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FORMS AND FUNCTIONS OF INTERTEXTUAL CHARACTERS IN THE MEDIA TEXT

Abstract: Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal. It is a particular term to understand current media culture, with its images, sounds, characters and stories. The term comes from literary studies and was taken up by critical media scholars in the 1970s and 80s to examine particular popular genres and different forms and functions of intertextuality were explained. It is shown how intertextuality is not only an intentional product of artists, writers and media producers, but also of particular processes of interpretation and reading. In this article, I will discuss forms and functions of intertextual characters in the media texts.

Key words: intertextuality, text, intertextual character, media text, form, function.
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Introduction

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Intertextuality is a phenomenon that is particularly relevant to understanding the meanings of mass media; a particular piece of media content like a sports blog, crime novel or commercial, is related to other media content. Since the term derives from literary studies all distinct pieces of media content are referred to as 'texts', including audio and visual aspects. The term 'intermediality' is often used as well to emphasize that the relations between texts do not only occur within one particular medium (with, for instance, television commercials picking up elements of television shows) but also occur between different kinds of media, the obvious example being books made into films. The media industries themselves favor the term 'multiplatform' or 'cross-media' for content that is deliberately produced across different kinds of media and merchandise. Disney content is the ultimate example with 'brands' like Pocahontas, Beauty and the Beast produced as films, books, costumes, bags, candy boxes, mugs and more. In the academic context of media and communication studies the term has a particular provenance in early 20th century European thought and contemporary literary studies. Many scholars Mikhail Bakhtin, Roland Barthes and Julia Kristeva indentified and developed the idea "intertextuality" in the early 20th century how texts never have meanings in themselves but are the product of relations with other kinds of texts and introduced the concept of intertextuality. Accrording to Julia Kristeva, a French linguist who has written much on intertextuality which has a broader meaning in today′s context than the theories she expounds in her seminal work on intertextuality which are "word, dialogue and novel". Her notion of Intertextuality refers to the literal and effective presence in a text of another text. A text according is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another.

Materials and Methods

First, it is important to understand different forms of intertextuality, in principle everything can be a 'text'. The definition of the word 'text', implies written signs or words on a piece of stone, wood, paper, screen or fabric; this could be books, newspapers, letters, magazines, subtitles, slogans on t-

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shirts and far more. 'Text' in critical versions of media and communication studies also includes visual images, film characters and sounds, hence references to the 'television-text', 'film-text' or 'multi-media-text' are common. Considering a stone as text, helps to understand a crucial element of textuality and intertextuality; that they involve interpretation. A stone in itself is nothing, but it becomes a 'text' when seen, acknowledged and interpreted by a human being. In the words of French philosopher Roland Barthes, the stone is a 'work', its interpretation by human beings a 'text'.

Fiske (1988) has introduced and developed the notion of intertextuality for media studies. He has made a useful distinction between primary, secondary and tertiary texts. Primary texts are works of content that can be understood without reference including individual book, television program or song. Secondary texts are the reviews by critics, actor or writer interviews, celebrity magazines, promotion material and more. In Fiske's scheme, the interpretations by audiences constitute 'tertiary' texts that range from individual appreciations, to family routines or fan gatherings. Hardy (2011) introduces the notion of corporate intertextuality, referring to all kinds of additional material to the primary text, like trailers and promos, 'making-of' documentaries, star-interviews, and merchandising. He distinguishes it from non-corporate intertextuality, which involves independent reviews, fan publications and other forms of user-generated content. The latter set of tertiary texts has gained precedence in the intertextual construction of meaning because of the advent and popularity of the internet and social media. In some genres fan-fiction published on dedicated websites has become as popular as the primary text. Various TV titles and films, most notably intertextual character Harry Potter, Hermione and Ron have been given an afterlife by their fans long after they disappeared from commercial production. Most of 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 Chinau Achebe's Things Fall Apart. The discussions about intertextual characters of the films make a work of culture to become a meaningful text through its interpretation by human beings, whether they act as individuals, in social groups or with imaginary communities. For instance, an intertextual character Sherlock Holmes is only comprehensible by looking at the way his billions of fans appreciate and interpret his work as authentic and consistent. In studies of texts and intertextuality, such interpretations are referred to as 'reading', and just like 'text' can refer to a much wider variety of things than written words alone, 'reading' similarly involves watching and listening, and - when it comes to material artifacts - feeling and sensing as well. The words 'text' and 'reader' signify the origins of these theories in literary studies, but have been taken up to describe a wide array of interpretative processes and actors. Media psychologists analyzed intertextuality do not speak of texts or readers, nor of power or subjection. They consider intertextuality as an intermediate variable that affects the impact of a particular message on individual features such as cognition, affect, values, attitudes or behavior. The attention for intertextuality is part of a wider recognition in media psychology about the importance of interpretation, considering it as an intermediate process between 'stimulus' and 'effect'; meaning that a particular message or piece of content will only produce an effect if interpreted in a certain way. Peter and Valkenburg (2006), for instance, have looked systematically at different kinds of interpretation and how they affects the susceptibility of children to media effects. They argue that immersion in the text, empathy with characters and narratives, and parasocial interaction with characters are all mediating factors between text and effects.

Conclusion

Understanding intertextuality is useful in considering the evolution of media texts. Intertextuality teaches us that like species, stories share a common origin and a common means of expression of communicating and interacting with the environment. Intertextual characters of the media texts make a work of culture to become a meaningful text through its interpretation by human beings, whether they act as individuals, in social groups or with imaginary communities.

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