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INTERTEXTUALITY, PASTICHE AND PARODY IN POSTMODERN CINEMA

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Abstract

Postmodern theory is a theory that emerged in the second half of the 1960s. This theory was born as a reaction to modernity and its ideals. By the 1970s, postmodern aesthetics, on which postmodern theory was based, began to be felt in almost every field of art, from architecture to painting, from literature to cinema. This aesthetic promised a fundamental break with modern aesthetics, and this break was most evident in the visual arts, especially in cinema. When we look closely at the reflections of postmodern aesthetics in cinema, we see that this aesthetic has developed especially with the following three elements: Intertextuality, pastiche, and parody. This study deals with these elements through specific films and directors. The study examines intertextuality, pastiche and parody in postmodern cinema using descriptive research methodology in a critical perspective. While examining the difference between pastiche and parody, it will be studied how intertextuality along with pastiche and parody are used in both modern and postmodern cinema.

Keywords: *Postmodernism, Cinema, Intertextuality, Pastiche, Parody.*

POSTMODERN SİNEMADA METİNLERARASILIK, PASTİŞ VE PARODİ

Öz

Postmodernizm 1960'lı yılların ikinci yarısında ortaya çıkmış bir kuramdır. Postmodernizm modernizme ve onun ideallerine bir tepki olarak ortaya çıktı. 1970'li yıllara gelindiğinde postmodern kuramın üzerinde yükseldiği postmodern estetik mimarlıktan resime, edebiyattan sinemaya kadar sanatın hemen her alanda hissedilir oldu. Bu estetik, modern estetikten kökten bir kopuşu vaat ediyordu ve bu kopuş en çok görsel sanatlarda, özellikle de sinemada, belirginlik kazandı. Postmodern estetiğin sinemadaki yansımalarına baktığımızda bu estetiğin özellikle şu üç öge üzerinde yükseldiğini görüyoruz: Metinlerarasılık, pastiş ve parodi. Bu çalışma bu üç ögeyi belirli filmler ve yönetmenler üzerinden ele almaktadır. Çalışma postmodern sinemada metinlerarasılık, pastiş ve parodi olgularını tanımlayıcı yöntem kullanarak eleştirel bir perspektif içerisinde incelemektedir. Makalede pastiş ve parodi ayrımı ile birlikte metinlerarasılığın modern ve postmodern sinemada nasıl kullanıldığı da analiz edilmektedir.

Anahtar Kelimeler: *Postmodernizm, Sinema, Metinlerarasılık, Pastiche, Parodi.*

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INTRODUCTION

Postmodern theory is an approach that is the sum of certain breaking moments occurring in the historical development of the western societies. This theory rejects any utopia, goal, meaning, uniqueness; powerful 'heroes' who rule nature; the characters are more schizophrenic than neurotic— reflecting the basic psychological mood of modernist characters in the face of terrifying external reality; time does not move forward, it involves intertwined and often complex time periods; it has no message, instead of having nothing to say, aimlessness, pastiche, parody and irony can only be in question. As in the old works, it is not the case that the event flows in its natural course and the characters or heroes are chasing a meaning, struggling for a goal, a utopia. There is an intense insistence on only form, collage, interpenetration, aimlessness, nihilism and elements of violence and form.

A long historical process underlies the emergence of this theory and it's gaining a distinct and even dominant character in all fields of art. The breaking moments that developed and caused the rise of postmodernity are concentrated on the following points: Homer's poetry as an example of a holistic human imagination. This idea of unity disintegrates over time and people begin to close into themselves, and in this context, Cervantes' (2003) *Don Quixote*, as the starting point. The third point that can be added to these two important breaking points is the Enlightenment thought, or the beginning to realize that this thought is invalid, especially with the experiences of the 20th century. The third break that revealed contemporary social reality was the Enlightenment.

With the rise of Enlightenment thought, man came to believe that he could purify nature from all mysteries and realize the kingdom of heaven on earth. Everything in the universe has been positioned and given meaning according to the absolute superiority of man; an entire civilization was created according to this systematic mindset. However, it was understood that this system of thought also tended to become anti-human and to take it under total domination. Enlightenment thought, which was integrated with the Industrial Revolution, turned into an indisputable systematic of thought that encompassed all aspects of man and civilization: On the one hand, Enlightenment ideals and huge scientific and technical advances, on the other hand weapons with the potential to destroy the world, Hiroshima, Nagasaki, the nuclear arms races. All these contradictory points reveal a radical critique of this theory.

The Enlightenment movement began to be questioned especially since the 1960s. Within this framework, the most programmatic criticism was developed by postmodern theorists, such as Jean François Lyotard and Ihab Hassan, and they characterized the new era as a 'postmodern era', mostly formed because of the Enlightenment or the transformations that took place within modernism itself. 'Postmodernism' was considered, for these theorists, not as a temporal category, an afterthought, but as a process within modernism itself. There was a definite split with the thoughts of Egyptian cultural critic Ihab Hassan, French thinker Jean François Lyotard, and architect-theorist Charles Jencks, and postmodern thought has been on the rise since the 1970s. Postmodern theory, opposing all the ideals of the Enlightenment, entered a process of total denial over time. However, against these ideas, criticism began to be brought against these thoughts, starting from the first half of the 1980s, and the thesis that the Enlightenment was an unfinished project and that the world needed Enlightenment utopias was persistently defended.

The criticisms against postmodernism concentrated on the following points: that not all the goals of the Enlightenment have yet been realized, and that some negative situations that emerged over time may only be distorted aspects of the Enlightenment, so this great project and its main goals, a more just world and an egalitarian society and upholding the goals of the creation of a free human being. On the other hand, we have to say that postmodern criticism, while saying that nothing meaningful can be built and that people must continue their lives in an uncertain reality where meaning itself is fragmented, also indirectly points to the tragic dimension of the point reached.

The sharp observations of the tragic manifestations of new life that are encountered by most postmodern thinkers have also been voiced by anti-postmodern theorists such as Fredric Jameson, Jürgen Habermas. However, the real problematic point here is the fact that the reality, which is described by postmodern theorists in keeping with all its appearances, is justified in the final analysis: While life is reflected with all its nightmare appearances,

there is little effort that can be made to change this negative life. The utopias that can be developed to overcome this nightmare reality are no longer important. Therefore, according to these thinkers, there can no longer be any great ideals. What is more provocative and thought-provoking is the view that, according to these theorists, the ideals of Enlightenment or modernism can ultimately lead to fascism, which ultimately traps these thinkers into the life they criticize.

Postmodern thinkers -at least Ihab Hassan (1983) and J.F. Lyotard (1984)- all the facts of contemporary reality they describe (fragmentation, schizophrenic perceptions, a sense of purposelessness and an intense nihilism, especially the devaluation of organic opposition and the consolidation of their own power in need of those tools we know, all traditional values begin to seem meaningless, violence, and demands for the *presentation of the unrepresentable*) appear more directly in the field of cinema. Cinema surpasses all other arts in reflecting this trend, 'virtualism', 'hyperreality', as underlined by the famous French writer Jean Baudrillard (1994), whose 'simulation' theory heavily contributes to postmodernism.

Although the existence of postmodern cinema is a matter of debate (this discussion has been expanded to the basic question of 'postmodernism', or 'postmodernity'), we can at least talk about the presence of postmodern films. Postmodern cinema generally includes films that carry the aesthetic categories drawn by Ihab Hassan (1983: 267-268). The two most distinctive features in these films are the 'intertextuality' and 'pastiche' phenomena. The idea of intertextuality is a phenomenon encompasses such genres as parody, pastiche, bricolage. This phenomenon appears in postmodern films, especially with the crisis of pastiche and parody. Before moving on to the pastiche and the parody I will examine the idea of intertextuality. After revealing the conceptual framework in which the idea of intertextuality emerges, I will analyse its appearances in postmodern films.

In this study, this phenomenon will be examined in a critical perspective through well-known film examples of postmodern cinema. While examining the difference between pastiche and parody, it will be studied how this phenomenon along with pastiche and parody are used in both modernist cinema and postmodern cinema, and within the framework of which aesthetic orientations they are used. As a non-reactive study, only the descriptive methodology will be used in this study.

1-THE IDEA OF INTERTEXTUALITY

According to Kristeva (1981: 36), any text is primarily a "mosaic of quotations". A text is nothing more than assimilating and combining other texts into a single text. Intertextuality is not simply 'imitating' previous texts by the writer or the reader in a conscious way, but the acquisition of new texts based on previously written, spoken, and most generally constructed meaning processes. Three notions stand out in Kristeva's intertextuality approach: (1) Writer (author); (2) Written person (ideal reader); (3) external (secondary) factors.¹ These three phenomena, according to Kristeva (1981:36), intersect with each other horizontally and vertically in the processes of writing, creating, reading, and reception. Here, both the author of the text and the person who read the text, consciously or unconsciously use the previous texts s/he read and establish her/his own world of meaning accordingly. Previous texts leave "traces" on the new text. The new text expands and gains a new dimension with a previous set of hidden instances.

¹ The perspective that Kristeva (1981) developed is actually from Mikhail Bakhtin (1999, 1986). Being affiliated with the Bakhtin school, Kristeva translated Bakhtin's previously unknown great works into French for the first time, thereby ensuring Bakhtin's recognition in the Western world. As a result of Bakhtin's theoretical perspective and Kristeva's explanatory contributions to this perspective, Bakhtin becomes a frequently cited figure, especially in the field of literary criticism. In the 1960s, with the rise of structuralist linguistics, Bakhtin's ideas were used by other Russian formalists such as Viktor Shklovsky, Pavel Medvedev, and V.N. Voloshinov. Bakhtin's theory is based on "dialog" or "polyphony" phenomena developed in the novel theory. According to this perspective, the novel carries a "dialogic" structure to the extent that the character in the novel reflects the discourse of the class and social stratum it belongs to, and this discourse can exist with the different discourses of the other character. The counterpart of the dialogic structure in the novel is "polyphony" in music, according to Bakhtin (1999, 1986). It develops a second phenomenon: "Orchestrating". Accordingly, the existence and diversity of each different character in a dialogic structure depends on the orchestration ability of its creator. In this framework, Bakhtin gives the works of Dostoyevsky and Tolstoy as an example. Dostoyevsky' and Tolstoy's works are, according to Bakhtin (1999), the greatest examples of polyphony and dialogism in the novel. Tolstoy's masterful combination of dialogism with the temporal chronotope and a flawless romance architecture, to Bakhtin (1999), is the culmination of the Rabelaisian tradition (carnavalesque culture and forms of expression) in the novel. Kristeva's "intertextuality" perspective rethinks the structure of Bakhtin's carnivalesque pluralist text by placing it based on a quote. According to this perspective, "each text is formed like a mosaic of quotations, each text is the melting and transformation of another text in itself" (Kristeva, 1981: 36).

Since the world of meaning is constructed in the form of intertextual articulation, any text can also be read from a multiple perspective. Each perspective corresponds to a surface in the text, its degree of meaning. Therefore, whichever perspective is involved, we will approach the extent of the text corresponding to this perspective. Roland Barthes (1990), one of the pioneers of this kind of multi-perspective structure and reading analysis, states that we can read any visual or written text from a multiple perspective, such as ideological, gender, or mythological. When we approach the text from any perspective, we encounter surfaces of meaning that the perspective in question will see. Perspective both permits and limits. Because we can see as much of that perspective allows.

Another notion pointed out by such an approach is the polysemic structure of the text. Polysemy is inherent in the structure of the text, as Bakhtin (1999, 1986) underlines in his works, and this structure allows a multiple reading. The polysemic structure of the text is created by both the author and the reader (Barthes, 1990; Kristeva, 1981). On the other hand, the spirit of the age (zeitgeist) leaves its mark on all the interpretation processes of both sides (writer-creator and reader-receptive). The structure takes shape with the requirements of the age. Either it remains purely formal, it is treated as an integral part of the content. When considered as an integral part of the content, it is reflected in harmony with the main message of the text (Kristeva, 1981: 37). When it remains only formal, it becomes independent from the message. The first is the basic structure of the modernist narrative and the second of the postmodern intertextuality.

In modern narrative, intertextual transitions and metafiction are used to distort fiction. Reality is decomposed by the author on the narrative plane, and thus the 'real' phenomenon of the disaggregated reality is tried to be reflected (James Joyce and Marcel Proust works should be remembered). In such texts, reality is subjected as much as possible and invalidated with the fictional deformation. In this fragile reality, as Adorno (1984: 156) emphasizes, the experience of the human being who can still survive is tried to be reflected. In such modernist texts, we see that a fundamental goal is always kept in mind: to leave a certain sense of distance to the reader by remaining loyal to the truth, to the language of the truth, and to reflect the tragic situation of the human being at the point reached with this sense of distance. Postmodern orientation, on the other hand, makes quotations with a mere feeling of being taken, reducing them to purely formal elements. Since the message and utopia are not clear, and even these elements are often rejected, the basic processes for constructing the text, such as distorting, constructing, intertextual transitions and using images, are used solely for the purpose of assembling and constructing. Hence, the postmodern narrative tends to create an aestheticized game world with metafiction.

The author aims to prevent the reader from getting caught up in the flow of the content through metafiction, which is applied in the form of placing the text in the centre by prioritizing the act of writing, emphasizing how the text is applied on various occasions, making the writer's domination in the world made of words felt to the reader who is in the conflict between objective reality and fiction. Moving away from the 'representation' task that forms the basis of the reflective and modernist novel styles, the postmodernist novel tends to create an aestheticized game world with metafiction.

The language of the aestheticized world does not absorb the previous texts and treat them as structural elements of a new narrative, a new utopian narrative, but makes them an important part of the world of the spectacle by making them talk in a dead language with a mask. The meaning worlds and images of the previous texts are emptied and reduced to purely formal materials, decorative elements.

2. INTERTEXTUALITY IN POSTMODERN CINEMA

When we analyse postmodern films, the phenomenon of intertextuality appears intensely. The breaking point in this context is the film, *Blade Runner* (1982). This first successful example of cyberpunk science fiction cinema inherits the entire film tradition before it, constructing its own narrative structure on this legacy. However, while leaning on previous texts, it has a clear distinction in its own world of meaning. The film refers to the *film noir* tradition due to its dark scenes in which shadows are used heavily, the pessimistic mood of the hero(es) and the controversial moral attitude, and in the final scene, Deckard's attitude is incomparably ambiguous (typical *film noir* feature) all reminiscent of the finale of Kubrick's *2001: A Space Odyssey* (1968). Both films are films that end with a pessimism (except the scene in *Blade Runner* where Deckard meets Rachel). Thus, they complement

each other with the image of the universe they create: One, *2001*, combined the tradition of late modernism with Nietzschean pessimism, while the other, *Blade Runner*, extends this refracted modernism to the digital age. *Blade Runner* is the starting point of the intertextuality that postmodern cinema, especially postmodern science fiction, will use. The references, the transitions, here are not yet fully formalized, and hence, because they contain a dimension of social criticism (in the scenes where we see slave labour in the near future of 2019), it occasionally highlights modernist utopian elements. The film also refers to the science fiction tradition that preceded it (*Metropolis* (1927), *Frankenstein* (1931)) with the metaphor of the atmosphere it uses and the human being relationship with the machine human being created.

While the techno-dystopian pessimism is seen intensely, the future perspective is also given in a palpable way. The best example in this respect is *Blade Runner*, a film that can neither be considered fully modern nor fully postmodern. This film, which has an atmosphere where techno-dystopian pessimism can be felt in a dominant way, present human being moving in a fragmented world, in fragmented spaces. Within this fragmentation, texts belonging to different times and places (the Coca-Cola logo, images reminiscent of the Far East, etc.) in the beginning sequence of the movie, are all around. Moreover, within this world resembling a kind of incarceration, the world of man has been invaded by companies (it is Tyrell Corporation in the movie) centered on the world of commodities. Although the point that technology brings us almost resembles a total collapse, the fact that the smartest 'Nexus 4s' produced by this company will not survive in the final scene of the film reminds us of the hope that modern cinema has (in this context, James Whales' 1931 film adaptation of Mary Shelley's 'Modern Prometheus', *Frankenstein* should be remembered). However, this narrative style, in which technological pessimism is reflected with a messianic optimism, undergoes a radical transformation. This style begins to deteriorate with the movies (especially science fiction films) that have been started to be made since the second half of the 90's and is replaced by a completely postmodern film trend. The two most obvious examples are *The Matrix* (1999, 2003) series and *Pulp Fiction* (1994).

The Matrix series films lean on intertextuality incomparably with *Blade Runner*, and in the context of creating a postmodern aestheticized language on its own, it surpasses other postmodern films. It is possible to list the texts that affect the textuality of *The Matrix* as follows:

- Hong Kong Kung Fu movies. This film tradition has a significant impact on almost all postmodern fighting movies, from *Fight Club* (1999) to *Kill Bill vol.1-2* (2003, 2004).
- Bruce Lee's movies (specifically, *Enter the Dragon* (1973)). The effects on the air fight scenes used in the series.
- Yuen Wo-Ping's *Crouching Tiger* (2000), *Fire Dragon* (1994), *Iron Monkey* (1993) films. The effects on long air fight scenes.
- Kung Fu Movies. Master/student relationship in the context of learning fighting techniques and the student's transformation into a great fighter because of this relationship.
- Reference to historical, literary, and religious (Judaic-Christian) texts. Literary texts and other religious texts such as *Alice in Wonderland*.
- Cyberpunk science fiction tradition (Philip K. Dick, William Gibson, Bruce Sterling, and Neal Stephenson).
- William Gibson's (1993) science fiction novels. Especially the 'Cyberpunk bible' "Neuromancer" Gibson's active computer network concept with a world-class virtual reality interface. Also, his 'Cyberspace' concept.
- The plots of *The Matrix* series movies are reminiscent of the plot used by Gibson in "Neuromancer." The similarities in the two narratives can be listed as follows: Neo: Case; Trinity: Molly; Morpheus: Armitage; Cyber: Riviera; Oracle: Wintermute; Mouse: Turing Police; Zion: Zion; Matrix: Neuromancer or cyberspace concept.
- Classic American action movie tradition. Fighting, car and motorcycle racing scenes.
- The techno-dystopian (anti-utopian) discourse of *Blade Runner*.
- Japanese animation cinema (Anime) especially references to *Akira* (1988).

Pulp Fiction (1994) is another film in which postmodern intertextuality can be seen most clearly. In fact, the strength of all Tarantino cinema, from *Reservoir Dogs* (1992) to *Pulp Fiction*, to *Kill Bill vol. 1 and 2* - stems from its intertextuality, the intense use of popular culture products. A script made up of lyrics from Hollywood's B category movies, like coffee, cigarettes, drugs, like Godard and television that feeds his narrative; they are all the elements that shape Tarantino's characters. Tarantino's success is his mastery of presenting insignificant materials (scenes from ordinary television series, images from popular magazines, street-mouth swearing, etc.) on the cinematographic level. Therefore, all of Tarantino's films are full of intense references.

As I mentioned earlier, the dimension of intertextuality appears most prominently in one of his films, *Pulp Fiction*. The film consists of three intertwined stories: the hitman taking the boss's wife to dinner; boxer who refuses to be defeated; gangster who constantly aims to do good but eventually, however, fails to make it happen. These stories are familiar themes that have been handled thousands of times before: The boxer whose honour does not allow to escape from the fight, the lover of the frivolous-eyed gangster, the friendship of professional murderers; all these are old cliché issues. While these cliché topics are brought together, the characters and some scenes are derived from previously translated films. For example, *Pulp Fiction's* McGuffin is produced from Robert Aldrich's *Kiss Me Deadly* (also the image of the luminous bag is used in both films). The scene in which *Pulp Fiction's* boxer Butch refuses to be defeated, referring to Robert Wise's *The Set Up* from 1949. The Boxer Butch character, who refuses to lose, is also seen in Wise's noir (*film noir*). However, Boxer Butch's scene begins where *The Set Up* ends. The next movie (*Pulp Fiction*) reminds it by referring to the previous one (*The Set Up*), thereby creating an impression of completion between the two films. However, the movie is also a different movie. Thus, while the two movies are shown as complementary to each other, *Pulp Fiction* is literally worked underhand where it plays the game of its own fictional world. The film goes on with these references; the familiar images are gathered in a single filmic narrative and created a new language within this framework. The director has brought together all these 'dead styles' on a single narrative in a way that can be elements of each other, that is, he has created a kind of cinematic collage.

In the film, the scene where Tarantino dances with Mia and Vincent refers to Godard's 1964 production *Bande a Part*.² Even, during the dance, the lyrics of the song sung by the characters are about a French couple and the name of Godard is also mentioned in the song. We are now in an intertextual place where high-level aesthetic production hand in hand with low-level aesthetic production, in a sense kitsch, without any worry, and everything is a game. When these boundaries become blurred or even disappear, Godard's advanced modernist narrative appears as a kitsch object. One way to understand whether a film is postmodernist is to clarify to what extent it employs superficialities rather than depth. In this context, the Godard of the 1960s, who questioned, satirized with an ideological counter-stance, bringing his own narrative to the spirit of the era in which he lived, is reduced to insensitivity and superficiality in this kitsch object. Here, the satirist of *Alphaville* (1965), director of *About de Souffle* (1960), who explores the possibilities of a new perspective, a view that can maintain critical distance, nonetheless, is presented as a decorative element of a dead language.

In an age where personal style disappears and the death of the subject is declared, the director's 'characters', or 'heroes will only speak in a great meaninglessness — even their names say, somewhere in the film, that they have no meaning. However, this type of dialogue is simply speaking in a dead language, making sense of life with hollow signs. 'Late capitalism', pointed out by Mandel (1980), becomes meaningful at this point. The language of the reified culture, which has become our first nature in the present time of history, when all cultural gaps have been closed, will turn itself into a temporary mask. In such a culture, man, cut off from the possibilities of penetrating real nature, had to form all his thoughts about life and the universe in this artificial nature. Another characteristic of this language, of this artificial nature, is undoubtedly pastiche and *parody*.

3. PASTICHE-PARODY AND THEIR CONNECTIONS WITH MODERNISM AND POSTMODERNISM

What replaces this view in postmodern culture and theory, as Connor stresses (1997, p. 260) it is not the absolute absence of style, but the separation of style from the concept of a powerful, creative writer. The announcement of death of author indicates that the style, the unique personal style, is also destroyed. However, classical auteur cinema was based on a unique personality and expressive power. This kind of potential expressive

² Tarantino is a Godard fan enough to call his production company "A Band Apart", which is Godard's English for *Bande a Part*.

power was reflected in a single style, in unity with the author or director's own unique personal discourse. In modernist cinema, the director used a style and sub-formal approaches that support this main style while telling a story and directing his camera to it in line with his own discourse. One of Andrei Tarkovsky's films can be mentioned within this context. His film, *Andrei Rublev* (1966) focuses on the life of the 15th-century Russian icon painter Andrei Rublev. Tarkovsky approaches this metaphysical, utopian personality in his own unique style. Tarkovsky remains true to both the metaphysical and utopian personality of Andrei Rublev and the spirit of his time. There are two Andrei Rublev: Andrei Rublev, the true icon painter who lived in the 15th-century, and Andrei Rublev of Tarkovsky.³ Tarkovsky combined the personality of the painter Rublev, and especially his utopian counter-stance, with his unique style of expression.

In order to reflect the crisis of his age, Tarkovsky alienates him by drawing cinematic time and space facts to the 1500s. Thus, the film begins to talk about the present period of history by positioning in the past. A similar positioning appears in another Tarkovsky film *Solaris*. As a result of such defamiliarization (*ostranenie*⁴), the planet *Solaris* turns into a deep metaphorical critique of scientific rationality and the zeitgeist of the 1970s. Wanting to talk about the given and developing a unique style about it, the creator-director uses the planet *Solaris* and the events and phenomena that take place there. We speak and settle accounts on our own world, indirectly, through a metaphorical language.

A similar language, a similar unique style can be observed in other modernist auteurs, Robert Bresson, Luis Bunuel, Orson Welles. In *Au Hasard Balthazar* – *Balthazar at Random* (1966) the whole world, the whole humanity, is subjected to questioning in the special of Balthazar, the sad story of a donkey. While the donkey is the metaphorically transformed form of the suffering, honest and sensitive man, the whole film tells the stage humanity has reached today in a stylized form. But this does not contain a sharp, direct language, as is the case with modernist filmmakers like Eisenstein or Fritz Lang. By developing a minimal attitude and style, Bresson transforms the cinematic flow into a soulful atmosphere that permeates people. It catches us from our hearts and in this situation leads us to settle accounts with our mind and our rational side. Similarly, in *Le Charme Discret de la Bourgeoisie*- *The Discreet Charm of the Bourgeoisie* (1972), style, unique style, outmoded concept of venerability and etiquette are the nihilistic concepts of the future and today's consumer society, where random sex, drugs, and terrorism are seen as normal features of daily life juxtaposes its values, as Orr (1993: 40) underlines. The film invalidates, negates all these phenomena, all the old forms and styles it reflects: While showing the deadlocks and problems of modern life, it does this differently from previous forms of expression, with the power of surrealistic expression. In this narrative, an unusual display, the existence of a cinematic language that radically breaks with previous forms of expression, can be observed. In Welles' *Citizen Kane* (1941), "Rosebud" is "such an object" that pulls its significance and value out of the lost element of the subject's self and is therefore experienced as a part of the self. "Rosebud" is a figure of both the disappearing self, our uniqueness, and the integrity of the film. "The disappearance of the individual subject, along with its formal consequence, the increasing unavailability of the personal style, engender the well-nigh universal practice today of what may be called pastiche" (Jameson, 1991: 15).

Jameson (1991: 16) defines "pastiche" as "a formal mask, speaking in a dead language". The death of the subject develops with the reification of the living spaces of culture and this situation is reflected in art; *pastiche* appears as a dominant style of expression. Thus, the once myth of the creator subject leaves its place to the frankly possession, quotation, fragmentation, and repetition of pre-existing images (Harvey, 1992: 55). The counterpart of this kind of orientation in painting is Rauschenberg, who, as Harvey (1992: 55) points out, combines the images taken from Rubens 'Venetian Venus' and Velasquez 'Rokeby Venus' with many other figures, such as trucks,

3 Denise J. Youngblood (1996), who claims that postmodernist elements exist in Tarkovsky's *Andrei Rublev*, is a bit hasty at this point. Although it is true that Tarkovsky's style evokes some styles used in postmodern cinema (especially the style reminiscent of the postmodern time and space division in *Nostalghia* (1983) and *The Mirror* (1975)), we do not have enough evidence to say that his cinema is postmodern. If genre multiplicity is the criterion — which is a fundamental characteristic of postmodern cinema — the film is strictly a film that adheres to one style, the style of the director. In this context, it takes part in a modern auteuristic approach. If it is accepted that he gives a dystopian (anti-utopian) message - which is another of the most characteristic features of postmodern cinema - this is not only the case in Tarkovsky's other films, *Solaris* (1972) and *Stalker* (1979), but also with the themes and messages he has covered, and the film in question. It contradicts the positive references made throughout the film to painter Andrei Rublev's utopian metaphysical orientation.

4 "Ostranenie" is a concept developed by Viktor Shklovsky from the Russian formalist school. This concept, translated as "Defamiliarization" to English, means "removing objects from being introduced, alienating, subjecting perception to a renewal". The overcoming of the familiar reality by alienating it is the main goal here. For a further discussion on this issue, see Jameson (1974: 51-57).

helicopters, car keys.⁵ 'Persimmon's painting, on the other hand, is the equivalent of movies like *Something Wild* (1986), *American Graffiti* (1973), *Chinatown* (1974), *Star Wars* (1977, 2002, 2005) including Episode II and III and an entire Quentin Tarantino and David Lynch cinema.

Following Jameson, theorists who have written on postmodernism agree that all David Lynch cinema, especially *Blue Velvet* (1986) and *Wild at Heart* (1990) is unquestionably postmodern. When we look at his cinema (especially the films he has made since the second half of the 1980s), we encounter both all the characteristics of postmodern aesthetics and the deep crisis in which the American dream has fallen. The entire David Lynch cinema is like a mixed text, a collage that unites the new zeitgeist, just like Rauschenberg's "Persimmon". However, Lynch cinema goes far beyond the ideological framework presented by "Persimmon". While one (Persimmon) confines the new zeitgeist, the contemporary social crisis, to the aesthetic field, the other (David Lynch cinema) ideologizes it with an escapist orientation. Here I will analyse the two David Lynch films, *Blue Velvet* and *Wild at Heart*.

1986's *Blue Velvet* concerns two middle-class people Jeffrey and Sandy who live in Lumberton, a small, ordinary town in the US, and singer Dorothy and her perverted lover Frank in a nightclub. One day, Jeffrey finds a severed ear on the grass on the road. Dorothy's husband Don and her son were kidnapped by Frank. The cut ear is thought to be related to the abduction of Dorothy's husband and son. After Dorothy's sado-masochistic scenes that seduce Frank, the film ends with Frank's murder, Jeffrey and Sandy marrying and returning to normal country life. As can be seen from this summary, the film uneasily brings together cliché themes and different types of films (film noir, horror film, erotic film) and brings them together around a narrative *pastiche*, with constant reference to previous films, to the American near past.

An entire David Lynch cinema, as Denzin (1992: 228) points out, opposes classifications and categorization. Therefore, we inevitably have to orient the readings and semantic analysis methods we were used to before, in a multiple perspective. *Blue Velvet* stands out in this respect with its distinctive performance in combining different genres in a single narrative. *Blue Velvet* both brings different genres together and knits the narrative with cliché themes, cliché facts and images. Everything, every image makes a familiar, familiar impression, a de-ja-vu, effect: the image of a small town witnessing a horrific series of murders, evoking Hitchcock's *Shadow of a Doubt* (1943); The heart attack scene in the opening sequence reminiscent of the Lumiere Brothers' movie, *L'Arroseur Arrose* (1895); The final scene (the image that the whole story is, in fact, a dream Jeffrey had), referring to the *Wizard of Oz* (1939) which has a great impact on all Lynch movies; Music reminiscent of "soundtrack" of Blake Edward's *Experiment in Terror* (1962); Various references to Robert Wise's *Born to Kill* (1947), again to Hitchcock's *Vertigo* (1958). The film has combined images of many different generations from the 1950s to the 1980s in a single narrative. Another cliché narrative style is related to the finale of the movie. The film ends in a form like the Hollywood films we are familiar with: Order is restored, patriarchal hierarchy is renewed by father's return, Dorothy is freed from sado-masochistic feelings, heterosexual couple Sandy and Jeffrey are approved (Orr, 1993: 24).

Despite all this cliché subject and narrative structure, the film gains a quite different framework with its usage of time, as both Jameson (1991) and Denzin (1992) point out. For, the film's use of time completes the structure that brings together many different genres and phenomena as reified forms of the same narrative and gives it an ideological framework. If *pastiche* is the language of the general crisis, the time-related positions within this structure also show the defensive reflexes of this language. Thus, the images and cliché themes that the director puts side by side with a conscious choice are the manifestation of despair in the face of the 'American Dream', which is destroyed by nostalgia for tradition and the daily terror of the unexpected and inexplicable because of a whole defensive reflex (Orr, 1993: 24). In the face of this desperation, the director takes refuge in the small-town nostalgia shaped by the Eisenhower's ideology of the 1950s. This kind of method, in its way of dealing with time, offers us a nostalgic orientation as an alternative method. This kind of nostalgia tries to compensate for the decadent American Dream.

⁵ Harvey (1992: 55-57) compares Manet's pioneering modernist painting 'Olympia', inspired by Titian's 'Venus d'Urbino', with Rauschenberg's 'Persimmon', which was created with the postmodern collage method. Both Manet and Rauschenberg created it 'by inspiration'. However, as Harvey (1992: 56) points out, while Manet *produced* Titian's painting, Rauschenberg *reproduced* Rubens and Velazquez.

Lynch comes across with the new spirit of time which destroyed the once-American Dream, in both temporal and narrative context. The entire Lynch cinema, including *Blue Velvet*, can be read both as a critique and endorsement of contemporary American society. The factor that led to such a reading is the director's inability to develop new content and forms in line with his critical stance, and he tries to achieve this by using classical Hollywood narrative techniques and genres extensively. While Lynch, as other postmodern theorists and artists have done, is quite successful in showing the horror of the present, he is exhausted to transcend this reality with a new style and a utopian critical stance. The criticism of the current times rests on a dead language, a formal mask (the language of the pastiche), it loses its potentiality at the moment of its inception. It merely combines images, cliché images and facts, the same narrative, on the same 'canvas' and consequently consumes language that can penetrate the truth.⁶ The second example surely is *Wild at Heart*.

Wild at Heart is based on the story of two rebellious teenagers, Lula and Sailor, who love each other wildly. Lula's mother puts a troubled person in pursuit of the Sailor, whom she hates. Sailor unwittingly kills the person Lula unleashed after her mother and then goes to jail. Sailor is released after serving his sentence, and they set out for California with Lula, who had waited so long for him. Lula's mother, this time, gives them a detective and a hired person. Lula and Sailor often find the opportunity to get to know themselves and the strangeness of the American society in which they live, often during their surrealist journey.

Wild at Heart also appears with its own reified, polished images. These images again appear in a narrative where time is made problematic. In the section on nostalgia below, we will consider the main characteristics of this narrative orientation and the micro-political and ideological structure underlying this orientation. *Wild at Heart* also appears with its own reified, polished images. These images again appear in a narrative where time is made problematic.

Lynch uses the intertwined tense facts he uses in all his films, here as well, with polished images and an intense chain of references. The naiver signs in *Blue Velvet* appear here as components of the heroic attitude. However, in order to increase the effect of the false heroic attitude on the cinematic plane, visually shocking scenes are used (such as the scattered brain image in the opening scene). These, all these shocking scenes, may not surprise us today, but for audiences in the late 1980s and early 1990s, these scenes were scary enough. Lynch combines shocking images with a pseudo-heroic attitude and plays with the filmic phenomenon of time to create a multi-part narrative.

In order to explain the horror of the present, the indirect or direct reminder of the facts of the past, the eclectic combination within the narrative, and even the inclusion of all these phenomena within the narrative appears as a new cinematic method (for these features the film received the grand prize at Cannes Film Festival in 1990). Time of story of *Wild at Heart* seems the present time, but most of the images and phenomena are taken from the American Hollywood cinema products of the 1950s and 1960s, just as in *Blue Velvet*. Along with cars, music and dialogues and 'rock and roll' soundtrack, Lynch skilfully uses individual rebel icons of the 1950s and 1960s, such as Marlon Brando, James Dean, and Elvis Presley. Past and present are intertwined in the film.

As in all other Lynch films, the car brands and car races used in the film refer to the 1950s and the "rebellious boy" of this era, James Dean's *Rebel Without a Cause* (1955), reminiscent of Brando's *The Fugitive Kind* (1960). The Brando of the *Fugitive Kind* and the Cage of the *Wild at Heart* (Sailor) converge in the same narrative. The rebellious tone of 'rock and roll' music, evoking the 1950s and 1960s, mixes with the flow of the film narrative.

⁶ In this context, Jameson's (1991: 7-11) famous passage where he compares Van Gogh's "A Pair of Shoes" with Warhol's "Diamond Dust Shoes" is highly instructive. Jameson takes Van Gogh's painting as a reflection of the great labour that can penetrate the world. The world as it is experienced and experienced is in front of us in a lively way in the painting. Colour and the space in which they are perceived are vivid, wide and spacious, objects are inextricably intertwined with the space in which they are inseparably embodied. On the other hand, in Warhol's painting, as Ortega Y Gasset (1972: 12) emphasizes in a different context, he reflects the world not as the artist lives, experiences, but as he observes, by objectifying and thus, by taking art away from the human, imprisons it in the world of objects: The objects in any painting do not belong to us, they do not exist in a necessary relationship with our world, on the contrary, they acquire the character of an existence in their own right. In this regard, if Van Gogh's "A Pair of Shoes" belong to the real nature and ourselves and in this sense turn into a protest of reified cultural lifestyles, Warhol's "Diamond Dust Shoes" is a reflection of our second nature, the artificial culture of the period we live in. Warhol's belongs to the reified nature of the culture, which has filled the gaps by the rationality of the system, late capitalist system. While one (Van Gogh's) belongs to the world of a single peasant and, in this context, opens itself to the utopian realm of sensations, the other (Warhol's) is about shoes hanging in a void, open to everyone, without depth, as if popping out of shop windows.

The dialogues also reflect this mix: especially the clichéd words in which Lulu expresses her support for her rebellious and angry lover (Sailor) in fight scenes. The film represents the decades' rebellious and anarchist attitude of the romantic rebellious hero identified with Marlon Brando and James Dean.

While *Wild at Heart* brings back the 1950s and 1960s with *pastiche* it makes constant shifts between genres (from the Western tradition to the adventure and horror film), as in *Blue Velvet*. In addition, the film is a pastiche of such films as it uses all the elements of the classic American road movie tradition. The Hollywood classic that started the American road movie tradition is Victor Fleming's *Wizard of Oz*. This first American road movie had a huge impact on the entire Lynch cinema as well. In one scene of *Wild at Heart*, for instance, Lula tells her lover Sailor that her favourite movie is the *Wizard of Oz*. In yet another scene, when she makes love to Sailor, Lula says she feels in the "Rainbow Land" set in *The Wizard of Oz*.

Lynch uses the narrative structure of *Wizard of Oz* as a cliché in all his films. Just like in the *Wizard of Oz*, there are difficult conditions in life, where two lovers who love each other madly and try to get them out of their way. However, this love of two hot and rebellious teenagers will win despite all the difficulties and obstacles. Just like in the *Wizard of Oz*, he defeats the evil witch he encounters in the rainbow land where he goes to find Toto, the little Dorothy dog, with the help of the good-hearted wizard and finally reaches the Essence Wizard: True love always wins. The Wicked Witch of *Wizard of Oz* is Lula's mother, Marietta, in *Wild at Heart*.

The similarity between the two films is not only at the level of representation, but also at the cinematic level: Lula's mother, Marietta, has a typical sorceress attitude towards love, she hates it and realizes the horror of her situation when she comes across her mirror. In the same scene, Marietta is seen wearing witch shoes. I have already noted that the pastiche is not only a multiplicity of styles in use, but also displaced histories. In such films that use pastiche extensively, the sense of history loses its depth. Every detail of different times no longer appeals to us through the spirits of their times. Other tenses are combined on the same narrative. Therefore, such films also transform the sense of continuity. This combination of facts about different times and places with an eclectic attitude in narratives lies a state of insecurity in the social sphere. This kind of eclectic style, in the final analysis, is both an expression of this state of insecurity and an attempt to overcome it. As Denzin (1992: 232) stresses, the postmodern view looks at the future with dread and sees only technology, sexual violence, degenerated universal political systems. To overcome this situation, it tries to find new safe spaces on the frontiers of fantasy and nostalgia. Dreams are basic methods in this respect developed against the present.

Exposing the entire narrative as a pastiche, treating the past with a looting logic, is an indirect expression, an indirect method of wanting to transcend the daily social reality, the tragic social reality that no longer allows play, in the cinematic field. This style, this orientation, shows that the "American Dream" is also shattered. In the midst of this collapse and disappointment, a compensation method is tried to be developed by taking shelter in the lost reality of the 1950s, small-town nostalgia, and the ideology of the American middle class that has not yet been dismantled.

On the other hand, it is possible to read such films as "dual symptoms", as Jameson (1991) points out throughout his seminal work. This type of films that have an intense intertextual structure have *pastiche*. They represent the collective unconscious that tries to define its own present, and at the same time reflects the failure of this attempt and is therefore confined to the reassembly of various stereotypes of the past.

These films have a dual feature: They are affirmative because they exhibit the general state of today's reality, its Kafkaesque appearance, and they are negative in terms of the styles they develop and the methods they use to represent it. This dual characteristic eventually exhausts its own content and so-called critical perspectives. At this point it might be better to analyse parody, an important element of the modernist narrative, and examine it within the context of an important critical question: why it has become impossible in the present?

Jameson stresses (1998: 4) that although pastiche and parody are two terms that are often used interchangeably, there is an important difference between the two. Jameson (1998, p.4) emphasizes that this difference is related to our current times that devalue parody and give rise of the pastiche. In other words, where pastiche appears, parody has become impossible today. At this point two questions arise: in what ways do

both concepts complement each other if any and at what points do they differ from each other? Why does the pastiche obscure parody in all areas of art today and invalidate it?

Jameson (1998: 4) defines pastiche and parody as “imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other styles.” The two concepts necessarily require a previously constructed written or visual text. However, in parody, the previous text can be spread over the whole work, or it can be positioned partially. But the coherence and continuity in the content always preserves itself in the resulting text. Nevertheless, in pastiche, this orientation remains only at the level of imitation/adaptation. Pastiche is applied by melting different discourse-product passages within the texture of the form/content of the main text. However, in the parody, the previous text is taken as a starting point; the previous text parodied in the new text allows it to give a different textual framework to the final, finished text.

Parody, one of the important narrative forms of the modern period, requires separate narratives and a personality trait that can give these narratives a different frame. The parodies of the modern period have a unique appearance, both in the context of the parodied text and in the context of the parody itself. Although each parody parodied the previous texts, the new text still presents with a unique appearance. It is also the authors of these texts that provide this distinctness, this uniqueness. Jameson’s (1998: 2) idiosyncratic abstractions of Wallace Stevens; He exemplifies the unique styles of philosophers like Heidegger or Sartre, or musicians like Mahler or Prokofiev. These examples are monuments of uniqueness and distinctness in their form and therefore cannot be imitated. If any new text is to parody the style of any of these examples, it must remain true to the spirit of the old text and transform it into a new form, a new narrative structure. Because a strong personality trait that permeates the text appears in all major modernist texts. The parody has to deal with the reflections of this powerful personality in the text:

The general effect parody is -whether in sympathy or with malice- to cast ridicule on the private nature of these stylistic mannerisms and their excessiveness and eccentricity with respect to the way people normally speak or write. So there remains some where behind all parody the feeling that there is a linguistic norm in contrast to which the styles of the great modernists can be mocked. (Jameson, 1998: 4).

The modernist parody has undergone a transformation in the historical process with the excessive fragmentation of societies and the emergence of jargons of certain special language norms within this fragmented structure. The individual confines himself to the domain of these particular language norms and jargons in an extremely fragmented and divided social reality. In this process of division and limitation, the individual can no longer develop a special sense of personality, and the result of this is reflected in art. Perception cannot produce a narrative that exists in a continuous relationship with each other because of social division and the fragmented self. A new trend begins where images of unrelated moments and spaces are brought to the fore: Pastiche. Parody becomes impossible and gives way to pastiche, with the emergence of social division and a fragmented self (Jameson, 1998: 5). The pastiche exhausts the humorous meaning and critical power of the parody; it reduces art to a linguistic mask, to speaking in a dead language.

When one examines the appearances of pastiche in cinema, one needs to state that neither *Blue Velvet* and *Wild at Heart*, nor *Pulp Fiction* will not be a parody in the narrow sense of the term. Such films do not treat the texts they refer to as a requirement of a new narrative opposition, a ridiculous (parody) counter-position. Only certain images from previous films are taken and dissolved into the new text. As a result of such a style, for example, dreams and images of dreams can appear as elements of an emptied narrative. The method used in *Blue Velvet* can be an explanatory example in this respect. At the end of the movie, when we see Jeffrey awaken from the dream, we realize that the whole narrative is actually a dream (I mentioned above that this method used at the end of the film originates from the *Wizard of Oz*). This kind of ending takes us into the realm of the director’s ideological message. It traps us in a happy time dime by distracting us from the problems of the real world, from its tragic appearance. This is indirectly an ideological message about how reliable the real moment we live in. The dream here points to the recognition of the value as well as the reliability of real life. However, this was a method used for the negation and cancellation of reality, even in the most surrealistic modernist forms

of cinema, for example, in Bunuel and Bergman cinemas. In such products of postmodern cinema, dreams and related images are separated from the present and presented as absolute solutions in the face of the present, its inexplicable horror. However, in modernist cinema, for example, in *Le Charme Discret de la Bourgeoisie* - The Secret Charm of the Bourgeoisie, *Persona* (1966), *The Mirror* the fragmentation of the ego into reality, and within this process of fragmentation, nevertheless, keeping the memory alive. It is a question of subordinating the past to the present, being opposed to the present. While one faces the horrors of the present, the other takes refuge in the past in the face of the horror of the historical moment and tries to find safe spaces there. This is the moment when a "special pastiche", nostalgia, arises. But this concept is the subject of another work.

CONCLUSION

All the theoretical discussions, films, works of art that I refer to and examine in a critical perspective in this study show that some fundamental breaks have literally occurred in the world we live in. Today's world and its aesthetics can no longer produce original works as it once did. The creators of the 'grand texts', 'great works' of the past are no longer in question in the times we live in. Present day creators are people who have to act from previous texts (visual, literary, verbal) under the oppressive gears of the capitalist market relations. Today's world does not offer them utopias to follow as it once did. Instead, it leaves an aesthetic and theoretical space where the old is plundered, transformed, melted into other texts and aesthetic orientations. Postmodernism, where this field is justified and presented as if it is the only valid field, has taken up almost everywhere, from literature to cinema, painting and politics.

Today, without a doubt, the modernism-postmodernism debate seems to have slowed down in theory (compared to the 1980s and 1990s). However, this does not mean that the prevalence of postmodern aesthetics has decreased. On the contrary, we are faced with an aesthetic-art production which becomes more widespread. At present, in cinema, for instance, narratives built on the past are becoming more popular, scenes that were once unthinkable to be presented are brought to the most extreme limits. The aim, certainly, is to shock the audience and increase the box office success by producing unconventional narratives. In this context, this aesthetic is articulated with capitalism, late capitalism indeed, much more strongly than Jameson once expressed. These aesthetic tendencies cannot be understood without examining capitalist relations. Aesthetic production articulated with the market leads to the emergence of forms that eliminate their own reason for existence. The prominence of the spacing of the texts, these morbid desires for the past, for the 'good old days', the aimless intertwining of the narratives, and the fact that this is done in a reckoning with modern ideals is the result of the exhaustion of forms of the artistic field articulated with the market.

In our current times, culture, society, and the mental and subconscious world of man have been reduced to the time between windows that we open on the computer screen. Perception, sense of continuity, chronological flow, images of the past, future and present, and the construction of thought on such a perception is no longer possible today. This kind of imagination can only show a distorted world of perception and justify it. Postmodern texts, postmodern films, literary works, advertisements, in short, all postmodern aesthetics is the reflection of such a world.

In all the great examples of modernist cinema, in *Persona*, *Hiroshima Mon Amour* (1959), *the Discreet Charm of the Bourgeoisie*, the past becomes a form of coherent flow by being obliged to the present. The present is negated by the experience of the past; therefore, the area that the characters can develop against the problems of the present is also hidden in the past and in this respect must be found by the main characters.

On the other hand, in postmodern cinema, it takes the quality of a means of taking refuge in the past; it turns into a refuge from the present, from the problems of the present to the happy days of the past. Thus, while one faces the horror of the present, the other seeks refuge in the past within an intertextual structure in the face of this horror and tries to find safe spaces there. Undoubtedly, this kind of schizophrenic perception or sense of seeking is not unique to recent films. In modernist cinema, there are films that process these feelings and reflect them to their characters. Here, as I have discussed above, the distinction emerges in the way the past is handled, as opposed to the quality of the present, which is often presented in a terrifying frame.

Intertextuality and pastiche imposed as the only valid form is literally the consequence of the exhausted forms (inevitable result of the articulation to the capitalist market relations), the impossibility of parody, the declaration of the death of the author. Death of author is not just a definition related to the death of the subject. In fact, it is related to how people transform at the present day of history. Today, the inner world of man is fragmented due to the determining effects of the socio-political system. One can see examples of this fragmentation especially in arts; they become visible, observable in cinema.

This fragmentation, which has become evident since the 1960s, manifests differently in modern cinema. Even while reflecting the tragic situation of the individual, the attitude developed in modern cinema still bears the traces of its author-director. This attitude is that of the modernist director's own inner world: his own world, whose disintegration is being completed. With the disintegration of the uniqueness of the inner world of the subject, the author-director who insists on his own world and has a clear idea of what s/he is going to tell leaves his place to the directors who make new versions based on old forms, stories, films, and old genres. Here, we come across postmodern directors and their films, in which the old is blessed and "looted" models are presented in new packaging. In this context, when one looks at the structure of these films, the first thing one encounters is their intertextual structure. The idea of intertextuality is a phenomenon that includes parody, pastiche, and bricolage. This fact appears in postmodern cinema, especially with the impossibility of parody and the rise of pastiche. Here, in this cinema, or more accurately, in postmodern films, one has a structure that invalidates the other. While parody transcends the previous text, pastiche invalidates it. The plundering of the old, old forms, old texts become possible with the dominance of pastiche. The aesthetics created by this situation in postmodern films is a highly controversial art. This is a distorted art, a collection of aesthetic tendencies that must be overcome.

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