



TOTEMISM REFLECTED IN *TWILIGHT SAGA: NEW MOON* (2009)

A FINAL PROJECT

In Partial Fulfillment of the Requirement
For S-1 Degree in American Cultural Studies
In English Department, Faculty of Humanities
Diponegoro University

Submitted by:

Michelle Valentin Hendriani

13020115130084

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2020

PRONOUNCEMENT

The writer truthfully confirms that this final project is completed by herself without adopting any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains that she does not quote any material from sources or the work of someone other than from the references mentioned.

Semarang, 20thSeptember 2020

Michelle Valentin Hendriani

MOTTO AND DEDICATION

Fear not; for thou shalt not be ashamed: neither be thou confounded; for thou shalt not be put to shame: for thou shalt forget the shame of thy youth, and shalt not remember the reproach of thy widowhood any more

- Isaiah 54:4 KJV -

Those who sow with tears will reap with songs of joy

- Psalm 126:5 NIV -

If you're going through hell, keep going

- Winston Churchill-

I dedicate this final project to my ultimate King Jesus Christ

*Who has been pulling me from here and there
to make sure I do not walk outside His amazing grace*

APPROVAL

APPROVAL

TOTEMISM REFLECTED IN *TWILIGHT SAGA: NEW MOON* (2009)

Written by

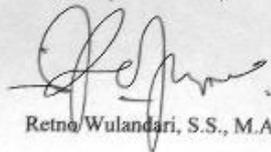
Michelle Valentin Hendriani

13020115130084

is approved by the project advisor

on 20th September, 2020

Project Advisor,



Retno Wulandari, S.S., M.A

NIP. 197505252005012002

The Head of the English Department



Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 15thOctober, 2020

Chair Person



Rifka Pratama, S.Hum.,MA.
NPPU. H.7.199004282018071001

First Member



Ariya Jati, S.S.,M.A.
NIP. 197802282005021001

ACKNOWLEDGEMENT

Praise be upon the Almighty Saviour, Shepherd, Fortress, Rock of Salvation, Lord Jesus Christ, who has saved and blessed me with wondrous miracles so this project may have the possibility to be created.

For all the support, assistance, and kindness, I would like to address my gratitude along with highest appreciation to the followings:

1. Dr. Nurhayati, M.Hum., the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A, the Head of English Department, Faculty of Humanities, Diponegoro University.
3. Retno Wulandari, S.S., M.A, my thesis advisor, who has sincerely invested her precious times and notions to guide me with patience during the process of creating this final project.
4. All of the lecturers in English Department, Diponegoro University, for all the valuable and unforgettable moments and experience during the academic years.
5. My mother, who entrusted half of her soul into my years of study and whom I would like to present this degree for.
6. My father, who always ask about my study, and keep on fighting for the sake of my peaceful mind and soul.

7. My foster father, who does a lot to make sure I do not worry about my family and study.
8. My sister, who luckily has all the reasons for me to be proud of her.
9. Meu Urzinho, Marcilei Pedro Dias Jr., who would have faith in me, comfort me, and always present from dusk 'till dawn until this final project is finally accomplished. Hope we can hold hands real soon, and more.
10. My best college friends; Sayyida Amira Halima, Fransisca Yenny, Anastasia Windy, Bahriyatul Ulum, Nurul Sakinah, Anju Prasasti, Kania Manika, Amalia Farhati, Berliana Ayu, Meutia Aisyah, Ervina Larasati, Kholifatus Sholihah and Yolanda P. ; who were always be themselves and give vibrant colors to my college life.
11. My partners in crime and extended support system; Dian Sartika, Lilian Vanesa, and Elda Yunita; who gave the best spiritual supports through thick and thin, high and low.
12. Everyone who have been supporting me through all the process of creating this final project.

I am fully aware that this project is far away from perfect. Hence, any criticism, suggestions and opinions are welcomed in order to improve this project. It will be an honor for me if this project could be useful for the other people.

Semarang, 20thSeptember 2020

Michelle Valentin Hendriani

TABLE OF CONTENTS

<u>PRONOUNCEMENT</u>	II
<u>MOTTO AND DEDICATION</u>	III
<u>APPROVAL</u>	IV
<u>VALIDATION</u>	V
<u>ACKNOWLEDGEMENT</u>	VI
<u>TABLE OF CONTENTS</u>	VIII
<u>LIST OF PICTURE</u>	X
<u>ABSTRACT</u>	XI
<u>INTRODUCTION</u>	1
1.1. BACKGROUND OF THE STUDY	1
<u>THEORETICAL FRAMEWORK</u>	4
2.1. TOTEMISM	4
<u>METHODS</u>	6
3.1. METHOD OF DATA COLLECTION	6
3.2. METHOD OF ANALYSIS	6
<u>DISCUSSION</u>	7
4.1. TOTEMISM AS A BELIEF	7
4.2. THE FORMS OF TOTEMISM	11
4.3. THE CULT OF TOTEMISM	13
<u>CONCLUSION</u>	15

REFERENCES.....16

LIST OF PICTURE

Picture 1	8
Picture 2	8
Picture 3	8
Picture 4	9
Picture 5	9
Picture 6	9
Picture 7	10
Picture 8	10
Picture 9	10
Picture 10	13
Picture 11	13
Picture 12	13

ABSTRACT

A movie is an effective way to make a story watched. When a movie contains information about a culture, a movie may have a part in the cultural story. *Twilight Saga: New Moon* (2009), is a fantasy movie depicting a triangle love story between a human, a vampire, and a werewolf, that shows some *totemism* elements as a depiction of a cultural belief in it. This research aims to analyse the *totemism* elements reflected in the movie. This research applies the theory of *totemism* to find the type of *totemism* reflected in the movie by analysing the form and the cult of *totemism*. The result shows that this movie depicts the clan *totemism* type, with a species of a wolf is used to represent each members of the cult from the same tribe.

Keywords: *totemism*, native America, werewolf, *Twilight Saga*, *clan totem*

INTRODUCTION

1.1. Background of the Study

The *Twilight* movies are romantic fantasy movies taken from novels. The *Twilight* Saga film series has four sequels and *New Moon* is the first one. This romance genre movie received positive response from fans and negative reviews from critics. Making an estimated \$26.3 million profit in 3,514 theatres, *New Moon* set records as the biggest midnight opening in domestic (United States and Canada) box office history that time (deadline.com). The movie, which then has three more sequels, has also successfully delivered a number of players to achieve several prestigious awards for their spectacular acting in this movie, for example, ShoWest Fandango Fan Choice Award for 2009's Best Movie (dreadcentral.com), and the 2010 Empire Awards for Best Fantasy Film and Best Performance for Robert Pattinson (hollywoodnews.com).

New Moon is the first sequel to the *Twilight* movie released at the end of 2009. There is one main character in this movie who plays the role of a male werewolf named Jacob Black. Jacob comes from a family of followers of the *totemism* faith, where some of the lucky members are those who are chosen to inherit supernatural genes from their ancestors.

Totemism originates from the cultural roots of the native American society. Emile Durkheim states that culture is related with many aspects in the society

including logical, functional, and historical (Peacock, 1981). On the other hand, religion is something remarkably social, setting social connection, jurisdiction and motive for mankind, as well as permitting persons to associate and reinforce social standard (Durkheim, 2001). According to Frazer “*Totemism* is described as a religious and social system in which people or clans consider themselves related to a particular object” (2011:3). In his book, Frazer states that *totemism* is taken from the word *totem*, which in *Ojibway* means a class of material objects that savages greet with superstition, believing that there is between him and every class member who is close and totally special (2011:3). It describes *totemism* as a belief that makes the believer think they have a relationship with any other being in this world.

The people of native American society are the race of indigenous people who have been living in the American continent even before the Europeans came. This means that the cultures of the native American people have a role in influencing the culture of the United States. Therefore, *totemism* is included as the topic related to the studies of American culture. This appreciation of cultural values in *totemism* is the main reason for the writer to choose this research and the movie. The movie shows the combination of modern American life with ancient American supernatural beliefs that walks side by side in one period of time. This kind of unusual life reflected in the movie evokes enough questions for researchers to discuss, with the hope that the results of this study may add another point of view for related issues. The scope of the study will be limited to *New Moon* as the first sequel of the *Twilight Saga* movies, which has nothing to do

with the other sequels of *Twilight Saga*. Therefore, the purpose of this research is to analyse the movie elements related to *totemism* in the 2009 "Twilight Saga: New Moon" movie based on related theories and previous studies.

THEORETICAL FRAMEWORK

2.1. Totemism

Totemism is first mentioned in 1791, in a book titled *Voyages and Travels of an Indian Interpreter and Trader* written by James Long (Taylor and Francis, 1996). In his book, Long describes *totem* as a spirit in the shape of animals that the Savages choose to believe as their own guardians (Long, 1791). On the other hand, Lévi-Strauss comes with a theory that both animals and plants can be used as *totems* to identify either a group of society or an individual (Lévi-Strauss, 1963). It can be a species of animal or plant representing either a group or an individual, or a particular animal or plant representing either a group or an individual. There is a connection between a *totem* and its believer where the totem protects the believer as the believer shows respect by not hunting it if the totem is an animal, and not harvesting it if the totem happens to be a plant (Frazer, 2011:3-4).

There is also a theory of a *totem clan* whose fellows address themselves according to their totem name and generally are convinced that they are the offspring of it (Frazer, 2011:5). For example, in his book of *Totemism and Exogamy-A Treatise on Certain Early Forms of Superstition and Society*, Frazer states that the Turtle clan of Iroquis claims that they are descended from a fat turtle which walks burdened by the weight of turtle shell on the back, far-fetched

by terrific enforcement to toss it off, and then slowly evolved into a male human (Frazer, 2011:5).

From this information, it can be concluded that as a belief, a *totem* is not trusted as an unseen protector, but a significant tangible being that lives on the same land as human, living the same mortal life as the believer that they have to put effort not to harm the beings which happen to be their kind of *totem*. Also, a *totem* is believed to take parts in the bloodline ancestry that makes the believer convinced that they are not only humans, but their own *totem* as well.

According to Frazer, there are three kinds of *totemism*.

“... (1) the clan *totem*, common to a whole clan and passing by inheritance from generation to generation ; (2) the sex *totem*, common either to all the males or to all the females of a tribe, to the exclusion in either case of the other sex ; (3) the individual *totem*, belonging to a single individual and not passing to his descendants” (Frazer, 2011:4).

The clan *totem* is honoured by both males and females who acknowledge themselves as their totem name, believing that their bloodlines from their ancestors are related to the *totem*, and attached to each other by common duty and assurance (Frazer, 2011:4). Meanwhile, the sex *totem* is considered more sacred since the men will do anything more to protect their sex *totem* than their clan *totem* (Frazer, 2011:48). The individual *totem* is a special totem which is not being inherited from their ancestors, related only to themselves, bound by reciprocal reverence and patronage as the nature of *totemism* (Frazer, 2011:49).

METHODS

3.1. Method of Data Collection

The type of research method used is the qualitative research method. Qualitative research method is scientific observation method for non-numerical data gathering (Babbie, 2014). The writer implements the close viewing technique to get the information about this movie. The writer collects the data from the movie which consists of the script and the actions on the scenes of the movie. The data source is a movie released in 2009 titled “Twilight Saga: New Moon” produced by Stephenie Meyer and some reviews on sites which discuss about the movie.

3.2. Method of Analysis

In analyzing the data from the movie, the writer used the method of library research. Library research is a research involving books and other sources which are related to the analyzed research object for references (Wellek and Warren 1977:58). The writer collects the theories and trivia from e-journals, e-books, e-reviews and other sources related to the topic as the materials and base theories in analyzing the movie. The writer reads and compares the theories of *totemism* to the *totemism* reflected on the movies. The writer also seeks for the elements of *totemism* in the movie that match with the theories of *totemism* to find out the type of *totemism* reflected in the movie.

DISCUSSION

4.1. *Totemism* as a Belief

In this movie, Jacob joins a werewolf cult of his tribe after he finds himself inheriting the werewolf gene from his ancestors. The leader of the cult is called the Alpha and is being obeyed automatically by the other cult members. The fact that his whole cult members have the behaviour and system that resembles a wolf pack even when they are in their human form proves that this cult is considered a cult of *Totemism*. According to Frazer “*Totemism* is described as a religious and social system in which people or clans consider themselves related to a particular object” (2011:3). In this movie, Jacob and his cult friend do not only behave like a wolf pack as human, but they also prove that they are really capable of transforming themselves into a giant wolf. This movie shows how this kind of cultural belief is not merely a belief. Every cult member that inherits the animal gene of their *totem* is not only themselves as humans, but they also live representing their own *totem* as a real, mortal being.

From Frazer’s theory, it can be concluded that as a belief, a *totem* is not trusted as an unseen protector, but a significant tangible being that lives on the same land as human, living the same mortal life as the believer that they have to put effort not to harm the beings which happen to be their kind of *totem*. Also, a

totem is believed to take parts in the bloodline ancestry that makes the believer convinced that they are not only humans, but their own *totem* as well.

In this movie, the significant proof of the *totemism* theory is shown by the development of the external conflict. External conflict is the contradiction between the characters and their surroundings (Mayer, 1990:46). Jacob and his werewolf cult friends can turn into giant wolves if they feel threatened by other characters. The first example given by this movie is the fact that the werewolves hold hostage with the vampires.



Picture 1

Twilight Saga: New Moon :01:02:55
The Alpha of Jacob's cult in the form of a giant wolf, facing a vampire



Picture 2

Twilight Saga: New Moon :01:03:02
Jacob's cult friends in the form of giant wolf



Picture 3

Twilight Saga: New Moon :01:03:03
The Alpha of Jacob's cult threatening the vampire

The werewolves mark their territory and fight any vampire who manages to cross the border. Jacob has a loved one named Bella, who is being chased by killer vampires who aim to capture her. The land where Bella lives is marked as a territory belongs to the tribe of Jacob's family and cult, which means that this place is actually forbidden for any vampire to cross in. The other external conflict of this movie is developed according to this case. Jacob along with his cult friends

then turn into giant wolves to either get rid of the vampires or to catch them. In this case, Jacob and his friends transform into giant wolves to protect their territory, but for Jacob, he also aims to protect his loved one.



Picture 4

Twilight Saga: New Moon :01:10:01
Bella punching Paul's face



Picture 5

Twilight Saga: New Moon :01:10:12
Paul turning into a giant wolf, triggered by Bella's punch



Picture 6

Twilight Saga: New Moon :01:10:28
Jacob turning into a giant wolf to protect Bella from Paul

The other example is shown when Bella punches one of the cult members named Paul, out of her misunderstanding about Jacob's reason for joining the cult. Paul then feels triggered by Bella's harsh attitude and turns into a giant wolf and intends to attack Bella. This happens near Jacob's house so Jacob wakes up from his nap, runs towards them and also turns into a giant wolf. Jacob turns into a giant wolf because he knows that Bella, his loved one, is being attacked and he wants to protect her. Both Jacob and Paul transform into a giant wolf because of the same reason, external threat.

In this movie, there are also other believers of the *totem* who are related to the cult but not included as one of the members, Billy Black and Harry Clearwater. Both of these characters seem to be hiding either the activity or the

existence of this cult. Billy and Harry are close friends to Bella’s father, Charlie. In spite of their friendship with Charlie, they committed not to tell Charlie and Bella about this werewolf cult.

Charlie works as a local police officer. One day, he is assigned for a mission to search for a massive creature based on the reports from local witnesses. Harry is in the same searching team as Charlie, with a mission to search for a terrifying massive creature based on the reports from the locals. On the other hand, Harry knows that the creature they are looking for is nothing but one of the members of the werewolf cult that he is related to. One day while he goes out searching with Charlie, he encounters a giant footprint on the ground. He lies when Charlie asks him if he finds anything, and proceeds to remove the footprint by using his shoe.



Picture 7

Twilight Saga: New Moon :01:17:12
Charlie looking at Harry and asking if he finds anything



Picture 8

Twilight Saga: New Moon :01:17:16
Harry saying “No” to Charlie



Picture 9

Twilight Saga: New Moon :01:17:21
Harry erasing the werewolf footprint he finds on the ground

This is the proof that as believers, although they are not included as one of the members of the cult who shared the werewolf gene, they choose to protect the members from common people, by hiding the truth about their belief, even if they have to betray their friends and even a local institution.

4.2. The Forms of *Totemism*

According to Frazer, there are three kinds of *totemism*.

“... (1) the clan *totem*, common to a whole clan and passing by inheritance from generation to generation; (2) the sex *totem*, common either to all the males or to all the females of a tribe, to the exclusion in either case of the other sex ; (3) the individual *totem*, belonging to a single individual and not passing to his descendants” (Frazer, 2011:4).

The *totemism* reflected in this movie is in the form of a gene, that is being passed down through generations. When Jacob starts to disappear from Bella’s life, Bella noticed that Jacob has started to join the naughty boys from Jacob’s relatives and has a fight with one of the members. Jacob then explains to Bella about the cult and how he and his cult friends get his ability to transform into giant wolves by reason of the genes they inherit from their ancestors.

Bella : “So you’re a werewolf?”

Jacob : “Yeah, last time I checked. A few lucky members of the tribe that have the gene.”

(*Twilight Saga: New Moon* (2009), 01:14:02 – 01:14:12)

The ancestors from their tribe bequeath their *totem* genes to the lucky descendants of their own. Without the gene, an adherent from the same tribe is unable to perform such physical transformation. The fact that Jacob feels the

symptom in his body proves that the wolf *totem* influences the cells in his human form. He is a soul that has two forms of entity. This gene makes Jacob unintentionally following his Alpha, who happens to be the leader of the naughty boys' group that Bella is concerned about. Therefore, the type of *totemism* reflected in this movie can be considered the *clan totem*.

Since none of the character gives explanation whether the genes can only pass through one type of sex or more, then it is considered that there is no clear sign that this werewolf thing is related to the sex *totem* type of *totemism* based on the theory of Frazer. Also, the characters do not seem to protect themselves from others with different types of sex, since Jacob is presented to be in love with Bella as a female human, who represents a different kind and sex apart from Jacob's.

There is also no clear sign of individual *totem* type of *totemism* reflected in this movie. The fact that the genes passes through the generations explains how the *totemism* in this movie has no relations to individual *totem* type of *totemism* according to the theory of Frazer. Although Jacob's father does not inherit the werewolf gene from their ancestors, but the proof that Jacob inherits the gene shows that the *totem* exists in the genes and is passed only to the lucky descendants. In the movie, the *totem* exist in not only one member of the tribe, but there is even a cult consisting of some people sharing the same *totem*, with one leader called the *Alpha*.

4.3. The Cult of *Totemism*

Just like every fantasy movies, *New Moon* presents the movie with typical characters which are not considered realistic. Bennet and Royle state that they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation” (2004:60). Jacob is the main character in this movie who gives the visual representation of Native American *totemism*. Remaining a complete human mingles with the society, this tan-skinned young man who height around 6’ and has athletic body later discovered that he is one of the lucky descendants who inherit the werewolf gene. The symptoms begin to appear as he reaches adolescent age. He then joins a cult of werewolves consist of young men from his own tribe that inherit the same werewolf gene which makes them capable of turning into giant wolves when they feel threatened or facing vampires.



Picture 10

Twilight Saga: New Moon :01:11:21
Emily’s house, the basecamp of the cult members



Picture 11

Twilight Saga: New Moon :01:12:54
One of the cult’s member explaining about the cult



Picture 12

Twilight Saga: New Moon :01:13:46
Members of the cult that Jacob joins

Jacob's cult friends are all werewolves that wear the same symbol tattooed on their upper right arms. This tattoo is considered the identity the characters show to explain how they are related to the people that shares the same symbol tattooed on the same spot. In the cult, there is this one character called the Alpha.

Emily : "Leave it to Jake up to find a way around Sam's gag order."

Bella : "He didn't say anything to me."

Embry : "That's a wolf thing. Alpha's orders get obeyed whether we want to or not. Alright, check it out! We can hear each other's thoughts"

(Twilight Saga: New Moon (2009), 01:12:45 – 01:12:57)

From this dialogue above, the writer can see that the Alpha is the leader of the cult, with the power to be obeyed by the rest of the cult member automatically, regardless of the member's will. In this case, this character of the Alpha shows that even in his human form, he still has the power from the totem that he represents.

CONCLUSION

This movie reflects the *totemism* culture by showing the existence of this culture and how it is considered as an ancient tribal belief that comes to reality in which several of the adherents are capable to perform substantial transformation towards themselves, letting them turn into another form of being. This movie presents a depiction of wolf *totem* that underlies the embodiment of werewolves, as presented in the characters of Jacob and his cult friends. As hard as it is for common people to believe, the adherents seem to protect the existence of their community from the outside world as well as keeping it a secret.

Totemism in this movie is manifested in the form of genes that are passed through generations within the scope of one tribe, but the same genes is not meant to be inherited to all adherents. Only several lucky offspring are “gifted” and be able to experience the symptom as they grow up. The genes are also limited to one type of animal and represent each selected member of the same tribe. For example, a scene in the movie shows how Jacob is one of the descendants who inherited the werewolf gene, while his own father did not inherit the gene at all even though his father was also an adherent of the belief from the same tribe. Therefore, the type of *totemism* depicted in this film is *clan totemism*, with the embodiment of one type of animal which is the same to represent each member in a group.

REFERENCES

- Babbie, E. (2014). *The Basics of Social Research (6th ed.)* pp. 303–04. ISBN 9781133594147. OCLC 824081715 . Belmont, California: Wadsworth Cengage.
- Bennett, A. a. (2004). *An Introduction to Literature, Criticism and Theory Third Edition*. Britain: Longman.
- Bordwell, D. &. (2008). *Film Art: An Introduction*. New York: McGraw Hill.
- Durkheim, E. (2001). *The Elementary Forms of Religious Life*. New York: Oxford University Press.
- Frazer, J. G. (2011). *Totemism and Exogamy-A Treatise on Certain Early Forms of Superstition and Society*. Severus Verlag.
- Mayer, M. (1990). *The Bedford Introduction of Literature*. Connecticut: Saint Martin's.
- Finke, N. (2009, 11 21). "'New Moon' Shreds Movie Records! \$258.8M Worldwide 5-Day Total! \$140.7M Domestic Weekend Is All-Time 3rd Biggest; 'Blind Side' Big, Too". Retrieved from Deadline Hollywood: <https://web.archive.org/web/20110511114235/http://www.deadline.com/2009/11/phenomenal-breaking-records-new-moon-doing-dark-knight-midnight-numbers/#more-18958>.
- Palacios, K. (2010, 05 26). "Robert Pattinson wins at UK's National Movie Awards". Retrieved from www.hollywoodnews.com: <https://web.archive.org/web/20100613002455/http://www.hollywoodnews.com/2010/06/06/“new-moon”-and-its-actors-sweep-the-2010-mtv-movie-awards-with-wins-in-all-nominated-categories/>
- Peacock, J. L. (1981). Social Forces. *Durkheim and the Social Anthropology of Culture*, 59 (4, Special Issue).
- "*The Twilight Saga: New Moon (2009)*". (2009). Retrieved from www.rottentomatoes.com: https://web.archive.org/web/20100106010635/http://www.rottentomatoes.com/m/twilight_saga_new_moon/
- "*Twilight Saga News: New Moon Wins ShoWest 2009 Fan Choice Award; Summit Courts Oscar Nominees for Breaking Dawn | Horror Movie, DVD, & Book Reviews, News, Interviews at Dread Central*". (n.d.). Retrieved from www.dreadcentral.com: <https://web.archive.org/web/20100324054347/http://www.dreadcentral.com/news/36432/twilight-saga-news-new-moon-wins-showest-2009-fan-choice-award-summit-courts-oscar-nomine>
- Spencer, D. A. (1973). *The Focal Dictionary of Photographic Technologies*. New York: NY Focal Press.

Thrall, W. F. (1960). *A Handbook to Literature Revised and Enlarged by G. Hugh Holman*. New York: The Odyssey Press.

Wellek, R. A. (1977). *Theory of Literature*. New York: Harcourt, Brace & World.

Rosenberg, M. (n.d.). Retrieved from www.imsdb.com:
<https://www.imsdb.com/scripts/Twilight-New-Moon.html>