

INTERTEXTUALITY OF *THE SAGAS OF RAGNAR LODBROK* BY BEN WAGGONER AND ITS TV-SERIES VERSION: *VIKINGS*

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Abstract

Mythical and historical stories were rapidly growing to be adapted into movies. However, intertextuality is proven to be an obstacle in the adaptation process since adaptation might trigger losses on the meaning of the original works. Addressing this issue, this descriptive qualitative research attempts to reveal (1) the types of intertextuality found from *the Sagas of Ragnar Lodbrok* by Ben Waggoner and its TV-Series Version: *Vikings* through the characterization of Ragnar Lodbrok, (2) how intertextuality is presented in *the Sagas of Ragnar Lodbrok* by Ben Waggoner and its TV-Series Version: *Vikings* through the characterization of Ragnar Lodbrok. Intertextuality theory by Fitzsimmons (2013) and characterization theory by Bernardo (2015) were applied to answer these problems. The data of this research were words, phrases, clauses, sentences, and visualizations, considered to reflect the characters of the story. The data were taken from *the Sagas of Ragnar Lodbrok* and *Vikings* TV series. The data were analyzed by employing Spradley's componential analysis. Symbolic Interactionism approach was applied in this research to reveal how characters were treated as a symbolic meaning in intertextual domain. Derived from the analysis, this research unveils three types of intertextuality namely optional, obligatory, and accidental. The data shows that optional intertextuality is the most common type of intertextuality found from this research. Characterization of Ragnar was intertextually presented through thirteen manners or types with what others say and physical visualization as the recurring types. These findings indicate that a shift on perspective occurs. This shift signifies how Ragnar Lodbrok is differently treated to meet the distinctive features of the media in which the story occurs and the users of the media.

Key words: Intertextuality, Ragnar Lodbrok, Characterization, Symbolic Interactionism

INTRODUCTION

Intertextuality is defined by Kristeva (1966) as a part of intertext or interrelation between one text into another text which means shaping a text that contains a mosaic quotation that will be transformed and absorbed into other text. The origin of intertextuality contains significant sign that is related to the original thought of the author or the concept of the text and cultural contexts that influence the author in writing a text and or another author in borrowing the other's concept of text (Saussure, 1915). On the other hand, Bakhtin (1920) found that a literary work cannot stand alone because it will always connect with human-centered or the author of the literary work and the background society of the author. It means that a literary work is a two-sided act, it is determined equally by whose word, its meaning and for whom it is meant. According to Kristeva (1980) in *Desire in a*

Language: A Semiotic Approach to Literature and Art, word or a text will always be intertext because the word in language is half someone else's. It means that one literary work can always be interpreted into another literary text.

Intertextual activity can be seen in several movies that are adapted into several novels and this kind of activity is classified as a vertical level of intertextual. The most influential and famous in the previous and nowadays era is Shakespeare's *Romeo and Juliet*. In 1996, Shakespeare's *Romeo and Juliet* was adapted into a movie by Baz Luhrmann and became a hit seller movie. In the process of adapting into a movie, there are several losses and gains of data seen in the movie. As we can see in the title of the movie, Baz Luhrmann changes the title into *Romeo + Juliet* from the original one, *Romeo and Juliet*. In the adapted movie several changes are seen, for instance, in the original text Capulet and Montague fought with sword and in the movie, they fought with gun. According to Fitzsimmons (2013), This activity may be considered as Optional Intertextuality because the writer or the director has full authority to change the subject from text into media. In the making of *Romeo+ Juliet* by Baz Luhrmann, the movie itself has a lot of positives and negatives review from the different perspective, people who love Shakespeare's works may not really interested, but it will create a new paradigm about adaptation if the viewers of the movie do not know about Shakespeare's works before.

The researcher analyzes the story of a character named Ragnar, mentioned in Nordic history as a Phenomenal Viking Warrior where his characterization is frequently adapted into several stories. The different stories about Ragnar can be classified as an Intertextuality that happens between two different platforms of literary work. However, if we are talking about two different platforms with the same story and theme, it means that we are automatically talking about adaptation.

Intertextuality happens in the story of Ragnar's physical appearances where in *the Sagas of Ragnar Lodbrok* by Ben Waggoner Ragnar is described as someone who was very big and seemed as large as a monster. In this book, Ben Waggoner wrote that Thora, Ragnar's first wife, saw Ragnar who looked like a monster.

"She wasn't sure whether he was human or not, because of his size, for his age, seemed to her to be as large as was said about monsters. (25/SORL/CHIII/6)"

Meanwhile, in the TV-Series, Ragnar is visualized as normal man with a normal body size and normal appearance. Ragnar in the TV-Series had a muscular body, long hair as a symbol of Viking's warrior and long beard that represents the masculinity of a Viking.

Based on the explanation above about the differences in Ragnar's physical appearance that was described in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner and in the TV-Series Version: *Vikings*, turns out that Ragnar has different visualization in the book and in the TV-Series. This example is considered as Optional Intertextuality that can be seen through the characterization of Ragnar in the book and in the TV-Series.

Moreover, this study shows how Intertextuality works between book and the TV-Series. As it is seen in the result, characterization of Ragnar Lodbrok is made intensely different from what is written in the book for the need of the TV-Series because it has a purpose. Several changes of Ragnar's physical appearances, psychological aspect and thought are needed in the TV Series to show that Ragnar was deliberately made different from the beginning. The changing of Ragnar's characterization in the TV-Series leads to the glorification story about Ragnar's accomplishment to be a King and his successful invasion on the West, even if he is just a commoner. While in the book, Ragnar has already had everything since the beginning.

In this case, Intertextuality becomes important to answer why the Director and the Writer need to change Ragnar's characterization. The visualization of Ragnar's character in the TV-Series as a commoner is adapted from the Nordic's Culture which can be accepted by the society. Ragnar needs to be portrayed as a man with ordinary physical appearance, has no privileges yet has an intelligent way of thinking to be a great man.

LITERATURE REVIEW

Intertextuality

Intertextuality is an activity that focuses on interpreting text through borrowing words and concept from each other whether it is from text to text or text to another literary works. Fitzsimmons (2013) states that intertextuality happens not only from text to text, but it can happen from text into another literary work such as movie, tv-series, song and poetry. Intertextuality means shaping one text's meaning and moving it into another work. Intertextuality is an activity of presenting a new story in a new perspective in the same concept. Intertextuality and intertextual relationship are divided into three categories; Optional Intertextual, Obligatory and Accidental.

Optional Intertextual means that it is possible to find multiple connections between texts of a single concept or motif or phrase or it may have no connection at all. Optional Intertextual happens when the text is somehow hypo text to its hypertext, and it all depends on the author to make a link from one text into another. The use of this type may somehow

create a single line or parallel plotlines or similarities with other text or meaning. Second, Intertextual Obligatory happens when the author deliberately invokes a comparison between two or more texts. This type of Intertextual involved several hypotexts form the origin texts, means that the author has full capability to use several texts then shaping in into a new text and make a relation from each text. The last is Intertextual Accidental happens when the author has no intention to link a text with another text, means that there is no reference and this intertextual activity depends on the reader. Intertextual Accidental is when the reader upon his or her thought that the text is somehow related or connected to another text.

Transmedia Adaptation

Nowadays, narrative media have been growing bigger and it is expanding day by day. Thus, in the narrative media, the non-verbal narrative becomes the main source that is adapted into a verbal narrative which is called “movie”. A movie will always use the narrative media that usually shows differences form of the narrative story and it is called *diagesis* or a script that has a different point of view, story or plot with the adapted book. Even though the adapted story uses another point of view, story or plot, the “main story” will remain the same.

Narrative media prefers the visualization rather than the imagination of the reader through the narration in the non-verbal narrative. The researcher takes an example from a movie that prefers a lot of multiple plot lines with dramatic narratives shaped. It is a new way to present the story with presenting verbal narrative to gain more attention by offering the continuous images. Retelling a story in a different media type is adaptation, while using multiple media types to craft a single story is trans mediation. For example, Peter Jackson’s film versions of *Lord of the Rings* are adaptations of J.R.R. Tolkien’s *Lord of the Rings* novels. While this shares some of the same benefits as transmedia storytelling, primarily the creation of new “access points” to a narrative world through alternative media types, it differs from transmedia storytelling due to the lack of one of the key components in Jenkins’s definition: distinction (Long, 2007).

Intertextuality is related to transmedia because intertextuality happens between two different literary works, where transmedia is the bridge that connect two literary works in different platform.

Characterization

Karen Bernardo (2015) explains character is the person that is used by the author or the narrator to tell their stories. Different types of characters may fill different roles in narrative processes. Thus, based on the book of *Characterization in Literature*, characterization is how author is creating or describing one and or another character in the story in order to make the reader understand. Characterization also describes a character including both description of a character's physical appearance and the character's personality. Characterization gives us a sense of the act that may also happen to us, the semblance of living reality. An important part of characterization is dialogue, parts that are both spoken and showed in the dialogue that afford us the opportunity to see into the character's hearts and examine their motivations.

There are two subsets in the definition of characterization based on Karen Bernardo's explanations in the book "*Characterization of Literature*": Direct and Indirect Characterization. Direct characterization or known as explicit characterization is how the author tells the reader a specific character looks like. It consists of the how author tells what a character is like and gives the information about what will the character do. The example of direct characterization would be like: "*According to Snorri, he was associated with the semi-legendary Viking Ragnar Lodbrók (Hairy-breeches).*" As for indirect characterization, it all depends on the readers in interpreting what a character says or does. The readers will infer the character's characterization, just like trying to get in their head. The example of indirect characterization will be: "*Though the serpent spouted venom over him, Ragnar suffered no harm, being protected by his heavy garments.*"

There are 10 elements of 'how character can be revealed in direct-indirect characterization':

1. By psychological description.
2. By physical description.
3. By probing what s/he thinks.
4. By what s/he says.
5. By how s/he says it.
6. By what s/he does.
7. By what others say about him or her.
8. By his or her environment.
9. By her reaction to others.
10. By his reaction to himself.

Film Theory

Film is a part of communication that suggests meanings through a language and visual (Mast, 1992). According to Monaco (2000), film or filmatic deals with art that concerns its relationship with the world around film itself.

Monaco (2000) states that film is somehow limited, like how Shakespeare called a film as a “two hours short traffic of our stage” which means film is limited story that happens between two until four hours only. Film is limited to a shorter narration. However, film has pictorial possibilities the novel or narration does not have. There must be several changes, erased stories or lost transitions that happens when a narration in a novel is transferred to a film. Only the television serial can overcome this deficiency because television serial carries the same necessary scene of duration as in the novel. Television series is better than two- or six-hours film version of a story because the television series could reproduce time essential condition of the story and the duration.

Film and Novel have relationship where both film and novel or narration will always be connected with a way to tell a story. Both film and novel or narration tell a long story that contains details in a form of plot, setting, character, characterization, etc in a perspective of a narrator who often interposes a resonant level of irony between the story and the observer. Whatever can be told in the novel it is obviously can be roughly pictured or told in the film.

Somehow, novel is written by the author who wants the reader to read and imagine things based on the narrative story. The reader is free to make their own representation of the story based on the author’s point of view. While film is more or less told by the director who wants to broaden the story. Novelist or the author limits the description of the story through their language, prejudice and point of view. While film provides the director with certain freedom to choose and select several details that can be added in the film.

The shot in a film is considered as an element that somehow builds the story into several parts of a scene. Shots are the *Vocabulary*; how shots come together as a scene is considered as *syntax* of this language. Shots and scenes are the visual aspects of the language of a film.

There are several types of shots that build blocks of film grammar explained by Brown (2002) in his book *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*, which are:

Wide shot

The wide shot is any frame that encompasses the entire scene. The wide shot has a function to make all objects in a scene look relative to the subject. Wide shot is often used at the beginning of a scene in a movie as a sign where the story in a film taken place. There is a shot called *Establishing shot* which is also considered a wide shot. The establishing shot is the opening shot of a scene that tells us where the characters are standing.

Character shot

There are several types of shot of a single character that comes with different terms and meaning in a film when the director decides to take a single shot of a character and it is called character shot. There are several types of character shot in a film which are:

Full Shot

Full shot indicates the whole picture of a character. Full shot indicates the full physical visualization of a character, how character is being described by the director that relates to the theme of the story in a film.

Two Shot

The two shot is how two different characters are presented in one frame. Two shot shows the interaction between two characters in a scene where the interaction of the two are somehow fundamental to the story in a film. Two shot indicates the important story of how the director of a film wants to deliver a message.

Medium Shot

The Medium shot is like the Wide shot but it shows the relative of the object. *Medium shot* is closer than *Full shot*. *Medium shot* shows how a character in a film is doing something with an expression to show the detail of something important in a film. Medium shot shows how character is being dressed by the director with focusing on one specific character through the dialogue or based on how that character is doing.

Close-Up (CU)

Close-Up is the most important shot in the film-vocabulary. Close-Up or CU would be generally shot from the top of the head to somewhere just below the shift pockets. *Close-Up* is often used by the director of the film to make a closer look of a specific character in order to bold the special message through the character.

According to Brown (2002) there are three types of Camera Angle: Eye-Level Angle, High Angle and Low Angle. Eye-Level Angle is the common angle in a film. The scene will be shot in the same eye level with the camera. High Angle is above the Eye-Level Angle, while Low Angle is a shot under the character's eye-level and often shows the detail of character's acting in a Close-Up Shot. Variations of camera angle from eye level have an essential implication to the psychological undertones in compositional of the story in a film. The position of the lens' height in a film can dramatically affect the way how the director wants to perceive a specific character to make an authorial comment on the role of that character and the importance of that character as well.

Symbolic Interactionism Approach

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

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

RESEARCH METHODOLOGY

The Type of the research

This research uses descriptive qualitative methods where the researcher only collected, classified, analyzed the data, and then drew a conclusion. Descriptive qualitative research is the study that only focuses on particular and complex single case of analysis. According to Stake (1994) the purpose of this research is presenting comprehensive, holistic and intensive study by presenting the case and suggesting the complexities for further information and further investigation.

Data and Source of Data

The data of this research are the Saga story of *Vikings* which are limited only to the main character, Ragnar Lodbrok, that is taken by analyzing the problem statement that the researcher finds.

The source of the data is used for the examination and considered to analyze the subject matters. The source of data comes from the book *the Saga of the Ragnar Lodbrok* by Ben Waggoner and its TV-Series: *Vikings*. Then, the researcher will analyze how intertextuality is presented in the book and film version and classified it into the types of intertextuality using Intertextuality theory and Characterization theory in order to know how Ragnar Lodbrok is as written in the book *the Sagas of Ragnar Lodbrok* and how Ragnar's visualization is seen in the TV-Series Version: *Vikings*.

Technique of Collecting Data

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

Technique of Analyzing Data

The researcher uses content analysis method by Spradley (1980). Spradley (1980) stated that there are four deep stages of data analysis in qualitative research; Domain, Taxonomy, Component and Cultural theme.

RESEARCH FINDINGS AND DISCUSSION

Types of Intertextuality

In analyzing the data, the researcher used Fitzsimmons (2013) Intertextuality theory. Fitzsimmons divided three types of Intertextuality into: Optional Intertextuality, Obligatory Intertextuality and Accidental Intertextuality.

Optional Intertextuality

Optional Intertextuality happens in the explanation about Ragnar's physical appearances that has been written in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner and it has different visualization in the TV-Series Version: *Vikings*. It shows in both data that there are no similarities in Ragnar's physical appearances, yet the different explanation and visualization of Ragnar's physical appearances make less impact in the story about Ragnar when it comes to the Ragnar's achievements in conquered the land of

West. Even though the visualization of Ragnar in the TV-Series Version: *Vikings* has an essential part in the plot line story in the TV-Series.

Table 1. Ragnar’s physical appearance

The Sagas of Ragnar Lodbrok	Vikings	
<p><i>She wasn't sure whether he was human or not, because of his size, for his age, seemed to her to be as large as was said about monsters. (25/SORL/CHIII/6)</i></p>	<p>28/VS1/1/43:15</p> <p>Ragnar was visualized as a Viking man with beard and long hair. His eyes were blue and he wore a Nordic trouser.</p>	

Ragnar was visualized as a handsome man with long beard, long hair, and often seen with the runes on his head’s skin and had a normal body size just like the other Vikings, yet in the book Ragnar’s physical appearances was described by Thora, when Ragnar was up to the quest in Gautland and he went to Gautland to kill the serpent in order to win Thora and married her. Thora saw a man walking and he was as big as a monster, which turned out to be Ragnar that Thora saw.

Different explanation in Ragnar’s appearance from book to TV-Series happened because Optional Intertextuality had a crucial part in the visualization of Ragnar. In the book, Ragnar had a great physical appearance in the first place and it was stated in the book *the Sagas of Ragnar Lodbrok* as well,

He was grown great size, handsome in appearance and keen in understanding, generous to his men and fierce to his enemies. (12/SORL/CHIII/5)

Ragnar in the TV-Series was born as a farmer and a commoner and it would look impossible to have physical appearances that look differently with the other commoners. Optional Intertextuality happens when the director wanted Ragnar to look so much real like the other Vikings with runes on his head, long beard and wore traditional clothes rather than wore a big cloth made by wolf’s skin.

Thus, Optional Intertextuality happens to make the visualization of Ragnar more tolerance for he was only a commoner. Optional Intertextuality occurs when the physical

appearances of Ragnar in the book and in the TV-Series is different but in the TV-Series, even though the physical appearances of Ragnar is different, it still makes a correlation or it somehow creates a link between Ragnar's visualization with the plot line story of Ragnar's life.

The Symbolization of Ragnar's physical appearances that has appeared in the book is symbolized the prowess and power because Ragnar was described as someone as big as a monster and for that body size he was very strong, while in the TV-Series the symbolization of Ragnar's physical appearance shows the bravery and courage for he was not as big as a monster but he fight well and he had a weapon that could help him in the battle. The symbolization of Ragnar's bravery and courage can be seen in the way how the director used the Low Angle-Medium Shot to visualize Ragnar's physical appearance in general.



Figure 1. Film Theory- Low Angle shot

The using of Low Angle shot tends to draw the bravery of Ragnar where in that scene Ragnar was seen on his first boat that was made by his friend, Floki. Ragnar was so proud and he was ready to conquer the land of West using that boat. Eventhough Ragnar was only a commoner but he got faith and believed in his own future that he could be someone important in the future.

Obligatory Intertextuality

Obligatory Intertextuality happens in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner and in the TV-Series Version: *Vikings* that talked about Ragnar's social status. It is showed that Ragnar's social status was different in both media and it happened to make a comparison in the different media. In the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner, Ragnar was written as a King of Denmark, son of King Sigurd Hring of Denmark, while in the TV-Series, Ragnar was visualized as an ordinary farmer who could

finally get his King's title in the end after a lot of things happened. Obligatory Intertextuality also occurs in the story of the battle with Ragnar and King Ecbert of Wessex.

Obligatory Intertextuality that happens in the TV-Series showed as follows:

Table 2. Ragnar's social status

The Sagas of Ragnar Lodbrok	Vikings	
<p>1. Sigurd Hring ruled over Denmark. He was mighty king and had become famous from the battle that he had fought against Harald Wartooth at Bravelir. (p.5)</p> <p>2. Sigurd had one son, who was called Ragnar. (p.5)</p> <p>3. And when feast was over, Ragnar went to his own kingdom and ruled it, and he loved Thora greatly. (p.7)</p>	<p>Earl Haraldson said to Ragnar that he was only a farmer.</p> <p>Earl Haraldson : You are a farmer. You should be content with your lot. Farms are few and in great demand, and there are many people here who would like to possess your land. (27:23)</p>	

Ragnar was the son of King Sigurd Hring of Denmark and after the death of his father, Sigurd Hring, Ragnar would automatically reign after his father and became the King of Denmark. According to the *Volsunga Saga*, in Chapter *Frithiof the Bold and Fair Ingeborg* page 289, It was said that King Sigurd Ring called all of his nobles and asked for the new king because he was old and he felt it was time for him to depart from this world and they chose Ragnar in the age of 15 years old for he was strong, brave and like his father and soon after that, the nobles lifting him up for the throne and Ragnar Lothbrok was the right King after his father.

Ragnar in the TV-Series Version was visualized as a farmer whom his father was someone unimportant and a farmer as well and that was when Obligatory Intertextuality

happened, it happened because the director of the TV-Series wanted to make a comparison of Ragnar’s life.

Accidental Intertextuality

Accidental Intertextuality happens in the TV-Series Version: *Vikings*, when the researcher accidentally relate the meaning behind Ragnar’s rune visualization with the true meaning of the runes when the runes it selves are not mention at all in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner. The researcher also accidentally makes a connection of Ragnar story in the TV-Series when Ragnar challenged Earl Haraldson in a combat with the story of Egil, a Viking who dare his King in a battle in the story of *Egil Saga*. Also, Accidental Intertextuality occurs when the story of Ragnar’s loss similar with the story of Germain who tried to conquer Frankia.

Accidental Intertextuality that occurs in the TV-Series Version: *Vikings* showed as it follows:

Table 3. Ragnar’s runes

The Sagas of Ragnar Lodbrok	Vikings	
<p>He was grown great size, handsome in appearance and keen in understanding, generous to his men and fierce to his enemies.(12/SORL/CH III/5)</p>	<p>48/VS1/6/43:40</p> <p>Ragnar had runes on his right head that symbolized the eye of Odin, Odin’s Ravens and a charm of protection.</p>	

Ragnar’s physical appearances in the book of *the Sagas of Ragnar Lodbrok* by Ben Waggoner only mention and explain about Ragnar’s body size and his appearance in general as it stated:

“He was grown great size, handsome in appearance and keen in understanding, generous to his men and fierce to his enemies. (12/SORL/CHIII/5)”

Thora saw a large man walking away from the bower. (24/SORL/CHIII/6)

She wasn’t sure wether he was human or not, because of his size, for his age, seemed to her to be as large as was said about monsters. (25/SORL/CHIII/6)

The researcher found Ragnar's visualization in the first season of *Vikings* in episode 06 in minutes 44:12 when Ragnar got his first runes on his right side of his head when he came in Earl Haraldson's funeral. It was seen that runes on Ragnar's head were the runic word "N", *Halsinge rune* and an animal shaped of Crow. History channel also never mention about the runes in Ragnar's head.

According to Thorson (1984), Rune was originally came from the Old Norse, "*rún*" which had meaning "secret", "sign" or "magical". Rune was not really words or letter that appeared in Germanic alphabets. Rune was often mistaken as conceptual letter just like in any other languages. The Runes were ancient symbol that used on the stone or metal. Each rune contains religious and magical symbols that represent the power nature and flow in the force of energy that came from the magical believe. Each rune has a threefold nature, which is also the threefold essence of the secret slumbering within it. The points are: Form (Ideograph and phonetic value), Idea (symbolic content) and Number (its dynamic nature, revealing its relationship to other runes).

The Vikings believed that rune was a gift from Odin when Odin hanged himself in Yggdrasil for nine nights. Many runes were used by the Vikings because they believed that rune contains "*galdr*" or magic that used for protection, curse, fortune, spells and cure for the ill.

The researcher concludes that Ragnar had runes on his head because he believed that Odin was watching over him and gave him strength, power and fortune that lead him to become a person that had popularity and power for his capability in raiding, sailing and battle. Even though in practical way, many runes found and written on the rocks as a sign that this rock might be the witness of a particular event, or on the swords, on iron that written down as a symbol and protection. In Old Norse, the runes were always colored with red pigments or blood which symbolized *Zauber* or *Taufi*, which means the colors of magical power that *fä* means colors, but this lead to the general meaning "*to fashion runes*".

Ragnar drew runes on his head might symbolized the important aspect of writing the runes. Drawing runes actually needed some kind of ritual and required something that the people believed that the runes would work if they drew it properly. The important aspect in drawing runes that led to the magical link that would brought you magical things was the object or *taufi*, that is, the person or the thing should be affected by the magical force. Means that drawing runes for a particular purpose must be on the person or the thing that could be affected by the magic and that is why Ragnar was drawing the runes on his head. Ragnar was the objects on which the runes would do the magic on him.

The Runes on Ragnar's head were the runic word "N" which named *Uruz*. In the mythology it was representing the great Audhumbla, for she was the source of sustenance for the cosmic giant Ymir. *Uruz* or U-rune means the shaping power that defines the origin and destiny of all things in the universe. *Uruz* also symbolized a harmonious systems means that one force will eventually draws it back to its source. The another rune that Ragnar drew was *Halsinge rune* that came from the Swedish runes means "line and circle" which representing the *Uruz*, the change or circle life. The last was an animal shaped of Raven that represented Odin's ravens: "*Huginn and Muninn*" which means "Thought and Memory".

The reason behind the runes on Ragnar's head might be represents the stages of Ragnar's life. The *Uruz* rune might represent the change stage of Ragnar's social lifes, the change order of Kattegat after the old Earl died on Ragnar's hands and he was the new Earl, the new change, the new beginning. Ravens shaped on Ragnar's head symbolized *Huginn and Muninn*. In the *Prose Edda*, Odin had two ravens sit on his shoulders and they bring to his ears all that they hear and see. The ravens will fly over the whole world and they will come back at breakfast time. The researcher concluded that Ragnar drew the runes shaped ravens that symbolized Odin's ravens because he wanted to be seen by Odin, as Huginn and Muninn always see Ragnar everyday and tells Odin the thought and desire of Ragnar.

The way the director of the TV-Series purposely adds runes on Ragnar's head is because it is symbolized the new beginning of Ragnar's journey.



Figure 2. Film Theory- Close Up: Ragnar's runes

Ragnar's runes in the *Figure 4.8* was shot in Choker Close-Up because the director of the TV-Series wants the viewer of the TV-Series sees the new Ragnar through the drawing runes on the side of his head because there is a rune that has a meaning of "new beginning". Also, the Choker Close-Up also used to make a detail of Ragnar's facial

expression when he went back to Norway after he made King Aella paid him a lot of money. It shows the proudness of Ragnar when he successfully threatens King Aella to give him a lot of money because King Aella broke the agreement between him and Ragnar.

After conducting the research, the researcher found three types of Intertextuality that has been found in this research. There are 80 data in total, 37 data of Optional Intertextuality, 30 data of Obligatory Intertextuality and 13 data of Accidental Intertextuality.

How Intertextuality is Presented

In analyzing the data, the researcher used Characterization theory by Bernardo (2015). According to Bernardo, there are thirteen types of Characterization that occur in this research. They are:

1. What Character Say - What Character Say (WCS - WCS)
2. What Other Say - What Other Say (WOS - WOS)
3. Physical Description - ...(Physical Visualization) (PSD - ... PV)
4. What Character Say - What Other Say (WCS - WOS)
5. What Other Say - What Character Did (WOS -WCD)
6. What Other Say - What Character Say (WOS - WCS)
7. ...-What Character Say (...- WCS)
8. ...- What Other Say (... - WOS)
9. ...- What Character Did (... - WCD)
10. ...-... (Physical Visualization) (PV)
11. What Other Say - Physical Visualization (WOS - PV)
12. What Other Say - Character Environment (WOS - CE)
13. What Other Say - -. (WOS - ...)

The most dominant types of Ragnar's characterization is What Other Say - ... (PV) or WOS - Physical Visualization. Meanwhile, how intertextuality is presented is based on the data PSD - ... (PV) or Physical Description - ...(Physical Visualization).

PSD - ... (PV) characterizations means that in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner, the characterization that occurs is PSD or Physical Description and in the TV-Series Version: *Vikings* the characterization that occurs is ... (PV) or Physical Visualization.

The researcher sees the characterization of Ragnar through Ragnar's own physical appearances that has been described based on how the narrator or the writer in the book *the Sgas of Ragnar Lodbrok* described Ragnar's physical appereances in a narration.

While in the TV-Series Version: *Vikings*, Ragnar's physical appearances is being visualized through Ragnar's physical visualization. The researcher concludes Ragnar's characterization when the researcher see how the director of the TV-Series describes Ragnar's physical appereacnes through the visual of Ragnar.

Intertextuality that happens through the PSD - ... (PV) characterization is Accidental Intertextuality that talks about the differences in Ragnar's physical appearance. Accidental Intertextuality happens when the researcher found the data based on PSD or Physical Description that written in the book *the Sagas of Ragnar Lodbrok* that happens through the narrator in the book or the writer of the book. While in the TV-Version, Physical Visualization is the bridge to know about Ragnar's Physical Appearances because in the TV-Series Version, there is no explanation about Ragnar's physical appearances.

Ragnar got his first runes on his right side of his head when he came in Earl Haraldson's funeral. It was seen in the first season of "Vikings" in episode 06 minutes 44:12 that runes on Ragnar's head were the runic word "N", *Halsinge rune* and an animal shaped of Crow. Accidental Intertextuality happens when the director of the TV-Series adds the "runes" on Ragnar's head that can be visualized as Ragnar's physical appearances, as it showed in the table below:

Table 4. Evidence of Ragnar's rune

<p>48/VS1/6/43:40</p> <p>Ragnar had runes on his right head that symbolized the eye of Odin, Odin's Ravens and a charm of protection.</p>	
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Accidental Intertextuality occurs in the TV-Series Version: *Vikings* when the researcher accidentally connects the physical appearance of Ragnar in the TV-Series Version with the real meaning of the runes and the story of the runes and how the Vikings believe the practical magic in the runes itself when in the book *the Sagas of Ragnar Lodbrok*

by Ben Waggoner, Ragnar's physical appearances only described about the body size of Ragnar as it written in the page 5 in the sub-chapter III in the book *the Sagas of Ragnar Lodbrok*:

He was grown great size, handsome in appearance and keen in understanding, generous to his men and fierce to his enemies.(12/SORL/CHIII/5)

The researcher concludes that, the Intertextuality that happens through the characterization of PSD in the book and ... (PV) in the TV-Series Version is Accidental Intertextuality.

CONCLUSION

Based on the analysis of *Intertextuality of the Sagas of Ragnar Lodbrok* by Ben Waggoner and its TV-Series Version: *Vikings* (Symbolic Interactionism Approach) the researcher concluded that there are three types of Intertextuality seen in the book the Sagas of Ragnar Lodbrok by Ben Waggoner and its TV-Series Version: *Vikings*. there are Optional Intertextuality, Obligatory Intertextuality and Accidental Intertextuality. There are 80 data of Intertextual that the researcher has found. 37 data are classified as Optional Intertextuality, 30 data are classified as Obligatory and 13 data are classified as Accidental Intertextuality. It indicates that the commons Intertextuality that occurs in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner and Its TV-Series Version: *Vikings* is Optional Intertextuality. Optional Intertextuality is frequently used by the director of the TV-Series to make a different characterization of Ragnar and it is used to expand the plot line story in the TV-Series Version by changing, adapting and erasing the story of Ragnar that makes no connection with the plot line story in the TV-Series Version.

Then There are 80 characterizations of Ragnar that happen in the book *the Sagas of Ragnar Lodbrok* by Ben Waggoner and its TV-Series Version: *Vikings* that has found by the researcher. The most dominant types of characterizations is WOS - ... (PV) characterization. The WOS - ... (PV) characterization happens when in the book the Sagas of Ragnar Lodbrok the characterization happens when the writer of the book keeps the narration style by telling stories used narration or dialogue to represent the story, while in the TV-Series Version: *Viking* PV or Physical Visualization occurs when the story of Ragnar and its characterization is shown by visualized the story and the character.

Based on the conclusions of analysis of Intertextuality of *the Sagas of Ragnar Lodbrok* by Ben Waggoner and its TV-Series Version: *Vikings* above, the suggestions can be drawn as follows:

For the Scriptwriters

The result of this thesis can be used as a reference related to the intertextuality and characterization that happens between two different literary works. The researcher expects the scriptwriters to dig more information about a literary works if the scriptwriters wants to adapt story into different media.

This research can be used as a conception and reference for doing the research related to Intertextuality. The result of this thesis can help the next researchers who want to study or analyze the adaptation story between two different media of literary works especially Intertextuality of the Sagas of Ragnar Lodbrok by Ben Waggoner and its TV-Series Version: *Vikings*. By reading this research, the researcher hopes that the next researchers can develop their knowledge about Intertextuality, Characterization, Ragnar Lodbrok, Vikings, Norse Mythology and Vikings culture. Also, the researcher hopes that the next researcher can give them the new perspective of Intertextuality between two different media of literary works that happens not only between book and tv-series. The next researchers may take any of analysis procedures of this research in order to get an overview to conduct another analysis related to Intertextuality.

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