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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'Tel Quell group' considered as one of the most important twentieth-century intellectual and cultural circles, including people such as Roland Barthes, Jacques Derrida and Philippe Solar. Among them, Barthes and Kristina had a major role in the formation of intertextual studies. According to Kristina, the text is a process, and this means that, firstly, its relationship with the language in which it is located is re-zoning. Second, there is a permutation in the texts; an intertextuality in the space of a given text assumes that several statements from other texts are intersect at each other and neutralize each other [5]. In the other words, no text is independent of other texts and it is shaped by referring to other texts. Hence, intertextuality seeks to investigate the presence of a text in another text. In other words, intertextuality investigates continuity or transformation of the past heritage and the new innovations in the hidden structures and relationships of a text which can be considered as an important factor in understanding the text and, more importantly, identifying the culture of a society. Accordingly, any text preserves the tradition and cultural- artistic heritage of predecessors. On the other hand, theorists believe that in the postmodern there is no possibility to speak about originality and uniqueness of a work of art, including a painting or a novel, because the work of art pre-exists through pieces of art [6]. According to many critics and theorists, postmodern era refers to the period in which the reproduction is dominant over the original production. Intertextual codes and procedures have dominated due to lack to investigate the intertextual analysis and how intertextuality in the postmodern era could embrace the thinking of critics, theorists and artists in the field of architecture and painting. In the following, we discuss the intertextual analysis and aesthetic principles before the discovery of intertextuality and developments after the discovery of intertextuality (Figure 1)**.**
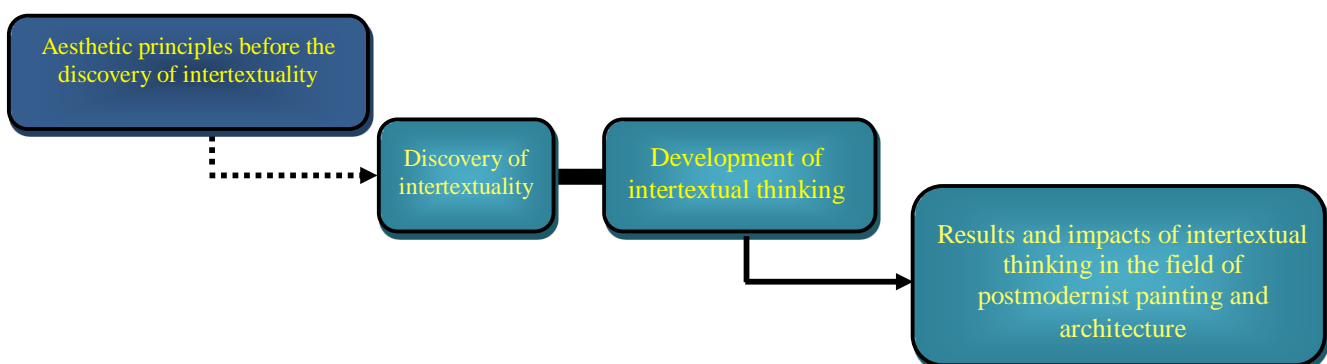

Figure 1. Process of research

2. Theoretical Foundations

2.1. The Word "Intertextuality" Coined by Julia Kristina

Intertextuality is one of the great discoveries in the twentieth century that provides a new approach for the relationship between the elements of a text and studies the kind of interaction between interest attractions. Intertextuality as a concept for the complex history shows a total of contradictions that simply cannot be decided about them. The ratio of any text to other texts is called intertextuality. This term is used for any kind of the ratio in text. Intertextual figures include: allusion, quotation, calque, plagiarism, translation, pastiche and parody. Sometimes both texts are formed in the same semiotic systems, such as quoting from a written text in other written texts or any reference to the written text, directly or indirectly, in an article or a book [7]. Another type of intertextuality includes the ratio of a text which is formed in a specific semiotic system to a text in another systematic body, such as the use of poems in music. Intertextuality was introduced with areas such as Bakhtin's Dialogism by Julia Kristina in 1960s and developed by Roland Barthes and Solar. According to intertextuality theory, any text is shaped based on its previous texts and no text is independent of other texts. Therefore, pretexts play an important role in producing and receiving a text. In other words, no text is created without the intertextual relationships. Kristina's theory of intertextuality is based on this principle that texts are produced in an intangible network connection and there is no text to be created or received independently. Therefore, pretexts play an important role in producing and receiving a text. According to Kristina [8], any text is actually 'a permutation of texts, an intertextuality in the space of a given text', several utterances, taken from other texts, intersect and neutralize one another'. For Kristina, hidden relationships between texts cannot be recognized. Therefore, Kristina is placed against the traditional ordination for "Critique of resources". Kristina's emphasis on the social nature and phonetic language makes Bakhtin's dialogism associated with its modern semiotics.
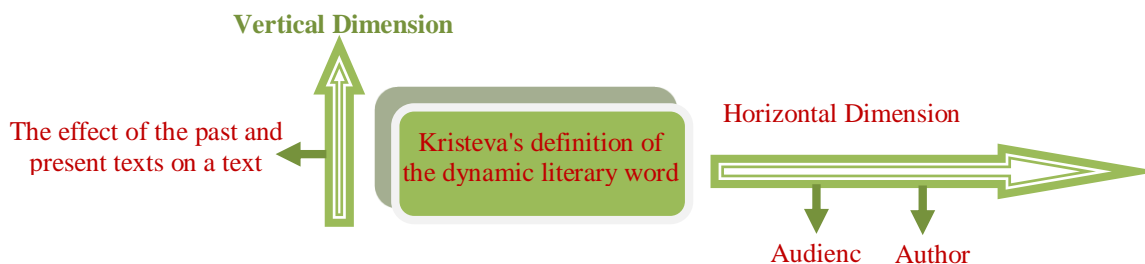
Figure 2. Kristina's comments upon texts

She defines the dynamic literary word based on vertical and horizontal dimensions. Horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important fact: each word (text) is an intersection of words (texts) where at least one other word (text) can be read (Figure 2).
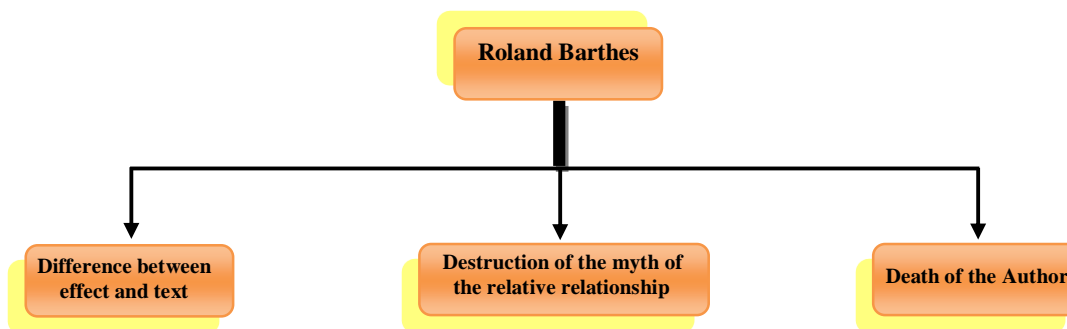

Figure 3. Roland Barthes' comments upon texts

On the one hand, Roland Barthes comments upon intertextuality are close to Kristina's theory. On the other hand, it has some features that give it certain originality. For example, none of them seek the influence and impact of a text on other texts. Barthes like Kristina attempts to distinguish the difference between the concept of intertextuality and the study on the influence and impact of them on each other. He considers the influence and impact of a text as a research belonging to the past. Barthes in an article entitled "from effect to text" argues that intertextuality encompasses all the text, because a text is considered as another text which cannot be confused with the origin of the text. Seeking sources and the effects of a work leads to satisfaction of kinship myths. Citations that shape a text are inseparable and unknown, although it has been read previously. That's why quotations are without the quotation marks. So, Barthes considers attention to the influence and impact in sciences, especially in the intertextual studies, due to myth, kinship, ancestry and genealogy. He believes that humans enjoy recognizing the root and origin of themselves or others and the myth is always present in various forms in traditional societies. Barthes emphasized this issue in the articles in 1976 and 1983 that were published for the first time. In fact, he distinguishes the difference between his perceptions and others' perceptions as the traditional critique (Figure 3). According to, Traditional Critique emphasizes the "sources of a work" and studies "the received influences" via the artist. This habit spent happy days in university studies. These sources are considered as a hidden phenomenon and the effects are considered academic. New theory of text has transformed this landscape. What is important today being not the impact which the artist has accepted, but also it is something that the artist learns unconsciously or imitatively? All the languages with various origins shape something called intertextuality. Barthes considers traditional critics as an inspector seeking the relationships between an author with other authors or a work and other works. He always tries to distance himself from the inspecting method. For Barthes, intertextuality has some hidden features because they are distributed in the text and far beyond the direct quotes that are the most important elements of traditional criticism. Thus, it is not possible to separate intertextuality from the text and this continuity and intussusception have a single identity. One of the most important, controversial, and influential theories of Barthes is the announcement of the author's death. Barthes refers to several reasons to justify the death of the author and the most important reason is intertextuality.
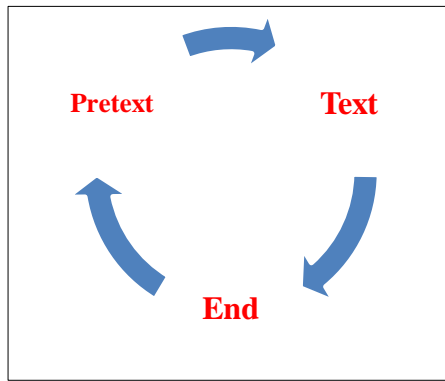
Figure 4. Textual chain in intertextuality

As the previous texts play an important role in creating the new texts, the importance of the authors' role decreases. So, the creation of a reader must be at the cost of death of the author [9]. Hence, the traditional critique may be effective in the work not in the text because the features of a work provide the possibility for the traditional critique. However, there is no possibility for a text because of the continuity with other texts. For Barthes, the most important reason is intertextuality.
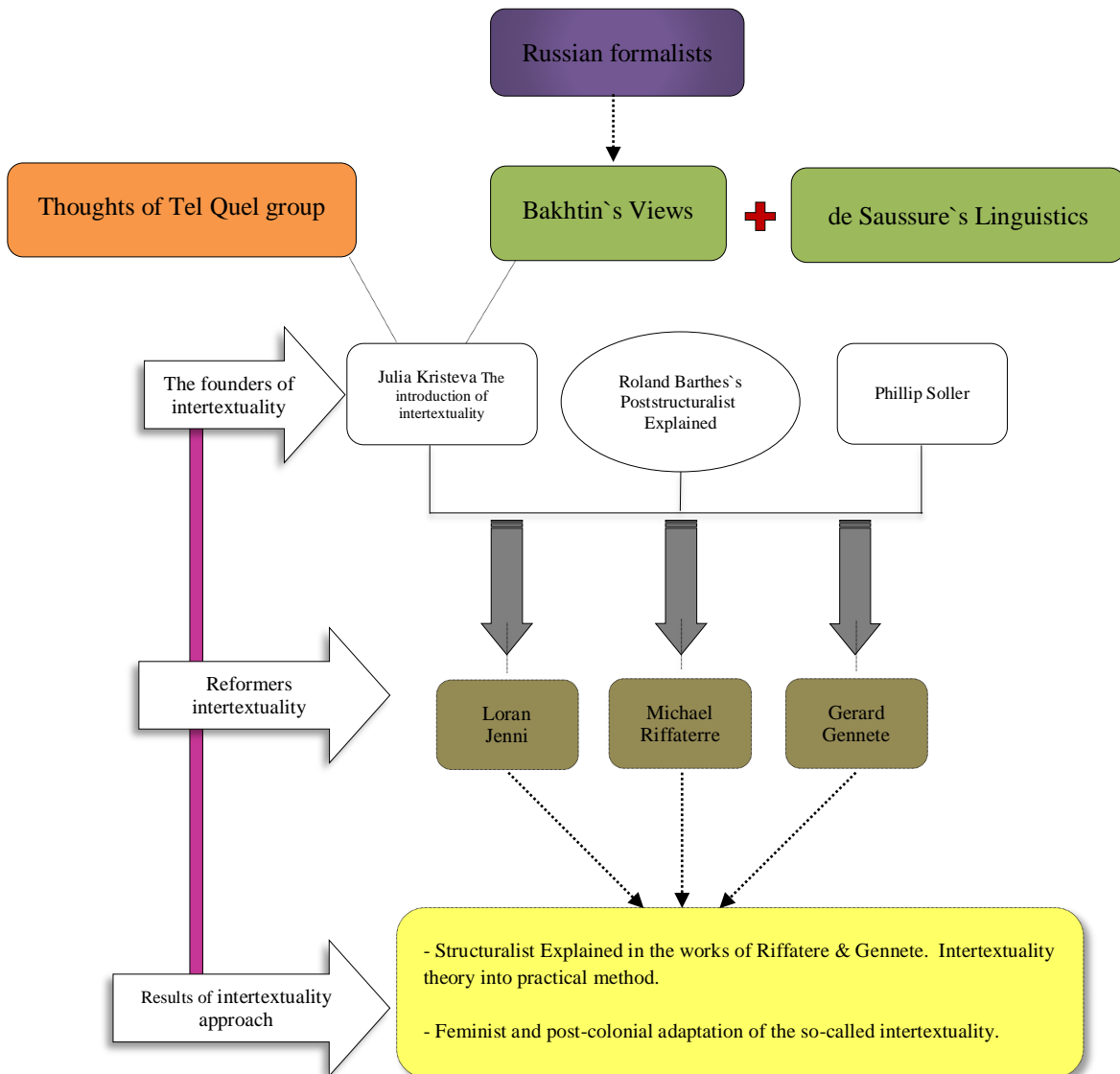

Figure 5. The evolution of intertextuality

2.2. Aesthetic Principles before the Discovery of Intertextuality

As it was mentioned, there is no theory to emerge at once and it needs some backgrounds and records. Therefore, the backgrounds which are effective in the formation or continuation of intertextuality should be considered. The backgrounds of the aesthetic can be divided into two main streams based on the pleasure of aesthetic. One stream is Pythagoreans which considers the conscious and thoughtful pleasure as the only condition for the aesthetic. This kind of pleasure is a state of superficial relations. Another stream is the pleasure principle referring to experiencing the beauty of all pleasure that can be related to the senses. According to Pythagoreans stream, elements such as nature, music and intellectual infrastructure such as mathematical theories are examples of the aesthetic. According to the pleasure principle, elements such as colour, taste, and touch are the senses of pleasure. Followers of Pythagoras believed that the world is beautiful because there is a certain scale, balance, order and harmony between its elements. In this stream, the aesthetic is a trait that will result from the relationship between components [10] (Figure 6).
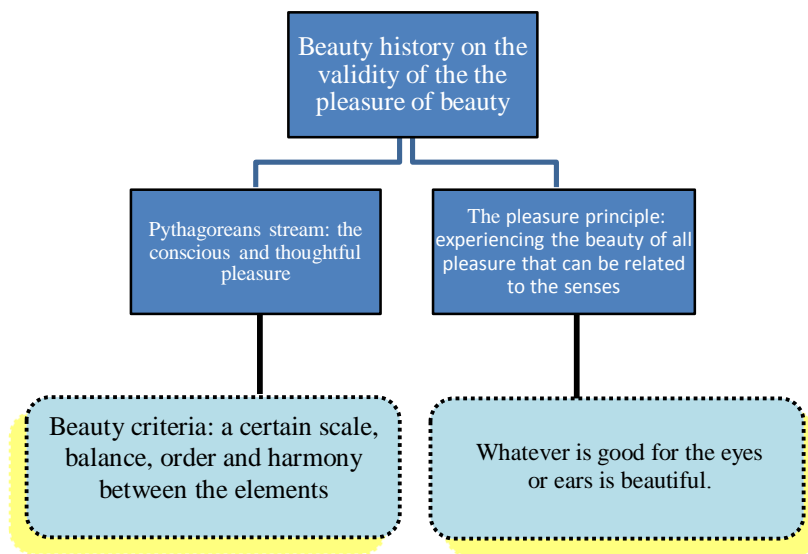

Figure 6. Concept of beauty before the discovery of intertextuality

2.3. Pythagoreans Stream

Our response to the perception of beauty is a reflection or manifestation of a real object, a purely aesthetic appearance. On the other hand, when we perceive beauty, in fact, we understand the beauty. Views on how we come to think of beauty are different. Beauty knowledge is deeply pre-recorded in our minds [11] or the divine nature's beauty which is recognized through understanding its manifestations [12]. Another way is that we can achieve a sense of beauty through the inner sense of beauty or power that responds to the nature of certain components (the common opinion in the eighteenth century). So in the current stream, judgment about beauty is not merely an expression of personal taste. At the heart of this judgment is also a desire to agreement; agreement to all creatures that have the power of reason or all the people agree depending on the kind of beauty. (Absolute beauty) or all members of a culture or group are agreed with common knowledge. (Relative beauty) beauty principles are generally regarded as those of the object properties, which are necessary or sufficient to consider something beautiful. Many efforts have been made to determine these principles, but these efforts have failed for various reasons. Generally, the condition to consider something beautiful is to provoke an appropriate response in the viewer. However, there is always the possibility that an object with the principles of beauty does not evoke an appropriate response. On the contrary, there are many things which we consider them beautiful but are lacking these principles. There is no set of features that consist of sufficient conditions for the beauty. According to Kant, there are no defined principles for the beauty. He also maintained that the provisions relating to the beauty are common and universal [13]. He compared the accepted, good and beautiful things and concluded that the hidden pleasure in beauty is impartial. According to this tradition, the pleasures of beauty are derived from the object not along with its desire.

2.4. The Pleasure Principle

The pleasure principle is philosophical tradition of Sophists and Epicureans. For the Sophists, whatever is pleasing to the eye or ear is considered beautiful. The Epicureans believed, there is no difference between useful and beautiful. In this kind of philosophy, aesthetic concepts fluctuate between the two concepts: one concept is that beauty merely expresses the preferences of a person. Another concept is that beauty does not express personal taste because the agreement between cultural groups or groups having experience is necessary [10]. There is a rational basis for the

provisions of the original beauty. The impartial nature of experiencing the beauty can be explained by the fact that the pleasure is based on the solution to the problem of perception. The solution is at the semi-private level of cognitive processing.

2.5. Aesthetic Relativism against Universalism after World War II

In the generation after World War II, humanist studies emphasize cultural context of all human activities. In aesthetic relativism, the public ethics and social theory have become the mainstream. From this perspective, Aesthetic values are based on cultural and historical conditions. Thus, a work of art is good in a good culture and it is impossible to determine cross-cultural norms [14]. In general, relativism is disagreed with the theory of universal aesthetic values, which limit the freedom and creativity of humans. In addition, the negation of universalism is the acceptance of culture as a determinant of certain aesthetic values, a way for thoughts on European cultural hegemony. Aesthetic relativism makes the researchers' eyes closed to the artistic elements around the world. For example, Sitar was run for the western audiences who are unfamiliar with the music and was encouraged by Western audiences. It indicates that although the Western audiences were not familiar with the music, the surging rhythm, repetition, variation and attractiveness and modulation and melody attracted their attention and they enjoyed. In fact, all of its features can be found in Western music. Hence, the very successful transition of art to other territories is remarkable [14].

3. Postmodern position

Postmodernism was used in the literature of the 1960s in the United States. Jean-Francois Leotard borrowed this term from an American sociologist. The use of the postmodern did not have merely historical meaning and the intention is not the stream after modernism. But it is the careful, complete, and definite modernism. According to Leotard," Perception is modernism and its crisis". Post modernism does not mean total break of modernism and its crises and there is no solution for this crisis [15]. According to Derrida, place or space of postmodernism is changing place into time or changing time into place. Postmodern is not a new approach in artistic creation, expression, critical and theoretical, and practical experience. In fact, it is a form of reviewing the content of the text and differentiation of individual and social reality outside the text. Unlike the modern artist, the post-modern artist considers intention and the process of the mental work at the moment of creation as the most important thing. The post-modern artist considers his work more important than his intention. Each postmodern work achieves its credibility through its relations with other texts [15]. The proponents of postmodernism believe that there is nothing to be considered as a true interpretation (David Novice, postmodernism: Barthes and Derrida). According to Derrida, scientific and philosophical claim to discover the reality is as valueless as the artist's claim for the reality in his work [16]. Post-modern art begins with an attack on modernism borders, i.e. the rejection of art as something distinct from life and thus the desire to own the common objects of everyday life and use them for the name of art [16].

3.1. Intertextual Thoughts in the Postmodern Era

Now, any discussion about the intertextuality in the arts leads us to the concept of postmodernism. It seems that our era is postmodern. Many theorists and critics of the postmodern era believe that it is an era in which the reproduction has dominance over the production. According to Jean Baudrillard, postmodern culture is dominated and this term comes from the works of Plato and there is no origin for it [17]. Intertextual codes and procedures have dominated due to lack of any access to reality. In interpreting the postmodern theory, Jameson believes that depth is replaced by surface or multiple surfaces [18]. Another intertextual procedure is broken down by reviving aimlessly past styles and voices. Postmodern intertextuality is one of the formal aspects of the singer's desire to eliminate the gap between past and present as well as the desire to rewrite the past in a new context. Thus, it must not be confused with the desire to glorify the past. In general, for postmodern intertextuality, there is no sign of the modernist concept of "work of art" as a unique and symbolic category. Whatever exists is only a text [19]. Postmodernism seeks redefinition of the modern man and return to the myth from the human perspective. The modern humans' efforts are made for the rediscovery of humanities.

3.2. Intertextual Approach in the Postmodernism Architecture

Instead of architectural modernism's call to "Make It New", postmodern architects practice what we can style an intertextual architecture which appropriates styles from different eras and combines them in ways which attempt to reflect the historically and socially plural contexts within which their buildings now have to exist. Mary McLeod writes that postmodern architects: oppose the modern movement's messianic faith in the new; no longer, they assert can architects naively assume that technological innovation insures a universal aesthetic and social solution. In contrast to the modern architects of the twenties, postmodern architects publicly acknowledge their own objectives as pluralistic and historicist. The past is neither condemned nor ignored, but warmly embraced as a vital formal and intellectual source. All period styles, whether classical or vernacular are considered open to imitation or reinterpretation [20]. Jencks in a famous conference, entitled the Biennale of Architecture, in Venice in 1980, refers to the slogan od that conference, and by so doing reminds the thoroughly intertextual nature of the postmodern architectural movement: "The presence of the Past". For Jencks the postmodern age is a time of incessant choosing an era when no orthodoxy can be adopted without

clear the relationship drawn by many between postmodernism and post-structuralism as well as the place of intertextuality within such definitions of the former. While modernist architecture refuses popular forms, postmodernism uses shapes and styles belonging to "high culture " or " popular culture" and blends them together. Therefore, the post-modern architecture uses intertextual procedures reflecting the existence of different users of a building. The postmodernism supports: an architecture that is professionally based on popular as well as one that is based on new techniques and old patterns. Double coding to simplify means both elite / popular and new / old and there are compelling reason for these opposite pairings [21]. The most notable, and perhaps the best, use of this double coding in architecture is James Stirling's addition to the Stats galleries in Stuttgart (Figure 7 and 8). Here one can find the fabric of the city and previous museum extended in amusing and ironic ways. The u-shaped palazzo form of the old gallery is echoed and placed on a high plinth or acropolis, above the traffic. But this classical base holds a very real and necessary parking garage, one that is ironically indicated by stones that have "fallen," like ruins, to the ground. The resultant holes in the "acropolis" show the real construction, which is a steel frame holding stone cladding, not the thick marble blocks of the real Acropolis, and they allow the air ventilation required by law. One can sit on these false ruins and ponder the truth of our lost innocence: that we live in an age that can build with beautiful, expressive masonry as long as we make it skin deep and hang it on a steel skeleton.
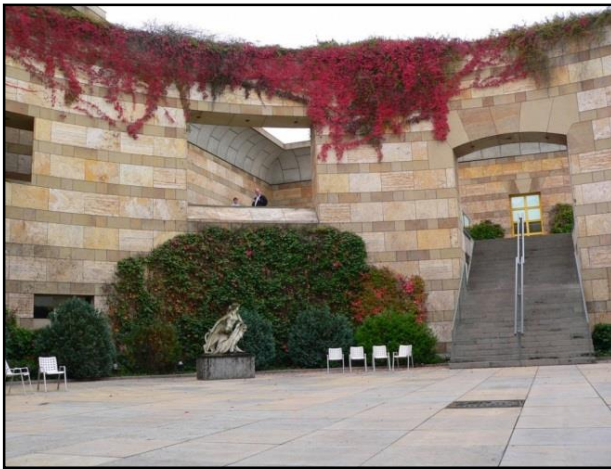
Figure 7. Stuttgart gallery   **Figure 8. Stuttgart gallery**

One of the other postmodern architects, Chomie, was influenced by the thoughts and thoughts of the entire Tel Quell group on post-structuralist issues. His writings and architecture in the 80's reiterated the notion that no architectural, eventless, futile, unattainable, and unworkable. He was the architect of the combination of spaces, events and movements, without any hierarchy or priority, between these concepts. From the point of view of this, the socio-political conditions of the society have changed and, consequently, a redefinition of architecture should be presented that would fit into the changing of these conditions. One of the main concerns in Chvy's architecture is what he calls the middle-end strategy, and it is the space in which the existing structure is built and what embeds the embedded. This combination of the old and new building is a product of the whole plan. Bernard Chowie always looked for an architecture in which the composition of spaces, events and movements, without any hierarchy or priority, was seen among these concepts. The importance of previous events in a field is always valuable to him. Hence, an effect is a text that has occurred between different events and is always interchangeable [1].

3.2. A review of some of the features of Chaumie's work

3.2.1. Park De La Villet, Paris, France

Using the philosophical foundations of Michel Foucault's Dickenstraction in "Madness History" Recalling Cinematic Assemblies, 1982-1997.

Figure 9. Park De La Villet

3.2.2. New Theater and Opera National Hall, Tokyo, Japan, 1986

- Using the striped strips and transforming them into the built-in space.
- A scene of urban concerts.
- A tool or device that is made from the lowest form of the form and creates the most event naturally and spontaneously.
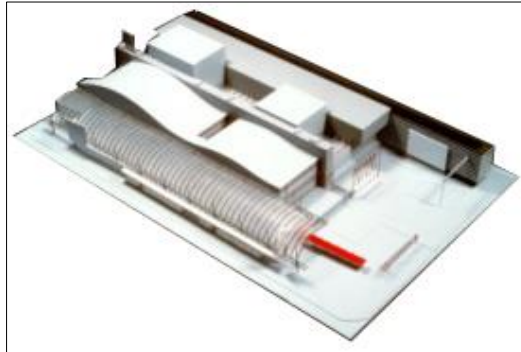

Figure 10. New Theater and Opera National Hall

3.2.3. Le Fresnoy Art Center (the National Studio for Contemporary Arts), Tourcoing, France, 1991-1997

- The use of the concept of distances or interruptions developed in La villet.
- Using the Surreal Potential Intermediate Spaceship Strategy.
- The relationship between the project and Freerich Keyslordshall's Surrealist multimedia theaters of 1920-30.
- Robert Samuel relates the attachment of the ceiling of the metal visor and the old ceiling to the umbrella of the cone and the sewing machine on the Burton surgery table.

Figure 11. Le Fresnoy Art Center

3.2.4. Acropolis Museum, Athen, Greece, 2001-2009

This is because of the cross-concept of a simple and explicit museum with the clarity of the ancient Greek buildings - with its context-in the center of Acropolis. The relationship between the concept, context and content may be of a different kind, of reciprocity or of contradiction.

Figure 12. Acropolis Museum

3.2.5. National Library of France (TGB), Paris, France, 1989

- Contradiction between tradition and modernity.

-The traditional past institutions and the computerized future library.

Figure 13. National Library of France

3.2.5. Glass Video Gallery Groningen, Netherland, 1990

- Reminders of modern architecture.

- Use of a simple rectangular structure and translational glasses of real and permissible.

Figure 14. Glass Video Gallery Groninge

4. Intertextual Approach in the Postmodernism Painting

To interpret a painting or a building, we have to rely on the ability for proper interpretation of the painting through the "language" or "systems" of the painting. Hence, many critics have embraced with relish the existence of the term intertextuality [6]. Canvases and photographic images have never been free of the intertextuality. According to Gérard Guenette, transforming the image and painting tempt the old painters. Duplication of canvases (towards teaching painting) indicates intertextuality. Sometimes, the canvases can be a subject of joking for a painter. In L.H.O.O.Q. the objet trove ("found object") is a cheap postcard reproduction of Leonardo da Vinci's Mona Lisa onto which Duchamp drew a moustache and beard in pencil and appended the title. There are many designs by Picasso with roguish and playful allusions to famous curtains. African statues of Cubism are examples for the effect of intertextuality in the formation of one of the most important rituals of the twentieth century [7]. Intertextuality can often radically challenge established accounts of non-literary art forms. Wendy Steiner refers to the fact that since paintings appears to have an immediacy unavailable to other art forms more dependent upon an unfolding over time, this art form's a-temporality has given rise to the naïve view of painting as a mirror of nature, a perfect equivalent of a visual field, a complete vision of the beautiful [22]. Such received idea, Steiner goes on, can lead to assumptions that painting stands beyond semiology or that it cannot mean anything more than its own immediate appearance. Whilst the temporal arts are capable of negating or critiquing older points or of proposing new ones, painting so such as idea would have it, presents a pure form of representation beyond propositional or critical meaning. Intertextuality, for Steiner, offers a useful way to refute such naïve ideas. As she writes: it is only by viewing paintings in light of other paintings or works of literature, music, and so forth that the missing semiotic power of pictorial art can be augmented which is to say that the power is not missing at all, but merely absent in the conventional account of the structure of the art [22]. As Steiner shows the intertextual features of paintings can take us from the manner in which some paintings as in diptychs and triptychs are completed by painter, on to quotation by painters of culturally recognizable styles of earlier schools or individual artists. Decisions about what paintings are hung together or what paintings can be published in a book create the relationships between the individual paintings, which of course cannot be part of the design and intent of its original works [6]. The

inclusion of "real objects" in the art of twentieth-century indicates the intertextuality approach. For example, a cubist designer uses pieces of wallpaper, yarn, postage stamps and so forth for the realistic representation in the painting [6]. However, the ratio of the intertextuality is not so explicit and direct. Marx Aras's painting about the Virgin Mary beating the baby Jesus refers to a Holy Mother. Lounges and nightclubs of Toulouse-Lautrec refer to the bourgeois living. Lautrec depicts a modern life, something sad, artificial, deaden [7].

5. Conclusion

Intertextuality is an approach to read a text or artwork based on other texts. In this way, there is no beginning or end in a chain or a network of the text and any text is placed in the middle. Every end has a beginning and middle. There is no endpoint in the intertextuality and internal links develop the text. In every society, art and architecture have historical backgrounds derived from their origins, which, in combination with contemporary texts, create a new text for the emergence of another. If the text and the pretexts are combined in the right combination, the artwork will become an outstanding art and a leading text for the production of new texts. Like the works of Picasso. Postmodern theorists consider human reason as a product of history and society. On this basis, there are no immediate prospects impartially and culturally   which can view the nature of truth and understanding. So postmodernism, according to intertextual procedures, is along with many shapes and ideas of modernism and provides possible productivity of the major styles, genres and innovations of modernism with a contradictory and double coding because it acts within the framework of the systems, which is trying to transform them.

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