding, and development for literary theory especially in Kristeva's intertextuality to be added as one of the literary field studies which focuses on intertextual relation between two literary works.

The writer practically hopes this study will be beneficial for society to have a better comprehending about interrelation between literary works.

1.5 Scope and Limitation

As the scope of the study, this study uses intertextuality proposed by Julia Kristeva as the approach of the analysis. The theory is used to consider the possible interrelation prevailed between the two novels.

The limitation of the study centers to comparison between the two novels and the elements of *The Selection* which are potentially influenced by *The Hunger Games*. The data of this study are major characters' utterances and narrator's explanation in both novels.