

Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other. It is a particularly apt term to understand current media culture, with its still increasing abundance of images, sounds, characters and stories. The term comes from literary studies but was taken up by critical media scholars in the 1970s and 80s to examine particular popular genres. Currently, the term has found some currency among media psychologists as well. In this entry, the provenance of the concept of intertextuality is described, using James Bond and Lady Gaga as iconic examples. Furthermore, different levels and dimensions of intertextuality are 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.

1. What is intertextuality

Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other. It is a phenomenon that is particularly relevant to understanding the meanings of mass media and online content, because, more often than not, 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 movies or the other way around. 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 produced as film, book, game, costumes, bed linen, bread boxes, mugs and more.

2 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 identify the Russian literary scholar Mikhail Bakhtin as the first to describe in the early 20th century how texts never have meanings in themselves but are the product of relations with other kinds of texts. French post World War II philosophers like Roland Barthes and Julia Kristeva picked up and developed this idea, with Kristeva in particular introducing the concept of intertextuality itself: 'any text is a mosaic of quotations; any text is the absorption and transformation of another' (Kristeva, 1986, p.37). US television scholar John Fiske produced the best known elaborations of 'intertextuality' for the media and communications discipline; in his 1988 book *Television Culture* he examined the textual flows in and around television, their mutual relations and the way audiences watch and enjoy television by bringing in associations with other texts and media. It is the relation between intertextuality and the way audiences make meaning that is central to this entry. First, the depth and breadth of intertextuality will be further displayed by working through an extended example about James Bond, which will lay the groundwork for a more formal exhibition of the various dimensions and features of intertextuality, culminating in a discussion of 'simulacra' as excessive intertextual formations. The discussion will then move to the way audiences (called 'readers' in this context) make meaning of intertextuality and how critical cultural studies and media psychology differ in their approaches to research about this topic.

2. An extended example: James Bond In 2005, British actor Daniel Craig began his career as James Bond

in *Casino Royale*, the 22nd episode of the famous film series. Half-way the film, the camera catches him emerging out of the ocean, dressed in tight blue trunks, water dripping from his highly muscled upper body and legs. Critics and Bond fans alike immediately recognized the scene from the first Bond film, *Dr. No* from 1962, in which Ursula Andress, similarly scantily dressed, stepped out of the ocean into the gaze of the camera and the audience. When Craig started as James Bond, the 1962 scene had become an iconic introduction of the sexy Bond girl, repeated already once in *Die Another Day* of 2002, featuring black actress Halle Berry emerging from the blue ocean in an orange bikini. Craig's scene was thus a clear intertextual reference to earlier James Bond movies. There was a wider intertextual dimension as well: initially, parts of the Bond novels were serialized in *Playboy*, stressing that Bond should be seen as the classic patriarchal male hero surrounded by sexy submissive women. Craig's display of the sexy male body was all the more unique and pleasurable because of its contrast to more common cultural images of female bodies as objects of the gaze and male bodies as carriers of the action. It was also an image anticipating the following Bonds featuring Craig; in each and every one there is at least one scene where his toned naked body is almost fully displayed to the audience. As a result, the actor has landed high on successive magazine and internet lists of Sexiest Man Alive. Craig's swimsuit scene is only one of the many examples of the 'intertextual space' constituted by the Bond franchise. With each imminent new release, TV stations begin rerunning older Bonds while TV and cinema commercials show scenes including the product lines of the sponsors of the upcoming film. The renewal of the Bond actor produces incessant speculations about possible new candidates in show news, celebrity magazines, twitter feeds and more. When the name of black actor Idris Elba came up as a possible successor to Craig, intense and divisive discussions whether Bond could be black appeared in various social media and news forums, one of the arguments in favor being that if the US could have a black president, MI6 could certainly have a black agent. Some of the arguments against would go back to the description of Bond in the original Ian Fleming novels as being white with black hair and blue-grey eyes, thus claiming authority of the novels over the film. Other digressions from the original novels have met with similar disdain, for instance when Craig's Bond in *Casino Royale* answered the iconic Martini question 'shaken or stirred' with 'do I look like a give a damn', and later drank Heineken beer instead. All of these examples testify to the fact that a James Bond movie is always more than a self-contained text from which audiences derive meaning and pleasure. Of course there will be novice audiences for Bond who will miss many of the intertextual finesses that the true fans will pick up on. But newcomers, too, will bring in intertextual knowledge and compare, for instance, Bond to other action heroes or spy narratives they do know. Both the long-running of the Bond franchise and its intertextual richness have made it a popular topic for academic reflection, beginning with Bennet and Woollacot's 1986 work *Bond and beyond*; the political career of a popular hero. In it they compare, among other things, the Bond of the original Ian Fleming novels with the Bonds in the various films, concluding that the film Bond is a somewhat more relaxed and amiable personality, than the dark and cynical character of the novels. They describe how changing social and geopolitical circumstances are reflected in Bond, especially in the framing of the enemy; a phenomenon that has become all the more clear after the fall of the Iron Curtain when decades of East-European and Russian enemies of Bond were replaced by the Chinese, multimedia

conglomerates or – in the recent Spectre – surveillance and intelligence agencies running wild. Spectre, for that matter, is also an older enemy of Bond, already present in the 1971 Diamonds are forever. Bennett and Woollacott also pointed out the traditional gender relations in Bond, a theme later picked up by other authors, especially Robert Caplan in Shaken or Stirred: the feminism of James Bond (2012). In it, he describes how the Bond girl served as a strong counterforce to the new wave of feminism appearing in the mid-1960s and 1970s, by portraying and celebrating traditional femininity – vulnerable and passive. However, the influence of the second wave women's