Review Article

Intertextuality in Arts and Literature: A Postmodern Phenomenon

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Abstract: This paper explores different types of intertextuality in postmodern art and literature. There is no work individually complete and self-iconic; rather, each work achieves a new reality conveying the influence of other contemporary or previous works and authors. The literary works in any genre of one decade keep a certain connection which is intertextual net. The authors, consciously and unconsciously, bring up explicit and implicit references of other works glorifying or mocking the past works. Though a work can be representation of any fact or social reality, it must be a product of the imitation of multiple imitations and gets a state which leaves no connection with its origin. Therefore, any work cannot be considered as complete without the influence of other works. Every artistic work is influenced by other previous works and bears intertextual elements. It is a qualitative research based on content analysis method. This research brings out different types of intertextual elements in arts and literature from postmodern perspective.

Keywords: Pastiche, Parody, Simulation, Representation, Intertextuality etc.

INTRODUCTION

Intertextuality refers to the art of connection among literary works or artistic pieces. Intertextuality is a postmodern element of art and literature that symbolizes that each text bears the influence, denotation and connotation of other previous texts. It is not limited in literary texts, but also frequently used in music, paints, films, and advertisements in similar contexts. In postmodern thought, any writer or artist can neither be individually iconic nor write without the influence of other works. The intertextual elements are allusion, pastiche, parody, representation, and simulation. However, all of these types do not function the same. Pastiche glorifies any previous work in a nostalgic manner. Parody mocks or satires any previous work with a ridiculous manner. Allusion gives explicit or implicit reference of any previous work. Simulation is the process of multiple imitations and its product reaches at a state that it keeps no connection with the original reality. Representation imitates any certain reality. Therefore, from postmodern perspective, no literary work can be considered as individual and each text bears amalgamation of different sorts of intertextuality.
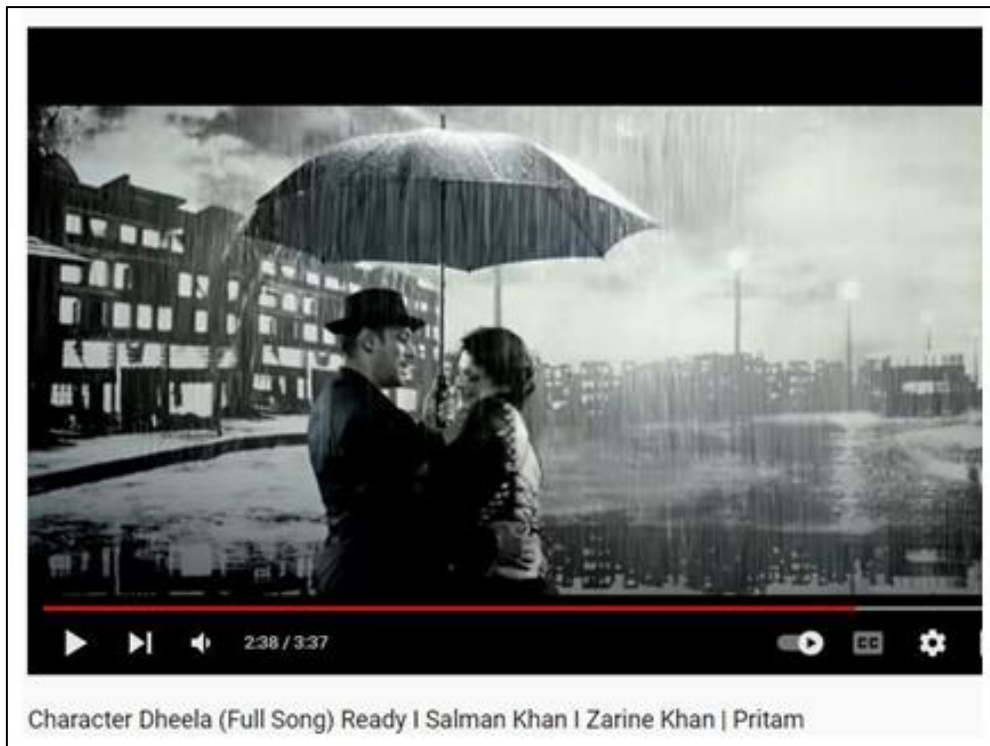
DISCUSSION

Pastiche is a sort of artistic work that imitates another previous work glorifying the past in a positive and nostalgic manner tone. It's a fundamental element of postmodernism. Intertextuality is reflected through both pastiche and parody, but pastiche glorifies the past, where parody ridicules. According to Fredric Jameson, pastiche is "in a wild the stylistic innovation is no longer possible, all that is left is to imitate dead styles, art, language, unique form without parody's ulterior motive, satirical impulse or without laughter" (Barker). Jameson calls it "black Parody", a form without humor. Therefore, pastiche is the imitation of unique style, specifically glorifying the art, culture, language, and style of the past with the feeling of nostalgia.

There are three examples of pastiche given below.
Pastiche 1:

Character Dheela (Full Song) Ready I Salman Khan I Zarine Khan | Pritam

Salman khan – Zarine Khan (2011)

Shree 420 - Pyar Hua Ikrar Hua Hai Pyar Se - Manna Dey - Lata Mangeshkar

Raj Kapoor- Nargis Dutt (1955)

The Bollywood song 'Character Dheela Hay' (2011) imitates the landscape of the old Hindi song "Pyar Hua Ikrar Hua" (1955). Here, Salman Khan & Zarine Khan, for a few second, creats the romantic environment imitating the old Hindi song of 1955. Therefore, the landscape in 2011's song is a pastiche.

Pastiche 2:

Jersey in 2021 World cup

Jersey in 2005

The Design of the jersey of Bangladesh Cricket in T20 World cup 2021 imitated the jersey of Bangladesh Cricket 2005. The jersey of 2005 has a memorable victory against Australia. From that nostalgic view, Bangladesh Cricket imitated the jersey of 2005, glorifying their victorious past. Therefore, the Jersey of T20 Wc 2021 is a pastiche.

Pastiche 3:

The Bollywood song 'We Twist' (2009) imitated the music of the old Hindi song 'Nagin

Song' (1954). The song We Twist starts with the music of Nagin song. The music of Nagin song is considered as classic because of its uniqueness of music in origin. Among postmodern literary texts, J. M. Coetzee, in his novel, *Life and Times of Michael K*, he named the protagonist Michael K after Franz Kafka's Hero K from *The Castle*. Therefore, this imitation is a pastiche glorifying the old art in modern days.

Unlike pastiche, parody, another intertextual element, imitates the work of past or original work in a satirical manner. It's a humorous imitation of literature, language, art, and culture. According to Jameson, "Parody capitalizes on the uniqueness of styles and seizes on their idiosyncrasies and eccentricities to produce an imitation which mocks the original". The general effect of parody is-whether in sympathy or with malice-to cast ridicule on the private nature of these stylistic mannerisms and their excessiveness and eccentricity with respect to the way people normally speak or write. In that case, modernists can be mocked. Therefore, parody is the postmodernist artwork or style that imitates the original work in a ridiculous manner.

Parody 1:

Aladdin and Jasmine (2016) is a short drama made by youtuber, Anwar Jibawi. The Drama imitates the Legend of Aladdin. The Drama (2016) redicules the Legend of Aladdin in a way that, in modern days, pople has faster technology than the carpet of Aladdin. Therefore, the content of the drama, Aladdin and Jasmine (2016) is a parody.

Parody 2:

The Bangla Music video Desh Basito imitates the music and scenes of the song Despacito (2017). The Song Desh Basito ridicules the politicians of Bangladesh. Therefore, the Bangla music video "Desh Basito" is a parody.

Parody 3:

Since Coke is not a healthy drink, the logo is ridiculed by the words "Dad" & "Joke". Therefore, It's a Parody. In the postmodern novel, Breakfast of Champions, Kurt Vonnegut makes the parody of the national flag of America and the lifestyle of the American capitalist people. In the novel, The Metamorphosis, by Franz Kafka, the giant insect metamorphosis is a simulacrum of real insect. Infact, it is a new reality that derived from the combination of human body and an insect. Milan Kundera in Unbearable Lightness of Being, "dug out two possible traps of human existence by the development of two inclinations of the hero K. in Kafka's The Castle". All these are examples of intertextual elements of parody.

Some scholars assume that the highest form of intertextuality is simulacra. It is a controversial matter. It cannot be fully decided whether simulacra an intertextual element or not. It depends on the identification of the reader.

'Simulacra' are the art which is the product of simulation. Simulation is the process of multiple copies of imitation and it takes the copy in a state that remains no relation to the reality. Through multiple copies, simulacra are produced. Through Simulation, anything appears as hyperreal and the distinction between hyperreal and real gets blurred. It is a process that creates a new reality. For example, Disney World is not a real world. Whatever we observer there is unreal. For Jean Baudrillard, Disney World is neither completely unreal nor real. It does not refer to any reality but it is a new reality itself, by simulation. Disney World reveals no connection to any reality. One can easily claim that the Disney World is unreal and the outer world is real. But, in the same way, Disney world can be claimed real and the outer world is unreal because humans in the society are never real. Humans exist in the society with an unreal image concealing their real inside. Except whatever exist as infrastructures and monuments, cannot be considered real because they are equal to the creative construction of Disney World. Therefore, Disney World is both real and unreal. The artistic state which can be considered both real and unreal, is hyperreal. In the world of technology, people are more connected to the hyperreality than the reality. Baudrillard claims "There is an escalation of the true, of the lived experience, a resurrection of the figurative where the object and substance has disappeared" (2003; 405). In this era of technology, people live in "an age saturated with images, maps, models and signs that have become end in themselves" and for which original is unknown (Nayar, 49). Therefore, simulation is the process that creates a new reality that lost its connection to the reality, by creating copies of copies. In a text, if the reader can identify the origin of simulacra, the simulacrum (in singular) is an intertextual element. Simulacrum is a hyperreal product through simulation.

Representation is an imitation of the reality and it refers to the reality as well. Unlike simulation, it carries deep connection with the reality. Though every representation is misrepresentation, only representation brings the represented thing into reality. According to Baudrillard, "There exists nothing outside representation" (Nayar: 50). A female is a nude biological entity or natural reality of any animal. When this entity is given a dress, this entity becomes 'she' and represents certain culture, community and era. This representative figure refers to the reality that exists with it. Therefore, representation is the imitation that refers to the reality, exists with the reality for the reality. To represent something, the authors take the intertextual element of other works.

CONCLUSION

Since human knowledge is very limited, the intertextual elements of pastiche, parody, simulacra and representation are often found as frequent devices in the works of postmodern era. It is impossible to get any piece of art complete in itself. Therefore, no work is out of the influence of other works and every work conveys intertextual elements of previous works.

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