

## **S FOR SEQUENTIAL: HOW SUPERGIRL PRESERVES HER INTERTEXTUAL CONTINUITY IN THE FILMS**

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### **Abstract**

This paper intends to reveal part of myth and continuity through the female hero whose character is remade all the time, using Hero's theory to analyze. The object of the study is the Supergirl film and TV series and the aim is to reveal the specific myth that frequently appears based on the hero's theory and to see how the film and TV series delivered the continuity of Supergirl as a female hero. This paper used qualitative methodology and used the words, phrases, and screen capture as the data related to Supergirl characters in the film and TV Series. The Supergirl film and TV Series have been remade many times, but the writer takes a specific year (1984 and 2015) for comparison and the end can take the red line between the films and TV Series of Supergirl. It comes in different years, but the uniqueness still appears in her characteristic and brings a spirit of the era called zeitgeist. The result shows that intertextual continuity is indicated in several ways such as trends that were popular in that period of time, literary work that appears in that era or beliefs of the people in that specific time (1984 and 2015). Besides, this research also shows how the myth of American youth came up through the Supergirl character in the film and TV series (1984 and 2015).

Keywords : intertextuality, continuity, Myth, Supergirl, popular culture.

### **INTRODUCTION**

Superheroes constantly take part in various frameworks such as comics, short stories, films, cartoons, novels, and even merchandise. They initially appear as comics and most of them are then adapted into films, which make the story more widely known. From film, the recognition continues through their appearance in other popular products like novels, web comics, and merchandise such as shirts, mugs, to keychains. The phenomenon is a proof that Superhero films are the products of popular culture and become the center of mainstream in film production (Burke, 2015). People's acceptance also becomes the biggest factor for the Superhero film or TV Series survive until today.

The writer is interested in analyzing the Superhero film because it reflects several things like myths, beliefs, and values. Lause (1992) said that the highest goals of culture embodied in the life and image of specific individuals are reflected in the Heroes. It means the Heroes reflected popular culture from the place they appeared. Superhero stories in a film and TV Series often match with the year in which the film

was produced (Lause, 1992) and this is related to the *Zeitgeist* or “spirit of an era”. It means we can see the spirit of the popular culture products from the time they were produced. It can directly or indirectly represent the era, depending on the visualization from the film or TV Series.

In 1984, female heroes did not really exist as much as the male heroes in movies. In this year, the Supergirl film adaptation was released. Kara Zor-El, the name of Supergirl in the story, brings the characterization as a superhero. It can be seen from her superpower, costume, look, and appearance. However, she still has her feminine side like a normal girl, which is shown in her look, her behavior, and how she speaks and treats her friends very gently just like a general person.

Supergirl in TV Series (2015) shows different aspects from the first film in 1984. Kara here acts like most normal people do. She has a job, still eats food even though she didn't gain weight, and does other activities like other people around her. Kara is still a female hero although it was not shown at her first appearance on the TV. Yet inside her, the character of a superhero is still maintained. Therefore, she needs practice in using her superpower because it has been hidden for a long time.

The writer found several previous research about superheroes, among others are *Classical Heroes in Modern Movies: Mythological Patterns of the Superhero* by William Indick, *The Rise Of The Super Sidechicks: A Feminist Analysis Of Girls In Superhero Films* By Dorothy Ashley Hendricks (2013) and *Superhero Fan Service: Audience Strategies In The Contemporary Interlinked Hollywood Blockbuster* by Bart Beaty (2016). After doing several research about Superheroes, the writer found that Supergirl is rarely used as the main object in a research. In this research, the writer wants to focus on Supergirl's intertextual continuity in her appearance in the film(1984) and TV Series (2015).

## **LITERATURE REVIEW**

### **Theory of Intertextuality**

Worton explained that every writer or speaker is a reader of texts (in the broadest sense) before s/he is a creator of texts (1990). Therefore, the work of art inevitably shot through with references, quotations, and influences of every kind' (Worton, 1990). It means, the author of literary works is never detached from the previous works. Authors need the hypogram as the comparison, so that they can differentiate between the last work and the new one. It is showing that there is no real

new literary work because they influence one another. It is called intertextuality because it happens unconsciously or consciously. The theory is in line with Kristeva's statement (1980) who said in her book that the meaning of a work cannot be found in the text it originated from but is located in its relationship to other texts.

James E. Porter divided types of intertextualities, namely iterability and presupposition. In simple words, iterability refers to the "repeatability" of certain textual fragments, to citation in its broadest sense to include explicit allusions, references, and quotations within a discourse and unannounced sources and influences clichés, phrases in the air, and traditions (Porter,2011). The second one, presupposition, refers to assumptions a text makes about referents, its readers, and its context to portions of the texts that are read but not explicitly "there" (Porter,2011). The latter indicates that there is implied meaning or indirect meaning that is not written explicitly in the text.

### *Heroes and Popular Culture*

Almost everybody knows what the Heroes look like. Superheroes or heroes will be depicted as the people who wear costumes, have a superpower, and are stronger than general human beings. It is exactly in line with what Russel said in his studies, he says the general term "superhero" can be divided into several categories: humans with superhuman abilities, costumed vigilantes, gods, goddesses, aliens, and robots (Russell, 2013). Jack Nachbar and Kevin Lause also said in their book that popular heroes are real or imaginary people who represent part of the culture and became the ideal figure to represent it.

According to the *Popular Culture* book by Jack Nachbar and Kevin Lause (1992), there are nine inquiries to determine a hero's cultural meaning and significance. The nine elements of Hero's Culture and Significance are Myth Narratives associated with the Hero (MN), the Zeitgeist of the hero's lifetime (ZH), the Notable Quotation by the hero (NQ), the Group that Idolizes the Hero (GI), Image of the Hero (IH), Important Icons associated with the Hero (II), Better than us and yet one of us (BO), Specific Villains (SV), and the Meaning of Hero by the time of the story (MH).

Myth Narrative (MN) is how the myth is narrated in the story, while the Zeitgeist of Hero's lifetime (ZH) is the way the hero represents her era. The Notable Quotation by Hero (NQ) is a phrase or sentence which must come from the Hero as the main character (Lause, 1992). It is also defined as something that will remind us of the hero.

For example, in the Spiderman film, Peter Parker says “*it’s show time*” before he changes into a spiderman. A group that Idolizes the Hero (GI) is someone or a group of people who looks up to the hero. In fact, such groups always appear in every Superhero film. Image of the Hero (IH) is the way the hero character is presented in the story. It can include the appearance, style, and even behavior. The next myth is the notion that a hero is Better than us and yet one of us (BO). They are better than us as humans because they have special power, but are also part of us as human beings since they live a normal life, and need to survive to stay alive. Apart from the time when they are in action as superheroes, these characters need socialization, need home to stay and dress up for daily life just like a general person does. Meaning of Hero by the time of the story (MH) is how people see the concept and meaning of a hero in the story, which also represents the society’s idea of Hero in that time. The last but not least is (SV) Specific villains, in fact as we know life also has two sides, positive and negative. Unlike Superheroes, villains will always appear to fight and provoke conflict.

In this paper, the writer will choose three of the nine that dominantly represent Supergirl and are still maintained from the first appearance in the film 1984 and in the TV Series (2015). This can indicate that there is intertextual continuity in the Supergirl film and TV series. The three aspects that will be the focus of this research are the image of the hero (IH), an Image associated with the hero (IH), and the Zeitgeist of the hero (ZH).

According to Lause (1992), popular culture's commercial nature helps account for how it embodies the Zeitgeist of its era; it means that the popular culture represented by artifacts such as heroes are used to represent the Zeitgeist and supported by mass media. It has a strong relation with Heroes that was already described before. The Superhero can be famous through the mass media such as comics, novels, articles, books or films, and TV Series. All of that has the same purpose of entertaining and that still happens nowadays. Dominic Strinati's book entitled “An Introduction to the Theories of Popular Culture” in the Second Edition (1995), says that the social significance of popular culture in the modern era can be shown by how it has been identified with mass culture. It means the mass media took a big portion that influenced popular culture life. Since the object of this study is a popular culture product, this research is becoming more important than ever.

## **RESEARCH METHODOLOGY**

The writer uses a descriptive qualitative method in which she will collect, classify, and analyze the data from the Supergirl film and TV Series ( 1984 and 2015) , and in the end determine the conclusion of this paper. The writer uses the documented research and collects data of Supergirl by observing, watching, and picturing her figure, and her belongings in the film and TV Series.

The data will be delivered in the form of clauses, text, sentences, or dialogue spoken by the character in the film and certain images and captures of the scene of Supergirl film (1984) and TV Series (2015). The Source of data will be taken from the film (1984) and TV series (2015). The writer arranges this paper by focusing on similarities that indicate the continuity and finding the specific myth that appears within the Supergirl character brought up in the film and TV Series. The data is then classified using type of intertextuality theory by James E. P (1986). The way of collecting data in this research is observation and documentation. Data from various sources were gathered, reviewed, and then analyzed to form findings, discussions, and conclusions.

## **FINDING AND DISCUSSIONS**

In this paper, the writer is going to explain thoroughly the result of research about the intertextual continuity of Supergirl. The writer will explain the myth that Supergirl brings in her character. All the results in the discussion will be based on the Heroes theory by Jack Nachbar and Kevin Lause (1992) and also using the Popular culture approach. Heroes Theory by Nachbar and Lause consist of items in Hero's Culture and Significance that can make the writer easier to analyze Supergirl character in her Film and TV Series. The writer uses the componential table to determine and analyze the data. The indicators will be mentioned in details behind. The heroes theory is the main theory that the writer uses to conduct the data and help to reach the result of this article.

Beside that, the popular culture approach is the way to look from many aspects. Lause (1992) said that popular culture is close to commercial, imitative and traditional American beliefs and popular culture is more than popular arts. It consists of the culture of life, icons, stereotypes, Superheroes, rituals, and beliefs that still exist.

**Research finding**

Analyzing the film Supergirl released in 1984 and the TV Series released in 2015, the writer found characteristics of American Youth shown by Supergirl characters. The hero brings up that characteristic through her lifestyle, behavior, traits, and many things that are represented in her Film and TV Series and can be seen by the data collected.

The total data found is 68 and it consists of the hero culture and its significance in the Supergirl film (1984) and TV Series (2015). The writer emphasizes Supergirl's Continuity from the first appearance in a film and TV Series based on nine elements of Hero's Culture and Significance. The nine elements of Hero's Culture and Significance are Myth Narratives associated with the Hero (MN), the way the hero represents her era or also called the Zeitgeist of the hero's lifetime (ZH), the Notable Quotation by the hero (NQ), the Group that Idolizes the Hero (GI), Image of the Hero (IH), Important Icons associated with the Hero (II), Better than us and yet one of us (BO), Specific Villains (SV), and the Meaning of Hero by the time of the story (MH). As mentioned before, this paper only takes three items that dominantly occur. The writer concludes that items consist of Image of the Hero (IH) Important Icons associated with the Hero (II) and Zeitgeist of the hero's lifetime (ZH) because those items are most remembered by a hero.

Table.1.1. Componential Table

Source of Data	Hero's Culture and Significance									Number
	MN	ZH	NQ	GI	IH	II	BO	SV	MH	
Supergirl Film (1984)	4	<b>1</b>	1	1	<b>5</b>	<b>9</b>	4	1	1	27
Supergirl TV Series (2015)	2	<b>1</b>	4	2	<b>7</b>	<b>9</b>	5	9	2	41
Total										68

Heroes must have myth narratives that they represent directly or indirectly to the public (Lause & Nachbar, 1992). It comes from many aspects of the myth that heroes bring, such as from the historical story or background of the hero's story, then how the

physical appearance of the hero itself. It can be seen when we watch the film carefully and focus on finding the myth that is implied in it.

### *Image of the Hero (IH)*

The important element of a hero is Image (Lause & Nachbar, 1992). The image becomes the identity of someone and the means to differentiate between one person and another. The image that Supergirl brings in the film and TV Series is close to the American Youth. It consists of several items, such as costume, hair color, and her favorite color (blue, red, and yellow, representing the American flag) that she wears almost all the time in her film except the school uniform and when she has a superpower to fly.



(Figure 1)



(Figure 2)

Based on figure 1.1, she wears an iconic costume that has identical colors to the American flag. It is an obvious reminder of the other superhero, who is actually her cousin, Superman. The similarity comes up through the costume that they are wearing and complete with the cape on the back body. When she appears in mind, the first thing memorable about her is the iconic costume that has the same pattern and color as Superman. Other similarities are in physical appearance, the same aims to become the hero on Earth and the same basic power such as flying, invulnerable, super speed, super hearing and Supervision. It is shown in both Supergirl film (1984) and Superman film (1978).

The same costume color is still maintained in the TV Series *Supergirl* in 2015. She still uses the cape behind her body and looks stronger from her appearance as a female hero. It is captured in almost every scene when Supergirl saves the people. It can be proven in figure 1.2 above

The difference between the costume in film and TV series is that the style from TV Series 2015 looks more modern than the costume in the film (1984) with a slightly stronger color. Besides that, the costume in the TV Series (2015) was made by her best

friend while in the Film (1984) Supergirl costume has faded blue color and the red color, not too dark and strong like the costume in TV Series (2015). Supergirl's costume in a film (1984) also directly changes when she moves to help people. It can be seen from Figure 3 and Figure 4 below.



(Figure 3)



(Figure 4)

Then images of Supergirl are close to American youth. Blonde hair is identical to an American girl and it also still becomes the identity of Supergirl in TV Series 2015 which is represented in Figure 4. It also breaks the stereotype about the "dumb blonde" that has been known for a long time in society. Supergirl breaks the stereotypes through her behavior, good attitude, intellectual, and kindness. Then it became a good image for blond girls.

As we know, superheroes must be stronger than normal people. It is related to one of the items in the hero's culture and significance, which is Better than us or yet one of us (BO). It strongly takes the part of the better than us as the normal human being that has no special power. Supergirl as the female Superhero shows how strong she is and uses the power for the positive needs, to save the people's lives. In the film, shown in figure 5, she can lift a heavy thing that a normal human being would find impossible to lift alone. In the later version of Supergirl, she also shows her power, one of which is shown in figure 6 when she carries the bus to move the position to a safe place and save many people's lives.



(Figure 5)



(Figure 6)

Another image of Supergirl is that she can fly. Figure 7 is showing a scene when she flies in the film (1984) and figure 8 is showing the same ability from the TV series (2015).



(Figure 7)



(Figure 8)

*Important icon associated with the Hero*

Considering the hero theory, the most fundamental element is an important icon related to the hero. People will remember that icon when talking about that Superhero. In this case, when talking about Supergirl, the iconic things associated are Laser eyes, the "S" symbol in her costume like Superman, Supervision, Super hearing, and Super blast.



(Figure 9)



(Figure 10)

The pictures above are the scenes from the Film and TV Series that show Supergirl wearing a symbolic costume. "S" became an icon of hers. It is similar to the symbol S worn by Superman since they are family. She is a cousin of Superman. "S" symbol has a special meaning. It is the symbol of the family's coat of arms, the House of El.



(Figure 11)



(Figure 12)

Laser eyes are the one iconic power of Supergirl. This power is still maintained from the first appearance of Supergirl in the Film to the Tv series, even though the color of the laser is different but the function is still the same.



(Figure 13 )

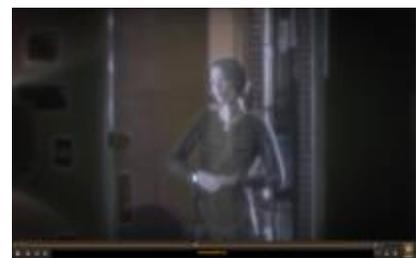


(Figure 14)

These two captured above the scene in a film and TV Series show her Superblast power. This power also became an iconic power of Supergirl. She uses this power in several emergencies.



(Figure 15)



(Figure 16 )

The other pictures above show how she uses her Supervision power. She can see the objects behind the wall because of her Supervision power. It helps her in some conditions.



(Figure 17)



(Figure 18)

The last power that Supergirl is identical with is her super hearing. This power makes her able to hear sounds from far away, as long as she focuses on hearing the sounds or voices that she wants to hear. Those iconic elements appeared during the film and almost in all episodes in her series in 2015.

*Zeitgeist of the hero's lifetime*



(Figure 20)



(Figure 21)

The pictures above have been able to show the zeitgeist of the hero's lifetime. Zeitgeist means the spirit of an era that can be presented in the literary work, taking the form of lifestyle, trends or other specific things that can remind us of a certain period of time. The spirit of the era also develops and improves from time to time. In figure 20, Supergirl nicely shows the spirit of an Era in America in that year (1984). It is seen from her appearance, in which she wears the uniform, while Supergirl in the TV Series wears casual clothes to work. The era portrayed a different line of Women's spirit. The first one (1984) voices up the right for women to get an education and the second (2015) shows that women could also have a career just like a man.

The film and TV series clearly depicted the zeitgeist of the era of its release, especially related to the women movement. The film in 1984 illustrated women's struggle to get the best and highest education for justice and to show that women could also speak up and their right is equally valuable as men's right. In the 2015 TV series, it is more to show that women could do things and have a career just like men. So Supergirl is a character who brings up and stands with this issue. Supergirl is also depicted as a hard worker staff in a company to improve her career more and becomes more than a personal assistant.

### **Discussion**

Based on the data, the writer found that the superhero Myth is reflected by Supergirl in her Film and TV Series and thus can reveal the way how the film and TV Series indicate intertextual continuity.

#### *The Reflected Myth*

There is a myth that is depicted based on the film and TV Series of Supergirl; they are individual freedom, emotional expressiveness, and a search for identity. It is represented by the data findings above and related to the hero theory of Jack Nachbar and Kevin clause (1992) in their books on Popular Culture.

#### 1. Individual freedom

American people and especially youth, highly respect individual freedom. American young people are even more in need of freedom as they start to step into young adult life. It is reflected in their lifestyle and behavior. They can live out of the house; they control and manage their own life. Those are cultures that are still maintained nowadays (O'Donoghue & Strobel, 2007)

People are free to make their own decisions and have the right to do everything in that country as long as it does not violate the existing regulations or the law. The idea is held strongly by the people in their youth. As a young adult, they are free to choose, free to decide something in their lives, and free to choose the way they live their life.

Moreover, personal opportunity has become something important for young people in America. In this case, Supergirl also reflected that. She has a right to live like an ordinary person, such as getting the same chance for her education, getting the right to explore her capability and eventuality, getting the opportunity to work, and other things just like a normal person.

Individual freedom is also depicted in all the scenes of Supergirl in Film (1984) or TV series (2015). Figure 20 is a scene showing Supergirl in her school uniform, showing that she has her freedom to get education. Uniform is also depicting the zeitgeist of the era when people are struggling for equality and uniformity in all aspects of life.

## 2. Emotional Expressiveness.

The Younger generation, not only in America but all over the world, has the same characteristics. Young people are identical to emotional expressiveness. From many characteristics, emotional expressiveness becomes the dominant thing when talking about youth. This is a natural thing that comes out of them as young people. The emotions were influenced by the parenting style, their society, and exactly the relation with biological terms.

It is also an impact of the individual freedom that society gives to them as the youth. They become freer to express their emotions, be it pleasure, sadness, confusion in deciding something, and many other emotions that they can finally release when given space and time (O'Donoghue & Strobel, 2007).

In the journal of Children's emotional expressiveness by Janet s and William R also discuss that those characteristics are close to the teenager's response to

breaking the problems, finding the way out, and also deciding the something like the final result. It has a relation with biological terms and is influenced by parenting and the circle of the youth itself.

Encouragement from society and parents is the important thing to trigger the emotions of youth. The scene when Supergirl is moving a heavy excavator (in the film) and bus (in TV series) represents her emotional expressiveness to directly turn into a female hero in urgent situations. It shows how she decides something in a fast way. She wants to help people. It is because of encouragement from herself and the society that triggers her to help people around her.

### 3. Search for identity

The youth are often confused about their identity. Even though it is physically clear that they are a young generation, they are still seeking inside. They overthink something that is not certain to happen. They do not believe in themselves, even after they have decided something. They worried about the future, about the previous thing that they have done, and other things that are related to the quarter-life crisis. It is also confusing to them as youth. It does not only occur to normal people but happens to the hero like Supergirl as well.

Based on the explanation above, Supergirl in the TV series (2015) also experienced the same thing as young people in general. She feels comfortable becoming a normal person, but on the other side, she enjoyed becoming a hero. Even though she enjoyed it, Supergirl always hesitated as a hero, mostly when she made a mistake in her heroic action. It happens in the scene when she was affected by the radiation of the biological effect of a chemical product, causing her other side to appear. She made a mistake and was not under control. It has an impact on the people's trust in her as a female hero in the United States. Those things became the trigger for her in doubting her ability as a hero.

That is identity crisis that Supergirl experienced, which shows that society has a big impact on the growth of youth. When they do not get encouragement and have trust issues about themselves, it is confusing their identity as a youth. This could become an obstacle to their growth in many aspects such as their mentality, intellectual ability, behavior, etc. It is successfully shown throughout the films (1984) and TV Series (2015)

*The way Supergirl film and TV Series indicates intertextual continuity*

From the componential table, it can be seen that there is dominant data of hero culture and significance always appears in the Film and TV Series. The dominant aspects are the zeitgeist of the Hero, the image of the Hero, and important icons of the Hero. The dominant data represents the visuality of Supergirl that brings the myth and values that indicates the continuity, both in film and TV Series.

The dominant data are represented in the form of visualization. It is portrayed in physical appearance such as Supergirl costumes, a combination of colors that is identical to the American flag, which is the same in both the film and the TV series. Not only that, Supergirl is portrayed as a girl with superpower. She has a lot of Superpowers, such as laser eyes, super blast, super hearing, supervision and she is stronger than men. It always appears in the film (1984) and TV Series (2015) and is also maintained in every remake of Supergirl in different years. It is the parameter that indicates intertextual continuity.

The pattern of a storyline in a film and TV series is almost the same too. Only, the film takes around two hours and the TV series takes more than 15 hours divided into episodes. In general, their storyline is that Supergirl has the goal to save her planet, Krypton. In the film, she succeeds to do that, but in the TV Series she failed to save her planet so she has to survive on Earth and she has to find Superman, her cousin. Krypton is still mentioned and thus also becomes the indicator of Intertextual continuity.

Every year, there is always something popular in a society that becomes the zeitgeist in that era. When talking about the Zeitgeist or spirit of an era, we can find references from literary works. It can be in a form of writing such as poetry, story, novel, article, or a more popular product like drama, film, or TV Series. Sometimes can be formed in the behavior of society which directly applies in real life.

The zeitgeist itself is part of popular culture that evolved in society. So it can be said as a hidden voice from a society that appears through some work and becomes popular. So, it impacts real life and also applies to the daily life of society.

The film (1984) and TV Series (2015) Supergirl were representing the zeitgeist of the year those works were released. Based on the article in the New York times entitled "Women Examine Faith and Feminism," women are struggling to get their rights as women. It is also to sound through the film that women can move to strive for

their rights as a human being just like a man (Briggs 1984). So, it can be said that the zeitgeist in that year was women's struggle for their right to be equal to men and it began with good education for them. Education makes people smart, intellectual, and changes the mindset. Even though getting an education is not only from the school, but school is one of the many platforms to help achieve it. When people are open minded, they can learn many things and get the best from everything.

The Zeitgeist in 2015 is also women's rights but represented in different forms. It is about the struggle to become equal to men in terms of career in a workplace. In the TV Series, the CEO of a mass media company was depicted as an independent woman, so Supergirl was motivated by her. Supergirl is also described as a career woman that works for the CEO of that company, as a personal assistant. So, it clearly shows the spirit of the era when women struggled for their rights in terms of careers or becoming career women. It is not only popular in the United States but also influenced women all over the world.

In the TV Series (2015), another thing Supergirl fights for is her freedom. It shows how she chose to work in a mass media company and become a personal assistant. Even though that work is hard for her, she still chooses it and believes in her capability. She tried to work as a normal person in daily life, not as a hero. This TV Series indirectly wants to show that Supergirl can adapt and live as a normal human being in real life and work just like another. Even though she is a female hero, she still needs work to survive for her life in America.

It can be concluded that the two representations of Supergirl bring the same theme, which is women's rights, but with different focus. The film shows how women are educated through school and the TV Series focused on how women run their careers as independent women. It has become an indicator of intertextual continuity. Both the film and tv series always maintained the spirit of an era in the year it was released.

#### *Types of intertextualities that are used in Supergirl Film and TV Series*

James E. P (1986) said that Intertextuality is divided into two types, iterability and presupposition. Iterability refers to something that is repeated or repeatable. Neither that repetition is realized nor explicit. Thus, something that is repeated by the time can be considered as iterability.

Elements of explicit consist of allusions, references, and quotations. Based on all of the data from Film and TV series, the form of allusion is the symbolic costume that Supergirl wears, and also the color of her costume. Meanwhile, references can be taken from the storyline, plot, or background of the story, such as the zeitgeist that is used in that film or TV Series. It matched the year where those works were published. Then, the example of quotations is the name of the character, the word, or dialogues that are explicit in a film or TV Series.

Presupposition itself refers to assumptions. The people who watch the film or TV Series make an opinion or draw a conclusion based on their assumptions. So, the people can get the implied meaning. All those things happen because the meaning is not mentioned directly or even not written clearly, so people will make assumptions after they watch it.

Watching the film and TV Series of Supergirl from different years, the Film (1984) and TV Series (2015), the writer aims to find if the type of intertextuality is iterability or presupposition.

Table 2. Table of analysis type of Intertextuality (Supergirl film and TV series)

Source of Data	ITERABILITY		
	Allusions	References	Quotations
Supergirl Film (1984)	Explicit	Explicit	Explicit
Example from film (1984)	Supergirl wears the same costume with an “S” Symbol at every chance when she helps people. The “s” symbol means she is a Superhero that wears the costume like Superman and it emphasizes that she comes from Krypton, the same planet as her cousin Superman.	There is a dubbing of women speakers who spoke about the history of Supergirl in general, in the beginning of the film.	Supergirl says motivational words. Supergirl in this film said words that can motivate herself when she feels down. Like “but there’s always a way out. If there’s a way in, there’s a way out” and other motivational words that she said in the film.
Supergirl TV Series (2015)	Implicit	Implicit	Implicit

<p>Example from TV Series (2015)</p>	<p>In the beginning of the TV Series Supergirl just uses her hero power to help people directly to catch the plane with her hands without using costumes. That is already different from normal people and she can fly without using the cape in the back. The idea of wearing it comes from her best friend and she also made it for her then it appears after several episodes of the series.</p>	<p>There's no narrator's voice telling the history of Supergirl, just mention the words "previously in the eps ..." and the series will show the previous scene related to the previous episode. Thus it will be shown and we can know the history after we watch all the episodes of the series.</p>	<p>The Supergirl in the series does more action than motivational words. So, the quotations are more her acts to help people. From all the episodes of this series, "she wants to help people" is the thing that she always often shows in her acts and rarely in words.</p>
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Based on the Table, the writer found the fact that Supergirl belongs to the presupposition type of intertextuality, even though the result of the film is explicit and the TV Series is implicit. It can be seen from the example that the writer put in the table above. It is because Film (1984) is the first version of Supergirl Adaptation, then becomes a basis of the series. The film becomes more explicit because the duration is not long as like the series, so it will be easier for the viewer to understand if the allusion, references and quotation are explicit. So, the people will understand more of the TV Series. Even Though more implicit, TV Series have long time and many episodes to mention the meaning in an implicit way, because they already have the references to Supergirl in the Film (1984) and the viewer can make an opinion and make a conclusion based on their assumptions.

### CONCLUSIONS

The writer already searches, collects, and analyzes the data from the Film (1984) and TV Series (2015), and thus could decide the orientation from all of the data through the finding and discussion. Intertextual continuity could be delivered in several ways or in many forms. It can be the form of works, trends or lifestyle, but in this case, all of that form was collected in the shape of film and TV Series. Intertextual forms found in Supergirl the Film and the TV series are the trend, lifestyle, and history. The film and TV series also depicted the Myth of American youth based on the visualization of Supergirl's characteristics as a Female Hero and Supergirl as an ordinary Youth of America. It is represented by the dominant data, such as an image

of a hero, the iconic things related to her as a hero, and the spirit of an era that she brings to the film and TV series.

The writer could determine the types of the intertextuality of Supergirl, which is presupposition because after the hypogram in 1984 implicit but after that, the next adaptation of Supergirl must be Explicit even in Allusions, references and quotations, it proves from the Supergirl TV Series in 2015. Then, those things indicate the intertextual continuity, because it appears continuously. It can be from her physical appearance or identical things with her that are shown in visuals. So, after all of the analysis, the writer could find the Myth and determine how intertextual continuity is shown through the films (1984) and TV Series (2015). In conclusion, the type of intertextuality in the two versions of Supergirl is presupposition and the continuity from the film and TV series is preserved in an implicit way.

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