

**INTERTEXTUALITY IN JOKO ANWAR'S MOVIES: IN SEARCH OF
THE MEANING OF ILLUMINATI SYMBOLS**

THESIS

A Thesis Presented to English Department, Faculty of Letters
University of Jember as One of the Requirements to Get
The Awards of Sarjana Sastra Degree
In English Studies

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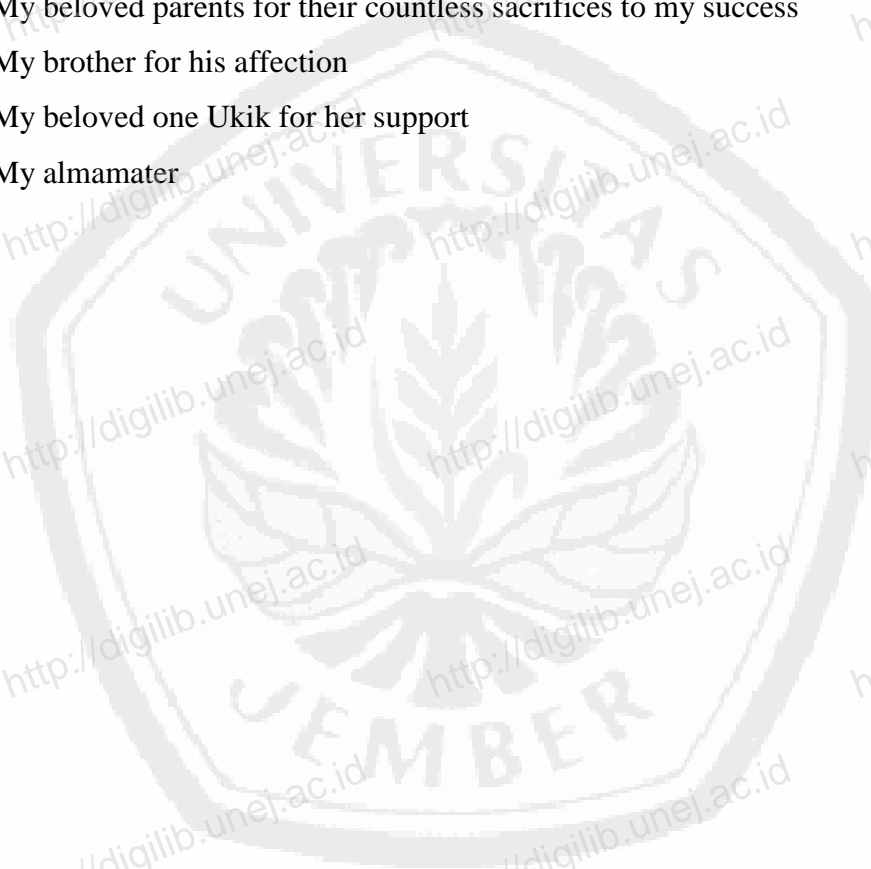
**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY**

2010

DEDICATION PAGE

Sincerely I would like to dedicate this thesis to

- ❖ My beloved parents for their countless sacrifices to my success
- ❖ My brother for his affection
- ❖ My beloved one Ukik for her support
- ❖ My almamater



MOTTO

**It is common sense to take a method and try it. If it fails, admit it
frankly and try another. But above all, try something.**

(Franklin D. Roosevelt)



DECLARATION

I hereby declare that the thesis entitled *Intertextuality in Joko Anwar's Movies: In Search of the Meaning of Illuminati Symbols* is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or publications.

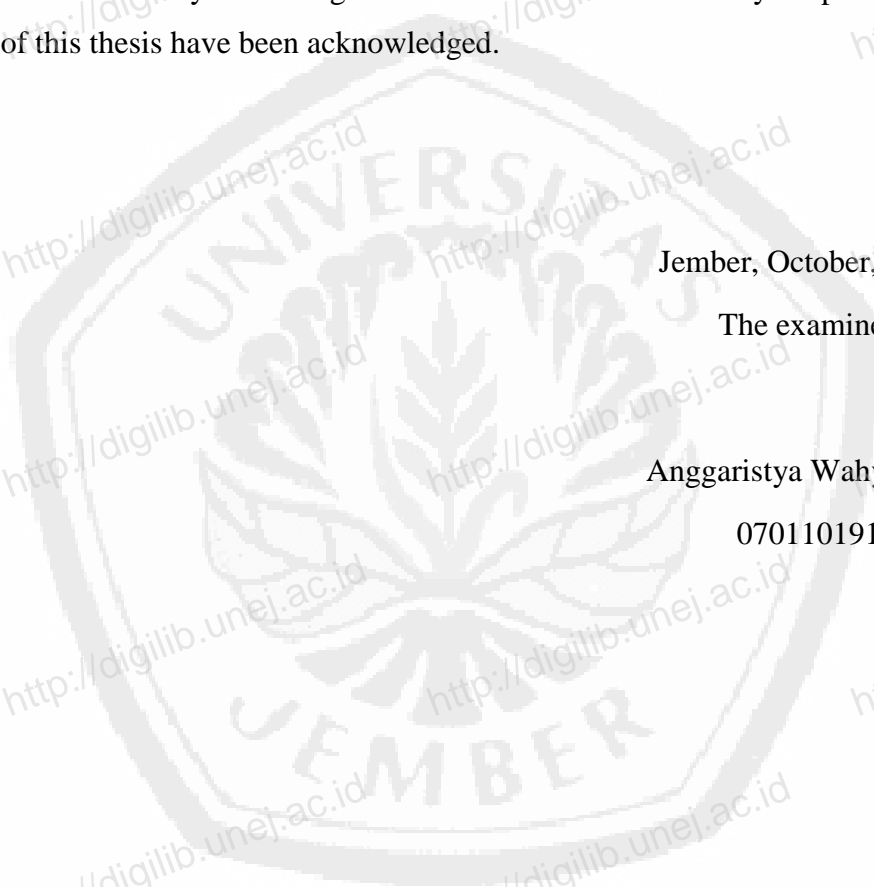
I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, October, 26th 2010

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APPROVAL SHEET

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SUMMARY

INTERTEXTUALITY IN JOKO ANWAR'S MOVIES: IN SEARCH OF THE MEANING OF ILLUMINATI SYMBOLS

This thesis comes as the result of what happens in Joko Anwar's *Pintu Terlarang* (*The Forbidden Door*) movie when it uniquely uses the Illuminati symbols as part of the movie. As it digs more it turns out that some other Joko Anwar's movies which are *Kala* (*The Dead Time*), and *Fiksi* (*Fiction*) also use the Illuminati symbol. Therefore the main objectives of this thesis are to analyze the intertextual relation among Joko Anwar's movies, some Hollywood movies and Dan Brown's *Angels and Demons* in searching the Illuminati symbol best known as 'All Seeing Eye' which commonly in form of an eye or an eye inside a triangle, and the Freemasons symbol called 'Square and Compass'. With previous research on Illuminati symbols and intertextuality theory presented by Roland Barthes this thesis tries to interpret the meaning of the symbols. This thesis also uses Barthes' connotative procedures as the approach of analysis because readers are divided into two, consumers that see the symbols at denotative meaning and readers that see the symbols at connotative meaning. From the research that has been done it can be said that Joko Anwar's movies are highly intertextual which uses intertextual references to create pastiches of not only noir movies, but of the other world famous works. This creation of pastiches speaks of its own structures and the way it is made, and it depends on the critical reader's ability to read it. The intertextuality in Joko Anwar's movies happens with various images taken from the scenes that show the similar way or tactics used in Hollywood movies in embedding the secret societies symbols (Illuminati/Freemason), and the way it described in Dan Brown's *Angels and Demons* as part of conspiracy theory.

ACKNOWLEDGEMENT

Praise be to God the Almighty, I wish to extol Him for His great blessing so that I am finally able to finish my thesis and my study.

I also thank those who have assisted me with all their patience, contribution, and suggestion during writing the thesis. I believe that without their helps, this would never been finished, especially,

1. Drs. Syamsul Anam, M.A, the Dean of Faculty of Letters and Drs. Moch. Ilham, M.si, the Head of English Department for their permission so I can compose this thesis;
2. Prof. Dr. H. Sutarto, MA, my first advisor, and Drs. Moch. Ilham, M.si my second advisor for their guidance, assistance, contribution, patience, and time;
3. All the lecturers of Faculty of Letters, who have enlarged my knowledge, opened my mind and broadened my worldview along the time of my study in Jember University.
4. All of the officials of faculty of Letters, the Librarian both Faculty of Letters and Central Library in Jember University for giving their best assistances.
5. My indebtedness is extended to many others who helped me that I cannot able to convey them in detail whatever merits they contributed in my thesis.

May God always guide all of them to straight way. Last but no means least, I hope this thesis may give a beneficial and valuable contribution for everyone, especially for all students of English Department, Jember University

Jember, October, 29th 2010

Anggaristya Wahyu Putranto

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