



INTERTEXTUALITY OF THE COVID-19 MEMES ON INSTAGRAM

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ABSTRACT

This study deals with the Intertextuality of the Covid-19 memes on Instagram. This study focuses on analysis of types of intertextuality, the discursive practice and the social practice realized in the covid-19 memes. This study conducted by using qualitative method by collecting some memes related to the covid-19 as the data. From this study, we can get the result that the memes which categorize as the quotation are three. The percentage is 60%. The two memes are categorized as convention and configuration and paralogues each one. So, the percentages of convention and configuration are 20% and parologue, 20%. The total is 100% from the five memes analyzed. The discursive practice and the social practice realized in the memes.

Key Words: *Intertextuality, Memes, Covid-19, Instagram*

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INTRODUCTION

Intertextuality is the shaping of the text's meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience's interpretation of text. Zoonen (2017) argues that

Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other. It is a phenomenon that is particularly relevant to understanding the meanings of mass media and online content. Intertextuality does not only found in novel, prose, and poem but also it can be found in social media. This era, everything mostly uses social media or internet for daily activity. Similarly Kristeva (1980) underlines that it stands for two axes by which the first is called horizontal axis assuming that author is as the reader of a text and also vertical axis connecting the text which refers to the other texts.

Caleb and Rebecca (2015) states that social media is an internet basis platform which allow the user has chance to interact and present themselves immediately or be hung up. It means that social media is a platform that used by people to interact each other through creating, sharing, and exchange the information in a network and virtual community. Nowadays, most of people use social media to express their feeling. Instagram is being one of the social media that has many users. It is identical with a picture then a user creates a caption of the picture or in a picture contains with a text and it is called a meme. Usually, users create a meme based on the current issue such as president election, new year, or joking to make entertain people.

In Instagram, it can be found kinds of photo, quotes, caption, comment, instagram story, IGTV, videos and jokes which are shared by the users. One of jokes is meme. Meme on instagram related to current issue which is happening nowadays. Meme is created to make the users be updated to the information and issue. Meme also can be jokes, allusion, or motivation. The issue which is happening nowadays is the Covid-19. The Covid-19 or corona virus disease is able to make the world horrendous. Because the virus attacks human being and it will be very dangerous. It causes memes about Covid-19 are created and appeared on social media such as Instagram. The forms of memes can be jokes, allusion, motivation and information about the Covid-19. For instance: "*Semenjak ada Corona, batuk dikit mikirin hidup*". As we know that the symptoms of the Covid-19 are fever, cough, and shortness of breath. Based on the issues above, the writers will analyze the intertextuality of memes on Instagram which is related to

the Covid-19. We focus to investigate the types of intertextuality, the discursive practice and the social practice realized in the covid-19 memes.

Moreover, the most basic idea of intertextuality is that texts do not appear in isolation, but unhesitatingly in relation to other texts (Fairclough, 2003) (Fairclough, 2003), or in other words it is a study that discussed how literary work is related to previous literary works. Nevertheless, intertextuality is not only limited in literary theory or works, its use has been expanded and applied in other discipline such as discourse analysis, media and social studies (Costello, 2007). There are seven types of Intertextuality based on Miola (2004) namely:

1. Revision

The revision may be prompted by external circumstance- censorship, or theatrical, legal, or material exigencies. Alternatively, the revision may simply reflect an author's subsequent wishes. The reviser who is not the author presents another scenario and an entirely different set of problems and considerations. In all cases, however, the transaction is linear, conscious, and specific, marked by evidence of the reviser's preference and intentionality.

2. Translation

Translation transfers, 'carries across', a text into a different language, recreates it anew. The later text explicitly claims the identity of the original, its chief project an etiological journey to itself, or to a version of itself. Translations are generally grouped according to source language, and judged by standards of 'fidelity', i. e., the closeness of the rendering to the original and the success of the translator in representing the original's literary quality and effects. But the usual distinctions among translation verbatim, paraphrase, and metaphrase, deflect attention from the real difficulty inherent in this type of intertextuality - namely the unbridgeable cultural and linguistic spaces between languages and cultures. Translations from Greek or Latin best illustrate this difficulty, where it has been called the problem of belatedness. The consequent varieties of estrangement, linguistic and cultural, Thomas M. Greene has helpfully gathered together under the rubric 'Historical Solitude', 'the disquiet stemming from the historicity of the signifier', the sense of pathos and irrecoverable loss in confrontation with classical antiquity. Chapman's *Iliad* provides an interesting example here, especially as the translator repeatedly

claims (in commentary and prefatory materials) to have caught the true sense and spirit of Homer (even reporting later on in *Euthymiae Raptus* a Homeric bardophany). The change from Homeric biology and religion to humoral anatomy and Reformation belief effects pervasive reimagining: untranslatable terms such as *phrenes*, *thumos*, and *Hades* become, for example, 'wits', 'heart', and 'hell', respectively, each betokening different values in a different physical and moral universe.

1. Quotation

Quotation refers to a type of intertextuality which may fall into (i) direct quotation or (ii) indirect quotation. Direct quotation and indirect quotation are identified based on orthographic marker “quotation marks” and sources voices which links the source with his/her text.

A quotation is the repetition of a sentence, phrase, or passage from speech or text that someone has said or written. In oral speech, it is the representation of an utterance (i.e. of something that a speaker actually said) that is introduced by a quotative marker, such as a verb of saying. For example: John said: "I saw Mary today". Quotations in oral speech are also signaled by special prosody in addition to quotative markers. In written text, quotations are signaled by quotation marks. Quotations are also used to present well-known statement parts that are explicitly attributed by citation to their original source; such statements are marked with (punctuated with) quotation marks. Quotations are often used as a literary device to represent someone's point of view. They are also widely used in spoken language when an interlocutor wishes to present a proposition that they have come to know via hearsay.

2. Sources

Source texts provide plot, character, idea, language, or style to later texts. The author's reading and remembering directs the transaction, which may include complicated strategies of *imitation*. The source text in various ways shapes the later text, its content, or its rhetorical style and form.

3. Conventions and Configurations

Poets constantly appropriated and adapted numerous conventions from classical, medieval, and continental literatures, formal and rhetorical. Senecan

conventions in tragedy, the chorus, messenger, domina-nutrix dialogue, stichomythia, and soliloquy, for example, have all attracted due attention. So have Plautine and Terentian conventions in comedy: eavesdropping, disguise, lockouts, stock characters like the witty slave, bragging soldier, blocking *senex*, and so on. Configurations of classical character and situation also appear importantly in the drama: Shakespeare adapts the New Comedic triangle consisting of importunate *adulescens*, blocking *senex*, and nubile *virgo* into marvellous, varied, and expressive tensions throughout his career.

4. Genres

Intertextuality also includes the wide range of linkings implicit and explicit in generic choices. These may appear in individual signifiers (e.g., the play-within-the-play of revenge tragedy, the singing shepherds in pastoral), which function much like conventions, or range to broader and less discrete forms. On the far end of the spectrum often a sophistication and smoothness of adaptation makes difficult positive identification of origins: Spenser's *The Faerie Queene* absorbs classical, medieval, and contemporary works into a new creation; Milton yokes and challenges epical and Biblical traditions in *Paradise Lost*. Italian pastoral (and not just *Aminta* and *Il Pastor Fido*) as well as Italian tragicomedy inspire and inflect Renaissance poetry in England and on the continent. Often genres commingle surprisingly.

5. Paralogues

Paralogues are texts that illuminate the intellectual, social, theological, or political meanings in other texts. Unlike texts or even traditions, paralogues move horizontally and analogically in discourses rather than in vertical lineation through the author's mind or intention. Today, critics can adduce any contemporary text in conjunction with another, without bothering at all about verbal echo, or even imprecise lines of filiation. In some ways the discussion of paralogues departs from past critical practices, bringing new freedom; but, of course, new perils threaten: rampant and irresponsible association, facile cultural generalization, and anecdotal, impressionistic historicizing.

Furthermore, a meme is a relatively complex, multi-layered, and intertextual combination of (moving) image and text that is disseminated by the

active agency of internet users, becoming popular among them (Laineste, 2016). The full set of meanings of a meme is recovered only by having a complete overview of the origin and history of its development. In 1976, Richard Dawkins coined the term *meme* (a portmanteau of *mimesis* and *gene*), in analogy to the biological notion of a gene, to refer to any unit of cultural transmission (Geeraerts, 2016). One notable subcategory of these Internet memes are so-called image macros. An image macro consists of text (usually in 'Impact' font) superimposed over an image. The image and discursive theme are fairly consistent in the replication process, but the text itself is open for modification.

The research on image macros and memes has focused on intertextuality. The tension between fixedness, conventionality, originality, creativity, wordplay, and intertextuality becomes more outspoken when studying the borrow ability of memes, as language users are additionally challenged in trying to combine source and receptor language structures and frames (Geeraerts, 2016). Memes are embedded in visual media culture, "parodying, mimicking, and recycling" elements from it. The literature indicates that these memes rely on heavy intertextuality; this reliance on multiple referents, along with humor "and/or anomalous juxtapositions, usually of images" is of particular importance to memes' spread (Huntington, 2013).

While sharing cultural texts, internet users make use of and create social memory through becoming engaged in an active dialogue with previous cultural texts and with potential audiences. Intertextuality (both within and across cultures) should thus be highlighted as a central feature that lies at the crossroads of the medium, the people and the message (Laineste, 2016). In humour research, it has traditionally been used in the context of a humorous text referring to another, earlier text, as in parody. The reference(s) may shape the meaning depending on the availability of the reference frames of the audience.

The social meaning of intertextuality is interpreted in relation to a certain social practice to which a particular sort of text attaches. The behavior of how it is paradigmatically used across texts in the same genre is the major clue to reveal its social meaning. It is a kind of what Fairclough (1993) said as "**discursive practice** which involves processes of the text production, distribution, and

consumption, and the nature of the processes varies among different types of discourse according to social factors. A discursive event is an “instance of language use, analyzed as text, discursive practice, social practice” (Fairclough, 1993). Discursive event, thus, refers to text, discursive practice (production and interpretation of the text).

METHODOLOGY

This study was conducted by qualitative research design. Miles, Huberman, & Saldana (2013) explain that qualitative is conducted through an intense and or prolonged contact with a field or life situation. Based on that this study describes and explain the condition of the research based on the phenomena under observation or investigation that are presented systematically and accurately about the current of study. The data of this study were the texts of covid-19 memes found in *#meme.corona* and *#covid_19.meme* on Instagram. Meanwhile, the data source was obtained from Instagram with *#Covid-19 memes* on April 07, 2020. The process of collecting data directly is by downloading memes/images, then transcribed them.

FINDINGS AND DISCUSSION

There were five memes on Instagram which refer to the current issue namely the Covid-19. The memes are obtained from some websites such as *covid_19. memes*, *meme.corona*, *corona virus innocent jokes* websites. They will be analyzed based on the types of intertextuality. We just focused on what types of intertextuality realized on the memes. Miola states that there are seven types of intertextuality namely Revision, Translation, Quotation, Sources, Conventions and Configurations, Genres, and Paralogues. The analysis of the types of intertextuality can be seen as follow.

Table 1. Types of Intertextuality

No	Memes	Types of Intertextuality		
		Quotation	Convention and configuration	Paralogues
1	If you wanna be my lover you gotta wash your hands, avoid touching your face, avoid crowded places, avoid public restrooms, work from home if possible		S	
2	Me, emerging from my house when the quarantine ends (fat and curious)	S		
3	Me in quarantine sleep, food, netflix, instagram	S		
4	How people be coming out of quarantine after not seeing a barber for months			S
5	Me, Calling it "self quarantine" instead of "not having any friends"	S		

There are five memes as the data which analyzed based on the Robert S. Miola types of intertextuality. From the five memes, there are three memes which involve as the quotation especially the direct quotation, one is involved as convention and configuration, one more is paralogues. Three memes which refers to the quotation are: 1) Me, emerging from my house when the quarantine ends (fat and curious). 2) Me in quarantine sleep, food, netflix, instagram. 3) Me, Calling it "self quarantine" instead of "not having any friends". These memes are categorized as the direct quotation because these memes are conveyed directly by the direct person. It can be known by starting "Me" in the memes.

One of the memes is categorized as convention and configuration. The sentence is "If you wanna be my lover you gotta wash your hands, avoid touching your face, avoid crowded places, avoid public restrooms, work from home if possible" and other is categorized as paralogues namely "How people be coming out of quarantine after not seeing a barber for months." The percentages of the result are displayed in the following Table:

Table 2 Percentages of the types of Intertextuality

No	Types of Intertextuality	Frequency	Percentages (%)
1	Quotation	3	60
2	Convention and Configuration	1	20
3	Paralogues	1	20
Total		5	100

From the table, the memes which categorize as the quotation are three. The percentage is 60%. The two memes are categorized as convention and configuration and paralogues each one. So, the percentage of convention and configuration is 20% and parologue is 20%. The total is 100% from the five memes analyzed. Moreover, the discursive practice occurred in the Covid-19 memes, Fairclough (1993) says that “discursive practice” involves processes of the text production, distribution, and consumption. The five memes analyzed are created by some creative people by connecting to the current issues nowadays namely the covid-19. The memes are created as the allusion, joke, advice, notice which related to the covid-19. Due to the memes are unique, the creator share it to the social media and the reader read and get the information from the memes they read. It shows that the discursive practice realized in the memes involved the process of text production, distribution, and consumption.

Fairclough (1993) states that social practice involves situational, institutional, and societal practice. It shows the relationship between language and society. Memes are created with the unique sentences to make the readers are interested. Memes also are created based on the hot topics such as the covid-19. We can find so many memes created which related to the covid-19. The memes draw how the condition in the world now such quarantine, lockdown and so on. It means that social practice realized in the covid-19 memes.

CONCLUSIONS

There are five memes as the data which analyzed based on the Miola types of intertextuality. From the five memes, there are three memes which involve as the quotation especially the direct quotation, one is involved as convention and

configuration, one more is paralogues. The discursive practice realized in the memes involved the process of text production, distribution, and consumption. Social practice realized in the covid-19 memes because Memes are created with the unique sentences to make the readers are interested. Memes also are created based on the hot topics such as the covid-19. We can find so many memes created which related to the covid-19. The memes draw how the condition in the world now such quarantine, lockdown and so on.

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