



INTERTEXTUALITY AND FILMS

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DOI - 10.5281/zenodo.7747709

Abstract:

Indian cinema has become the most appealing means of entertainment. This film industries has evolved in terms of stories, character, cast technically also with possible aspects. Cinema effects on Indian and Western culture. It is a blending of heritage and culture. As we know Indian film industry is entertainment from children to 80 year old person. It has become advertisement to the people and business marketers.

Today technology has taken rapid growth in an Industrialism film revolution Due to it people are become alert IT is beneficial for society in terms of cultural transformation. It shows mentality of the human being, modern thoughts, and behavior impact of movies on youth etc...The films makes the students to understand the sense of the language understand the culture, more aware of the relation among people and the situation feel that they become part of the issues in their lives, get feel that they become part of the issues in their lives, get more vivid images about the setting, the characters and other elements, familiar with the issues in the works.

Key Words: *Intertextuality, film adaptation, Cultural gap, imitation, film, literature, art.*

Introduction:

Intersexuality is a term that describes the connection between two texts (texts from the past or contemporary texts) or textual conventions in their composition.

Intertextuality is the point where two works of art overlap. In terms of film, it's where a movie overlaps with

another work of art, whether that is another film, a work of literature, or another art form. Another way of thinking about Intertextuality is the way in which work of art purposely or accidentally connect or intersect, intertextuality refers to any connection between more pieces of media. These connections can include allusions, quotations, parody, translation,

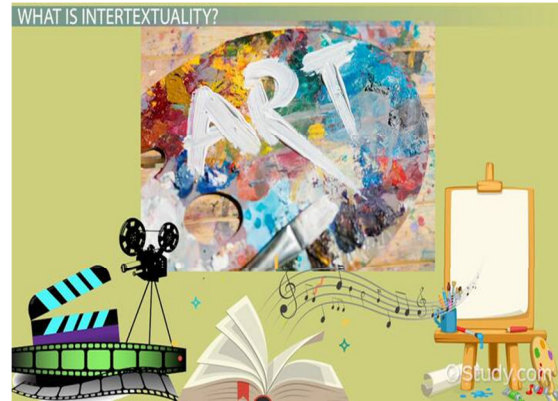
and many other kinds of intertextuality that connect literary works.

What is Intertextuality in Film?

Cinema is an art form that has been around for over a century. Because so many films have been produced and dozens of movies continue to release each year, it is inevitable that some films share similar ideas, themes, and characters. Sometimes, these similarities are even intentional.

Intertextuality in film is the shared relationship between two texts, and it relates to texts that have similar ideas or that take inspiration from other texts. Intertextuality occurs when films overlap with another piece of literature or idea. Although intersexuality can occur through any medium, it is especially common in film.

Intertextuality can help filmmakers pay homage to the films that inspired them. It can also help the filmmaker connect with the audience, as audiences may feel more invested in a film if it references another film they have seen. Additionally, intertextuality can help provide clues about the plot or characters, and it can be a creative method to remix another piece of media. Indian cinema has portrayed the world around it sometimes realistically and sometimes in a fictional environment.



Importance of Intertextuality in Film:

Intertextuality has become a standard film process, and it is important to everyone involved in the filmmaking process. For the audience, intertextuality can help them make connections between a new film to one they have already seen. This may create a more enjoyable experience, but it also helps the audience think more critically about the media they are consuming. When audience members see intertextuality in action, they can draw new conclusions about different films and their meanings. Intertextuality can help viewers better engage with the media they watch.

This concept is important to writers and directors as well. For filmmakers, intertextuality can help them show respect to similar films that came before them. Every writer or director is inspired by a piece of media, and they can use intertextuality to show how another text inspired them. This can also help them create more nuanced conversations around

their films. When directors and writers reference other films, they also reference the dialogue that those films sparked. This can help create wider conversations around their film.

Types of Intertextuality:

Intertextuality takes on several different forms. Sometimes, filmmakers intentionally reference other pieces of media. Sometimes, the overlaps between other films are accidental. Regardless of the filmmakers' intentions, intertextuality is present across genres and film types.

1) Deliberate Intertextuality:

Sometimes, filmmakers want to call attention to other works of media, so they use intertextuality on purpose. **Deliberate intertextuality** occurs when filmmakers intentionally reference or borrow ideas or themes from other pieces of media or literature. Deliberate intertextuality happens in different forms. Sometimes, movies are based on the kind of deliberate intertextuality a director wants to use. The following list includes some of the more common forms of intertextuality in cinema:

An **allusion** occurs when a creator references or alludes to another text, mentioning the title, characters, or important plot points from that text. Allusions serve as a kind of intertextuality

that helps filmmakers make more obvious connections to other pieces of media.

Pastiche is the purposeful following of another text. While pastiche does mirror other pieces of literature or media, they do not directly copy them. Instead, they take inspiration from other texts and use popular tropes from a genre or text. Pastiche is meant to provide respect and honor to other filmmakers, writers, and artists.

Similar to pastiche is a **parody**, which is an intentional imitation of another text for comedy purposes. Unlike pastiche, which intends to pay respect to other films, parody movies often try to poke fun at other films. Usually, parodies are influenced by other works and may even directly satirize movie scenes. The goal of a parody film is to make fun of another movie or various movies, and parody films almost always fall into the comedy genre.

2) Latent Intertextuality:

While intertextuality is oftentimes deliberate, sometimes filmmakers use latent intertextuality, which is the unintentional use of film overlaps or references. Because filmmakers do not always share their creative processes, it is not always easy to tell whether a film uses deliberate or latent intertextuality. For example, in 1999 *The Blair Witch Project* was released, and it helped popularize the found footage style of

filmmaking. This kind of filmmaking has the fictional characters filming rather than being filmed, and the characters are aware of the cameras. Although movies like *Paranormal Activity* and *Cloverfield* do not directly reference *The Blair Witch Project*, their found footage style of filmmaking was directly inspired by the 1999 horror movie.

Intertextuality Examples in Movies:

There are several examples of how all of these different kinds of intersexuality operate in movies. Here are some intersexuality examples in movies.

Allusion:

What is an example of intertextuality in media?

Intertextuality is popular in all kinds of films. One example is from the 1989 film, "Dead Poets Society." A famous scene in the film depicts Robin William's character reciting "My Captain" by Walt Whitman. The poem is about the death of Abraham Lincoln and Whitman's respect for the deceased president. Here, the film references the poem and creates an overlap between the film and the poem, thus creating intersexuality.

Why is intertextuality important in film?

Intertextuality helps filmmakers draw connections between their movie and another text. Intertextuality can help create larger conversations about a piece of

media. By referencing another text in their work, filmmakers emphasize the relationship between their movie and another text, thus building off of the themes, characters, or plot points in that other text. This is important because it makes films more nuanced.

Intertextuality Examples:

There are hundreds of thousands of intertextuality examples in literature; indeed, it would be challenging to find any work that does not include any intertextual reference, either intentional or unintentional. Here, the term "literature" is used broadly to refer to all sorts of media: books, poetry, film, television, plays, and even, in some cases, music.

The Matrix (1999):

The film *The Matrix* has an intertextual relationship with *Alice's Adventures in Wonderland* by Lewis Carroll. This relationship is one of allusion. Morpheus offers to show Neo "how deep the rabbit hole goes" if he agrees to learn more about the Matrix. The film also includes mentions of following the white rabbit, which is another allusion to Carroll's work.

Ulysses by James Joyce:

Ulysses is a modernist novel by James Joyce that contains many allusions to Homer's *Odyssey*. Even the name Ulysses is actually the Latin translation of

the name Odysseus. Much of the novel features modernized plot lines and character arcs that function as intertextual references to Homer's work.

***Frankenstein; or, the Modern Prometheus* by Mary Shelley:**

Today, most copies of *Frankenstein* drop the book's subtitle. However, the subtitle is itself an allusion to Greek mythology. Prometheus was a Titan whose story involves being punished after creating humanity. Victor Frankenstein's character arc parallels that of Prometheus. The novel also contains many allusions to John Milton's *Paradise Lost*, which Frankenstein's creature reads and finds particularly relatable.

***Things Fall Apart* by Chinua Achebe:**

The title of *Things Fall Apart* is actually a quotation from, and intersexual reference to, "The Second Coming," a poem by William Butler Yeats. Achebe is not the only writer to have made explicit reference to this poem; songs, other books, and television programs have all quoted lines of Yeats's famous work, which itself contains intersexual allusions to the Book of Revelation in the Christian Bible.

***Beowulf* translated by Maria Dahvana Headley:**

Translations of literary works are always necessarily intertextual, but Headley's translation of *Beowulf* is a great example of how translation can be a

creative process. Headley's *Beowulf* is irreverent and makes more significant departures from the text than most other versions do, particularly through her inclusion of contemporary slang. Interestingly, the Old English text of *Beowulf* famously uses words called "kennings," which are compound words with metaphorical meanings. In an interesting use of calque, Headley, like many other *Beowulf* translators, has included versions of these kennings in her translation.

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Media intertextuality, by definition, **seeks and theorizes links and connections between media texts and textualised social life** while global media discourse analysis shows how the globalized political economy of late capitalism influences the content and format of a wide range of media products.

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larger conversations about a piece of media. By referencing another text in their work, filmmakers emphasize the relationship between their movie and another text, thus building off of the themes, characters, or plot points in that other text. This is important because it makes films more nuanced. JULIA KRISTEVA (1969) says that "Literary critic and sociologist, described intertextuality as "the shaping of texts meaning by another text"

"The use of an intertextual reference in any text is an absorption and transformation of another."

Ads and movies shows ever close relations by choosing filmformat with commercial trends. Intertextuality is popular in all kinds of films.e.g.The film 1989 "Dead Poets: Society" A famous scene in the film depicts Robin Williams character reciting "My Captain" by Walt Whitman. The poem is about the death of Abraham Lincoln and Whitman's respect for the deceased president. Here the film references the poem and creates an overlap between the film and the poem, thus creating intertextuality.

According to Bazin, a French film theorist, there is no doubt at all that films were, in principle, works of authors who at certain time and with certain technical and aesthetic means had managed to create certain distinctive cinematic artwork

(Barthes, 1957). Shakespeare's books such as *Romeo and Juliet*, *Hamlet*, *Othello*, *Merchant of Venice* among others have been reproduced as films, as well as *Gulliver's Travel* by Jonathan Swift, and Chinua Achebe's *Things Fall Apart*. Christian Metz, a German semiologist, purported that films are not only an artwork, but, rather, a textual system that constitutes its own original, singular totality, in which the author, if involved at all, is only a constituent of this system.

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