

Intertextuality: So what?

The ideological work responsible for the social organization of musical taste is not the product of a simple, identifiable ideology, still less is it reducible to economic class forces; rather, it is the articulation and inflection of a multitude of lines of force, associated with different sites, audiences, media, production apparatuses and discourses, together creating the changing positions available to us on the map of pleasure.

[...]

We do not, then, choose our musical tastes freely; nor do they reflect our «experience» in any simple way.

(Middleton 1990: 248–249)

In a Bakhtinian sense, the text can never amount to the work as a whole. For the work is always embodied in the cultural context in which it is evaluated, and the functions that incorporate identities within musical texts are determinable along with the independent variables that emanate from the development of a typology of numerous discourses.

(Hawkins 2002: 28)

[The] interpretation of any single text is based on an understanding of the juxtaposition of a range of discourses. Above all, we need to continually remind ourselves that pop music is also about entertainment; it is about fun, fantasy, play and self-irony. Any musical interpretation cannot avoid the consideration of these politics of *jouissance* that shape the text.

(Ibid.)

At first glance, one might be tempted to dismiss the term “intertextuality” as mere jargon, yet it is a vital concept. Although traditional source criticism has long enumerated borrowings, quotations, allusions, and parody among works, intertextuality goes beyond these to embrace the sort of anonymous citationality that Roland Barthes calls the *déjà lu*, the already read, that is, the effect of textual codes that operate in an impersonal manner over many texts but have no origin. Thus intertextuality signifies a movement that Barthes calls “from work to text” – from thinking in terms of entities to recognizing mobile fields of relations.

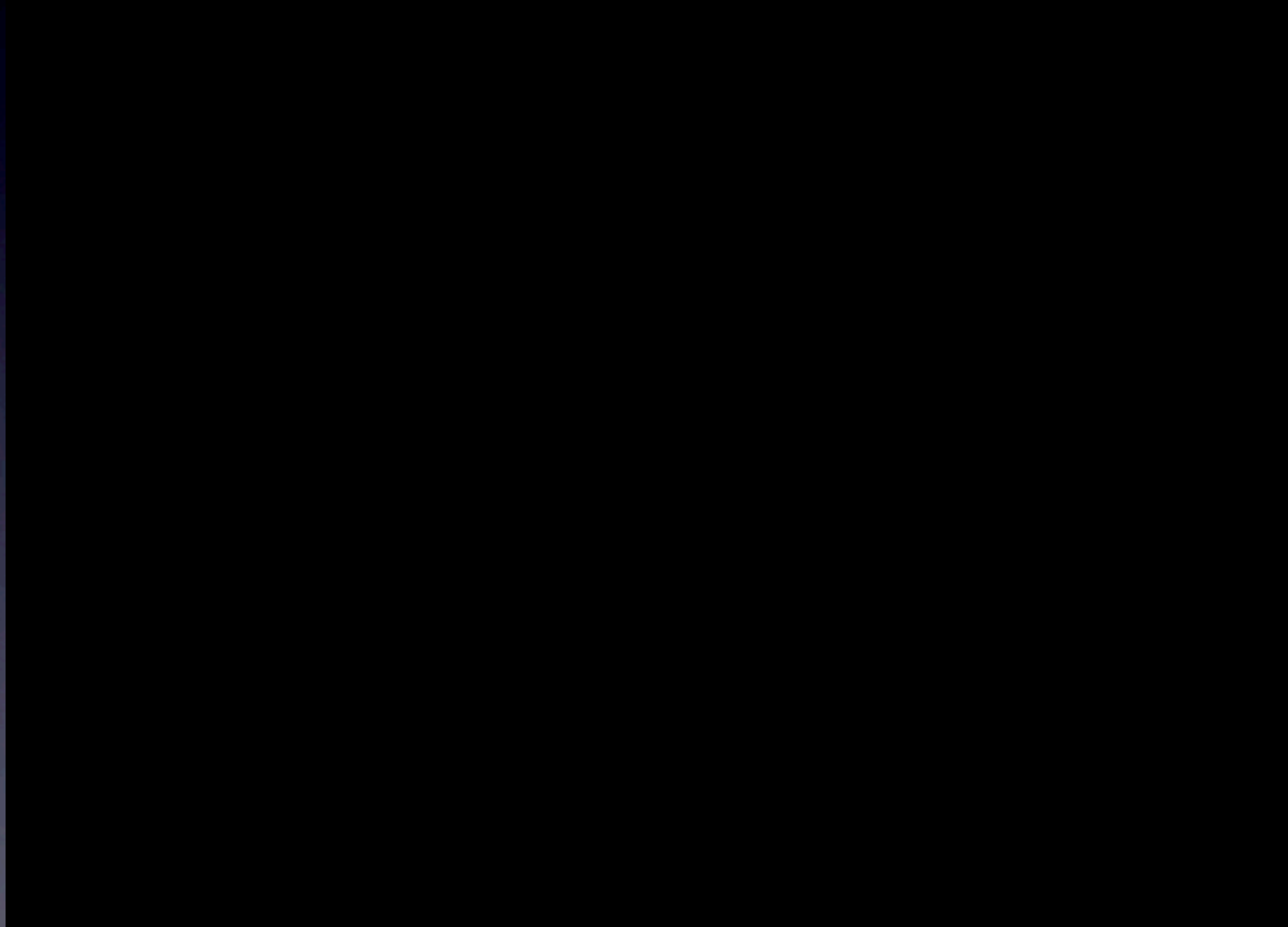
(Korsyn 2003: 37)

Les Parapluies de Cherbourg (1964)



Björk:
«It's Oh So Quiet» (1995)

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Marit Larsen:
«Don't Save Me» (2006/2009)

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