



The Influence of Intertextuality on Aesthetic Principles in Postmodernist Painting and Architecture

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Abstract

Intertextuality reflects certain studies theories shaped in recent decades and has been widely used in artistic and literary studies as well as other studies in the field of Humanities. Intertextuality is not merely a theoretical notion in literary studies since its influence embraces the intellectual and cultural field as a whole. Intertextuality not only challenges many traditional beliefs, but also addresses the fact that a culture is constantly seeking to prove its own originality and identity through suppressing plurality, diversity, altruism, and dissent shall never tolerate the inevitable consequences of this concept. On the other hand, as a cultural and historical term, Postmodernism often invokes in one's mind notions of hybridization, emulation, and combination of pre-established styles and trends. In the same way, contemporary art relies on certain visually distinguishable images of classical paintings. Apparently, Intertextuality serves to highlight the important notions of the fundamental relationship as well as the mutual bond and interdependence in today's cultural existence. This article studies how Intertextuality as a way of thinking has influenced the development of various painting and architectural styles. For this purpose, we first define Intertextuality and investigate how and why it has come to encompass its present meanings and applications.

Keywords: Intertextuality; Aesthetics; Postmodernist Architecture; Postmodernist Painting.

1. Introduction

Intertextual analysis is one of the analyses considered today in the scientific and academic centers. According to intertextuality, any text has its own pretext and the shaping of a text's meaning is based on another text. There is no beginning, continuity or continuity, or repetition, is always either transformation or imitation, but continuity, transformation, and imitation of the former are existing; therefore, each theory of action has a past. The principles of intertextuality are based on these traditions. More precisely, based on the fundamental principle of intertextuality, there is no text without pre-text, and texts are always based on past texts [1]. In this case, facing a text, means entering a network of relationships between multiple texts. Because the text is actually the same as the network of relationships, it is an intertextuality because it is processed [2]. An intertextual term refers to an existing text that is made through reference to other texts. Most texts are interconnected to some extent and referral the text of each work to other works [3]. People cannot make anything out of nothing, but need an image (imaginary or real) of any text to have the raw material in their mind and make it transformed. Therefore, all knowledge and thoughts have a history and past and nothing was created at once. There is no exception to the intertextuality. Because intertextuality has a history and origin considered as the pretext. Intertextuality term is considered as one of the innovation of Julia Kristina and the result of her studies about Bakhtin's theory. Bakhtin he believes that language is continuous in reflecting class interests, national and group commitments, and no words can be neutral [4]. However, Kristina was deeply influenced by the ideas of the

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