Intertextuality and Popular Music: Bastille

Hana Němčíková

Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur

Akademický rok: 2020/2021

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Hana Němčíková**
Osobní číslo: **H18945**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Intertextualita a populární hudba: Bastille**

Zásady pro vypracování

Shromáždění materiálů k tématu
Studium odborné literatury
Formulace cílů práce
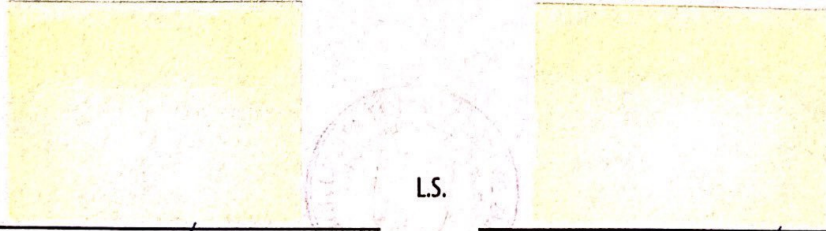Analýza materiálu v souladu s cíli práce
Vyvození a formulace závěrů práce

Forma zpracování bakalářské práce: **Tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Allen, Graham. *Intertextuality*. 2nd ed. London: Routledge, 2011.
Baron, Scarlett. *The Birth of Intertextuality: The Riddle of Creativity*. New York: Routledge, 2020.
Burns, Lori, and Serge Lacasse, eds. *The Pop Palimpsest: Intertextuality in Recorded Popular Music*. Ann Arbor: University of Michigan Press, 2018.
Der, Van, Louis Peter Grijp, and Wim Van Anrooij. *Identity, Intertextuality, and Performance in Early Modern Song Culture*. Leiden: Brill, 2016.
Stanley, Bob. *Yeah! Yeah! Yeah! The Story of Pop Music from Bill Haley to Beyoncé*. New York: Norton, 2014.

Vedoucí bakalářské práce: **doc. Mgr. Roman Trušník, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **9. listopadu 2020**
Termín odevzdání bakalářské práce: **10. května 2021**

L.S.

Mgr. Libor Marek, Ph.D.
děkan

doc. Mgr. Roman Trušník, Ph.D.
ředitel ústavu

Ve Zlíně dne 19. března 2021

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby [1];
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 [2];
- podle § 60 [3] odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 [3] odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že
- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 21. 4. 2021 ....

---

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevýdělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst. 3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Cílem této práce je představit typy intertextuality v písních britské hudební skupiny Bastille. V první kapitole je vysvětlen koncept intertextuality, její původ a jsou zde vysvětleny typy intertextuality v textu a hudbě. Jelikož se práce také zaměřuje na populární hudbu, v druhé kapitole je rozebrána populární hudba a její historie. V následující kapitole je představena skupina Bastille a její historie od jejího začátku do současnosti. Poslední kapitola se zabývá písněmi, které obsahují nejvíce intertextuálních referencí na literární díla, filmy a historické události. Písně jsou seřazeny chronologicky dle data vydání alba. Na konci poslední kapitoly je popsán projekt, který skupina představila loni svým fanouškům, a ve kterém kapela pomocí intertextuálních referencí vytvořila krátké písně.

Klíčová slova: intertextualita, Bastille, populární hudba, pop hudba, typy intertextuality, reference, filmy

ABSTRACT

The aim of this thesis is to present the types of intertextuality in the songs of the British band Bastille. In the first chapter, the concept of intertextuality, its origins, and types of intertextuality in text and music are explained. As the thesis also focuses on popular music, popular music and its history are discussed in the second chapter. The band Bastille and its history from its beginning to the present day is introduced in the following chapter. The last chapter deals with the songs that contain the most intertextual references to literary works, films, and historical events. The songs are in chronological order according to the album's release date. At the end of the last chapter, the project that the band presented to its fans last year and in which the band used intertextual references to produce short songs is described.

Keywords: intertextuality, Bastille, popular music, pop music, types of intertextuality, reference, films

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my supervisor doc. Mgr. Roman Trušník, Ph.D. for his willingness to guide me, priceless comments and especially for his time, which is the rarest gift a person can give. I would also like to thank my family and friends for never stop believing in me.

I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION

Intertextuality, i.e., various types of references to other texts, is a phenomenon that occurs in almost every popular song today. When listening to songs, watching films or reading books, I have always been curious about the deeper meaning. I have been looking for stories behind the songs, for the connection between films and books. In 2013 I discovered the British band Bastille, and I knew this is not a band I would adore for only a year. In 2016 I had the chance to meet the band in Prague before their concert as I won the competition where the main prize was a meet&greet ticket. Eight years later, after discovering the band, I am writing a thesis about them.

Intertextuality has many types, and it is crucial to distinguish between intertextuality in lyrics and in music that is the sound. Many well-known theorists have dealt with the concept of intertextuality and their theories are very inspiring, yet some are too complex and cannot be applied in this thesis. Some theories, such as Roland Barthes' theory "death of the author," are not applicable in the practice as most artists protect their works with copyright. Therefore, Robert S. Miola summarized types of intertextuality that are applicable in practice and according to him, there are seven types of intertextuality. Also, according to Justin A. Williams, there are eight types of intertextuality in music.

The present thesis focuses on the intertextuality in the songs of the British pop-rock band Bastille. This London-based band uses intertextuality consciously as a form of communication with their fans. All the band members are huge film fans, therefore most of their songs contain intertextual references to films, but also literature and historical events. The aim of the thesis is to present Bastille's songs which contain intertextual references, describe them, and identify the types of intertextuality found in these songs. Therefore, I chose the songs that contain the most intertextual references to films, literary works, and historical events.

This thesis also deals with popular music, therefore a whole chapter is dedicated to popular music, its origins and pop music. Bastille is perceived as a pop-rock band and is presented in the following chapter, including its history and songs.

The last chapter demonstrates all the types of intertextuality in Bastille's songs. These songs are in chronological order according to the album's release date. The following part of the chapter contains a detailed analysis of the albums, songs and intertextual references that these songs contain. Bastille introduced a project "Distraction Tactics," which aims to

maintain contact between the band and its fans. They also used intertextual references while making a short song to each of the film discussions.

1 ORIGINS OF INTERTEXTUALITY

Intertextuality is a term composed of two words – *inter* and *text*, which can be understood as "between texts". In fact, intertextuality is in-between the source text and the target text. The source text "contributes to enrich the meaning effect triggered by the target text."[1] According to Graham Allen, "reading thus becomes a process of moving between texts. Meaning becomes something that exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext."[2] Sometimes the meaning is confusing and not clear. The idea behind intertextuality that "people look for a meaning which lies inside the work of literature is completely commonsensical."[3]

It is crucial to distinguish between text and intertext. According to Heinrich F. Plett, *intertext* is "a text *between* other texts," and also "all intertexts are texts but this equation does not automatically imply that all texts are intertexts."[4] On the other hand, "a text may be regarded as an autonomous sign structure, delimited and coherent."[5]

The idea behind intertextuality has been known for many centuries, but the term and theory were firstly used in the 1960s by Julia Kristeva. Many philosophers and linguists such as Ferdinand de Saussure, Mikhail Bakhtin, Julia Kristeva, Roland Barthes, Gérard Genette, Michael Riffaterre and Harold Bloom have dealt with intertextuality. They all influenced the theory of intertextuality, and each of them approached the concept of intertextuality differently but the approaches were often interconnected and followed someone else's approaches. Among the most important people who dealt with intertextuality are Ferdinand de Saussure, a Swiss linguist, Julia Kristeva, a Bulgarian-French literary critic, and Russian literary theorist Mikhail Bakhtin.

The study of intertextuality since the late 1960s has been mostly influenced by Julia Kristeva. According to Allen, she presented the term *intertextuality* in the middle to late 1960s.[6] Years later, she introduced the work of the Russian literary theorist M. M. Bakhtin.[7] In the 1960s, in which Kristeva created most of her work, Bakhtin's "work was relatively

---

[1] Alessandro Miani, "A Language-Based Approach to Music and Intertextuality," in *From Modernism to Postmodernism: Between Universal and Local*, ed. Gregor Pompe, Katarina Bogunovic Hocevar, Nejc Sukljan (Bern: Peter Lang, 2016): 276
[2] Graham Allen, *Intertextuality*, 2nd ed. (Abingdon: Routledge, 2011), 1.
[3] Allen, *Intertextuality*, 1.
[4] Heinrich F. Plett, *Intertextuality (Research in Text Theory)* (Berlin: De Gruyter, 1991), 5.
[5] Plett, *Intertextuality (Research in Text Theory)*, 5.
[6] See Allen, *Intertextuality*, 14.
[7] See Allen, *Intertextuality*, 14.

unknown, much of it still unpublished."[8] She was influenced by both Saussure's and Bakhtin's models and their theories. Saussure and Bakhtin both dealt with concepts that were similar to intertextuality, but they never employed the term. As Allen stated, "most people would wish to credit Julia Kristeva with being the inventor of 'intertextuality'."[9] Kristeva argued that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another."[10]

According to Allen, Kristeva's work was influenced by Ferdinand de Saussure. "Saussure produced a definition in which a sign can be imagined as a two-sided coin combining a signified (concept) and a signifier (sound-image)."[11] Saussure also influenced the theory of structuralism, "movement based on the notions of Saussure semiology." His approach "can be understood as one origin of the theory of intertextuality."[12]

Bakhtin was best known for his concept of dialogism, which is for Bakhtin's "constitutive element of all language," [13] which has a broader scope than intertextuality. The difference between Bakhtin and other theorists is that for Bakhtin, "the dialogue of texts is always a dialogue of subjects which means that he talks about subjects explicitly."[14] Kristeva continued Bakhtin's work but "changed Bakhtin's intersubjectivity to intertextuality, where the subject loses its role."[15]

According to Roland Barthes' theory "death of the author" which is "rejecting the notion that behind the text stands a subject called the author to whom all questions about the text should be referred and by whom (literally or figuratively) all confusions will be resolved,"[16] the author of the first text influences all texts that follows, therefore the author in general is dead. As Michel Butor remarked,

> There is no such thing as individual work. The work of an individual is a kind of knot produced within cultural tissue in which the individual does not immerse himself as simply appear. The

---

[8] Allen, *Intertextuality*, 14.
[9] Allen, *Intertextuality*, 11.
[10] Julia Kristeva, "Word, Dialog and Novel," in *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986): 37.
[11] Allen, *Intertextuality*, 8.
[12] Allen, *Intertextuality*, 10.
[13] Allen, *Intertextuality*, 21.
[14] Jiří Homoláč, *Intertextovost a utváření smyslu v textu* (Prague: Karolinum, 1996), 10. My translation.
[15] Manfred Pfister, *The Theory and Analysis of Drama* (Cambridge: Cambridge University Press, 1988), 212.
[16] Cheryl Walker, "Persona Criticism and the Death of the Author," in *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, ed. William H. Epstein (West Lafayette: Purdue University Press, 1991), 110.

individual is, from the first, a moment in this cultural tissue. A work is thus only ever a collective work.[17]

Many artists argue that no work has existed before. As Alessandro Miani argued, "the artist makes art with art."[18] Barthes' theory is a theoretical construct which is interesting but is inapplicable in everyday reality as most of the artists protect their work with copyright. According to Lori Burns and Serge Lacasse, "Musical intertextuality has emerged as a provocative area of research over the past twenty years, offering musicologists an analytic lens for examining relationships between a variety of both musical and nonmusical texts."[19]

There are also other significant linguists such as Genette, Riffaterre, or Bloom who studied intertextuality. However, their approaches to intertextuality go beyond the scope of a bachelor's thesis and their theories are not essential for the analysis of this bachelor thesis.

1.1 Intertextuality in Lyrics

Saussure's, Bakhtin's, or Kristeva's theories are very inspiring but on the other hand they are too complex for practical application. Therefore, other authors, such Robert S. Miola who is a professor of English at Loyola University Maryland, deals with their theories and he summarized them. His summary is more appropriate for practical analysis because it is clearer and simpler. Miola helped to summarize types of intertextuality in verbal texts based on these theorists and described the types of intertextuality and transactions evident in early modern literature. According to Miola, there are seven types of intertextuality, through which we can link text with another. Miola divided those seven types into three categories according to their characteristics.

The first category "comprises specific books or texts mediated directly through the author."[20]

1.1.1 Revision

The first type of intertextuality that belongs in the first category is called *revision*. In revision, the relationship between anterior and posterior texts is essential. The posterior

---

[17] Scarlett Baron, *The Birth of Intertextuality: The Riddle of Creativity* (New York: Routledge, 2020), 21.
[18] Miani, "A Language-Based Approach to Music and Intertextuality," 267.
[19] Lori Burns and Serge Lacasse, *The Pop Palimpsest: Intertextuality in Recorded Popular Music* (Michigan: University of Michigan Press, 2018), 1.
[20] Robert S. Miola, "Seven Types of Intertextuality," in *Shakespeare, Italy, and Intertextuality*, ed. Michele Marrapodi (Manchester: Manchester University Press, 2004), 14.

text takes identity from the anterior. The revision may be caused by external circumstances such as censorship or theatrical, legal, or material exigencies.[21] By this process, the author is "revising" anterior text to form new intertextuality.

1.1.2 Translation

The second type of intertextuality belonging to the first category is called *translation*.

By the process of translation, the author recreated a text into different language and creates a new. The final text is the same and has the identity of the original text. Translations are divided into groups based on the source language and the success of the translator is evaluated.[22]

1.1.3 Quotation

The third type of intertextuality and probably the most frequently used type is *quotation*. "Quotation literally reproduces the anterior text (whole or part) in a later text."[23] As Miola demonstrated, "Quotation often appears as text fragments in later text that are themselves whole."[24] Textual allusion may be considered as a type of quotation.[25] The Merriam-Webster Dictionary defines allusion as "an indirect reference."[26] In addition, William Irwin demonstrated in his article that "*The Oxford English Dictionary* defines allusion as a covert, implied, or indirect reference. It is clear, that allusion is a type of reference, but …, in just what way it must be covert, implied, or indirect is a matter of some dispute."[27]

1.1.4 Sources

Sources or source texts are texts that provide style, plot, language, or idea from to the later text.[28] The later text may then be a source reference to literary work where for example the character occurs. In other words, the source texts shape the later text by style and form. Source references are divided into three groups.

The first group is the "the source coincident," in which the source text exists as a whole with the later text and the later text carries its identity. The second group is the "the source

---

[21] See Miola, "Seven Types of Intertextuality," 14.
[22] See Miola, "Seven Types of Intertextuality," 14.
[23] Miola, "Seven Types of Intertextuality," 17.
[24] Miola, "Seven Types of Intertextuality," 18.
[25] See Miola, "Seven Types of Intertextuality," 17.
[26] *Merriam-Webster.com Dictionary*, "allusion," accessed April 6, 2021, https://www.merriam-webster.com/dictionary/allusion.
[27] William Irwin, "What Is an Allusion?," in Journal of Aesthetics and Art Criticism 59, no. 3. (New Jersey: Wiley, 2001): 287.
[28] See Miola, "Seven Types of Intertextuality," 19.

proximate," which is the most studied kind of intertextuality.[29] According to Miola, it includes "copying, paraphrase, compression, conflation, expansion, omission, innovation, transference, and contradiction."[30] The third group "the source remote" includes author's knowledge or things that influenced his thinking. These could be classical stories, the Bible or the reappropriated motifs.[31]

The second category "contains traditions. An original text radiates its presence through numberless intermediaries and indirect routes - through commentaries, adaptations, translations, and reifications in other works. It exists in combination with other original texts, largely as a set of inherited expectations, reflexes, and strategies."[32]

1.1.5 Conventions and configurations

Conventions and configurations belong to the second category. "Poets constantly appropriated and adapted numerous conventions from classical, medieval, and continental literatures, formal and rhetorical."[33]

1.1.6 Genres

"Category II intertextuality also includes the wide range of linkings implicit and explicit in generic choices. These may appear in individual signifiers which function much like conventions, or range to broader and less discrete forms."[34] Miola also argued that "Often genres commingle surprisingly."[35]

The third category "consists of what any audience brings to a text rather than what the author put in. The focus moves from texts and traditions to the circulation of cultural discourses."[36]

1.1.7 Paralogues

The last type of intertextuality – Paralogues – belongs in the third category of intertextuality. "Paralogues are texts that illuminate the intellectual, social, theological, or political

---

[29] See Miola, "Seven Types of Intertextuality," 19.
[30] Miola, "Seven Types of Intertextuality," 19.
[31] See Miola, "Seven Types of Intertextuality," 20.
[32] Miola, "Seven Types of Intertextuality," 20.
[33] Miola, "Seven Types of Intertextuality," 21.
[34] Miola, "Seven Types of Intertextuality," 21.
[35] Miola, "Seven Types of Intertextuality," 22.
[36] Miola, "Seven Types of Intertextuality," 14.

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."[37]

In all these three categories, there are present "three variables: first, the degree to which the trace of an earlier text is tagged by verbal echo; second, the degree to which its effect relies on audience recognition; third, the degree to which the appropriation is eristic."[38]

1.2 Intertextuality in Music

Miola focuses his work on literature, the intertextual transactions he presents are evident in early modern literature, especially in Shakespeare's work. Therefore, it is also crucial to give examples of the types of intertextuality that appear in the study of music that is the sound.

According to Justin A. Williams, in popular music, "we can demonstrate intertextuality: through digital sampling (in both beat and flow), stylistic allusion, reperforming 'samples', emulating a production style, quotation of music or lyrics, vocal imitation of rapper's style, or other techniques."[39]

1.2.1 Digital sampling

According to Mary B. Percifull, digital sampling or recording is relatively new as it was "introduced to the music industry during the early 1970s and became popular about ten years later."[40] The process involves taking sounds from a source that can be live or recorded.[41] Sounds are then "encoded in binary bits into the computer sampler's memory."[42] Digital sampling is efficient for artists as they can use it in their work, but there is a problem relating to "stealing" parts of someone else's work.[43] As Percifull argues, "this technology, which allows musicians to lift entire phrases from recordings, presents a unique challenge to copyright law."[44] Musicians must be aware of what they can and cannot copy into their

---

[37] Miola, "Seven Types of Intertextuality," 23.
[38] Miola, "Seven Types of Intertextuality," 13.
[39] Justin A. Williams, "Intertextuality and Lineage in The Game's 'We Ain't' and Kendrick Lamar's 'm.A.A.d. City'" in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, ed. Lori Burns and Serge Lacasse (Michigan: University of Michigan Press, 2018): 291.
[40] Mary B. Percifull, "Digital Sampling: Creative or Just Plain 'CHEEZ-OID?'," Case Western Reserve Law Review 42, no. 4 (1992): 1263.
[41] See Mary B. Percifull, "Digital Sampling: Creative or Just Plain 'CHEEZ-OID?'," Case Western Reserve Law Review 42, no. 4 (1992): 1263.
[42] Percifull, "Digital Sampling," 1263.
[43] See Percifull, "Digital Sampling," 1263.
[44] Percifull, "Digital Sampling," 1263.

works. In the chapter Intertextuality in lyrics, there is an example of the problem. Bastille had to re-record and change the quote from the film as they could not get the rights to use the original track.

1.2.2   Stylistic allusion

The stylistic allusion in music is not the same as allusion in literature. "Generally, an allusion is made in order to evoke associations with the work."[45] Here the word *stylistic* signifies the role of interpretation of the spoken or written text. Stylistic allusion could be understood as a link to the style of source work. The process uses musical elements in order to make the final work.

1.2.3   Reperforming "samples"

According to EDMProd, "Sampling is a key part of electronic, hip-hop and music in general."[46] In general, it is the exploitation "of recorded audio in a new composition and recording, often with differences from the original recording." This process is highly debated whether it is legal. Many famous bands use sampling, and it is so well integrated into the song that sometimes no one notices the hidden original. For example, the band Vanilla Ice sampled Queen's song *Under Pressure* in their song *Ice Ice Baby*. Also, Kanye West sampled Ray Charles' song *I Got A Woman* in his well-known song *Gold Digger*.

As another example, Eric Lévi's musical project Era borrowed the famous "O Fortuna" poem, which is a part of Carmina Borana's collection. Lévi changed Carl Orff's original into his new-age musical genre. This change could be viewed as a stylistic allusion – interpreting the original composition into a song in a different genre - style.

This process is very similar to *digital sampling* and *stylistic allusion*. While using digital sampling, an artist uses the written or spoken text and keeps it in the final work in an original form. For example, Bastille uses quotes from films in their songs, and they keep them in the original as in the song *No Angles*, they used dialogue from *Psycho* (1960).

Stylistic allusion differs from *reperforming samples* as when reperforming the author tries to preserve the style (genre). In a stylistic allusion, the author changes the style for example changes the genre. For example, the final work would be in the same genre as the source work. In contrast, artists reperforming samples take the original text or audio and transform it into a different style or genre with musical elements typical for them.

---

[45] J. Peter Burkholder, *Allusion* (Oxford: Oxford University Press 2001), n.p.
[46] Aden Russell, "How To Sample Music: The Complete Guide," edmprod, accessed April 5, 2021, https://www.edmprod.com/how-to-sample/.

1.2.4 Emulating a production style

Emulating a style is in most of the aspects the same process as the stylistic allusion. Artists try to create their music in the style that is typical for a different band or musician. To emulate a production style, it is important to have the same musical elements as the source artist or band, for example the melody, rhythm, or vocal harmony. Also, the writing of *contrafacta* is closely related to emulating a production style. According to Louis P. Grijp and Dieuwke Van Der Poel, "*contrafacta*, i.e. new songs written to pre-existing melodies. To be more precise: a contrafactum is a song, the text of which has been written to a pre-existing melody."[47]

1.2.5 Quotation of music or lyrics

As Miola mentioned for the types of intertextuality visible in literature, quotation "reproduces the anterior text (whole or part) in a later text."[48] In music, the process is the same as in the literature. Artists reproduce the sound or exact lyrics from the anterior work in their final work.

1.2.6 Vocal imitation parodies

According to Merriam-Webster, imitation is "the repetition by one voice of a melody, phrase, or motive stated earlier in the composition by a different voice."[49] In music, the *vocal* could be understood as the repetition of voice. According to Denisov, "parody is sometimes associated with a satirical or grotesque perspective on the original, and sometimes that is not an aim of parody at all."[50] The parody in music is relatively old, which, according to Britannic, "became common in the 15th and 16th centuries."[51] Britannica also states that "Parody, in music, originally the creative reworking of several voice parts of a preexistent composition to form a new composition, frequently a mass; in modern musical usage, parody usually refers to the humorous imitation of a serious composition."[52] In other

---

[47] Dieuwke van der Poel and Louis Peter Grijp, "Introduction," in *Identity, Intertextuality, and Performance in Early Modern Song Culture*, ed. Dieuwke Van Der Poel, Louis P. Grijp, Wim van Anrooij (Leiden: Brill, 2018): 17.
[48] Miola, "Seven Types of Intertextuality," 17.
[49] *Merriam-Webster.com Dictionary*, "imitation," accessed April 6, 2021
https://www.merriam-webster.com/dictionary/imitation.
[50] Andrey V. Denisov, "The Parody Principle in Musical Art." *International Review of the Aesthetics and Sociology of Music* 46, no. 1 (2015): 56, http://www.jstor.org/stable/24327327.
[51] *Encyclopedia Britannica*, "Parody," last modified March 30, 2016, https://www.britannica.com/art/parody-music.
[52] *Encyclopedia Britannica*, "Parody."

words, vocal imitation parody would mean that artists are reworking original work through voice changes in a humorous way.

1.2.7 Remixes

According to Margie Borschke, who is a Senior Lecturer in Journalism and Media at Macquarie University in Sydney, "the word remix foregrounds the centrality of the studio and recording technologies."[53] The word *remix* is composed of the prefix *re* (in Latin, "again, back") which "signifies remix's reflexive relationship with its source material. It signifies a return, or a repetition of sorts."[54] The process of creating a remix needs a producer (remixer) who gets the stems and then alters them in terms of tempo, beat, effects, etc to essentially create a new track.[55]

According to Woodcock, by stems the reader can imagine "each of the individual recordings (guitars, vocals, synths, etc.) that make up the whole audio recording of the song. These stems are then mixed and mastered to create the final track."[56]

1.2.8 Remakes

Remake or in other words cover or cover version differs from the remix by not changing the words and keeping the song very similar to the original. "The new performance or recording is recreated by someone other than the original artist/composer of an 'original song' (previously recorded song)." For example, Bastille covered many artists such as Miley Cyrus or Billie Eilish for BBC Radio 1. They even made a cover song in which they covered Adele, Lewis Capaldi, Kings Of Leon, Queen, and The Killers at once.

According to Burkholder, "As long as people have been making music, people have been remaking music: taking a musical idea someone already made and reworking it in some way to make something new. That musical idea can be anything from a rhythm to a whole piece of music, and the new creation can be anything from a lullaby to a symphony. The resulting interrelationships between pieces, all covered by the umbrella term intertextuality in music, vary widely and carry meanings that range from obvious to subtle and from trivial to profound, making them a wonderful subject of study."[57] According to Hofstra University,

---

[53] Margie Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music* (New York: Bloomsbury Academic, 2017), 33.
[54] Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music*, 33.
[55] See Mary Woodcock, "What Is A Remix? The Ultimate Music Gateway Guide," Musicgateway, last modified April 28, 2017, https://www.musicgateway.com/blog/how-to/the-importance-of-a-remix.
[56] Mary Woodcock, "What Is A Remix? The Ultimate Music Gateway Guide."
[57] J. Peter Burkholder, "Foreword," in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, ed. Lori Burns and Serge Lacasse (Michigan: University of Michigan Press, 2018), I.

"[these] works include any type of artistic, literary, musical, or dramatic creation such as books, poetry, movies, music, lyrics, computer software, and architecture."[58]

---

[58] "Music Law Resource Guide," Hofstra University, accessed April 7, 2021, https://healthlaw.hofstra.edu/music-law-resource-guide/.

2 POPULAR MUSIC

Before going into detail, I will begin by clarifying some key terms, especially 'culture', 'popular', and 'popular music'. Also, it is important to state that there is a difference between popular music and pop music. There are many definitions of culture; according to Raymod Williams, culture has three definitions. First, culture can be used to refer to 'a general process of intellectual, spiritual and aesthetic development'. The second definition states that the use of the word 'culture' might be to suggest 'a particular way of life, whether of a people, a period or a group' and the third definition is synonymous with what structuralists and post-structuralists call 'signifying practices'.[59] The third definition "would allow us to speak of soap opera, pop music, and comics, as examples of culture."[60] Popular music is a part of culture. As Roy Shuker argued "To study popular music is to study popular culture."[61]

The the word *popular* is the most important while presenting popular culture. Popular culture "is simply culture that is widely favoured or well liked by many people."[62] The popularity can be measured. For example, measuring the popularity of a band can be done by looking at the sales of CDs, concert tickets or number of followers on social media.

2.1 History of popular music

Historically, the culture emerged from the Industrial Revolution in England. "This of course makes Britain the first country to produce popular culture defined in this historically restricted way."[63] According to Storey, "Before industrialization and urbanization, Britain had two cultures: a common culture which was shared, more or less, by all classes, and a separate elite culture produced and consumed by the dominant classes in society."[64] As showed, the popular culture is a phenomenon known since 18th century. At that time, it was mainly important for the partition of the society into social groups.

Throughout the following centuries, the culture was changing dramatically, and many music genres were created. Popular music and pop music are relatively new music genres. What a person calls pop music today, that is something completely different that a person

---

[59] See John Storey, *Cultural Theory and Popular Culture: An* Introduction, 5th ed. (New York: Routledge, 2019), 2.

[60] John Storey, *Cultural Theory and Popular Culture: An Introduction*, 5th ed. (New York: Routledge, 2019), 2.

[61] Roy Shuker, *Understanding Popular Music* 2nd ed. (London: Routledge, 2016), 1.

[62] Storey, *Cultural Theory and Popular Culture: An Introduction*, 5.

[63] Storey, *Cultural Theory and Popular Culture: An Introduction*, 13.

[64] Storey, *Cultural Theory and Popular Culture: An Introduction*, 13.

called it in 1950s. According to Stanley, "For Britain, the modern pop era began in 1952. Not only was it the year the first seven-inch singles were released, and the nation's most significant and longest-running music paper – the New Musical Express – was first published, but on November 14th the NME printed the first singles chart."[65] It was considered as popular as there were many people for which the rock'n'roll was not only a music genre but a lifestyle. Therefore, the pop music encompassed the rock'n'roll.

In the 1920s till 1940s, the popular therefore *pop* was jazz, blues and R&B. The introduction of jazz to the public was something completely different and new to people. "Up until the 1920s, the western population had enjoyed classical music, church hymns and ballads."[66] Jazz influenced many other following genres such as blues and also blues influenced the birth of rock'n'roll. According to Stanley, "The barely documented years between 1945 and 1954 are pop's Dark Ages, invisible and obscure. If it's remembered at all, it's as a period of stagnation, a stop-gap between the swing era and the rock era, full of identikit balladeers, stars of their day who have all but vanished from collective memory."[67] In 1950s and 1960s, rock'n'roll was the dominant music genre. In 60s, there were band as The Beatles or Rolling Stones which influenced so many people around the word that in some countries it was considered as madness. According to London Singing Institute, "Another crucial development in the 1960s was the accessibility of a portable radio, enabling music lovers to travel with their favourite tunes, which made picking up different influences much easier."[68] It is clear that 1960s were very important for the development of pop music. From 1970s till 1980s in England, funk, disco and stadium rock were the main genres. "With the advancement in music technology and digital recordings, another wave of revolution of pop music was born. Synthesisers, samplers and digital drums were available, paving the way for genres like disco, electro, techno and house. Digital equipment was used heavily in pop music and artists like Michael Jackson and Prince defined the genres at this time."[69] 1970s were also defined by artists like Elton John and The Queen. In 1980s, hip-hop was introduced. Hip-hop was so popular at that time that the genre was also dominant in 1990s. Similar as rock'n'roll, hip-hop influenced many people, especially the younger generation. Hip-hop was joined in the following years by grunge and in 2000s pop music.

---

[65] Bob Stanley, *Yeah Yeah Yeah: the Story of Modern Pop* (London: Faber and Faber, 2014). 1.
[66] Stefan Joubert, "Evolution of pop music," London Singing Institute, last modified August 12, 2020, https://www.londonsinginginstitute.co.uk/evolution-of-pop-music/.
[67] Stanley, *Yeah Yeah Yeah: the Story of Modern Pop*, 1.
[68] Stefan Joubert, "Evolution of pop music."
[69] Stefan Joubert, "Evolution of pop music."

According to London Singing Institute, "popular music is ever-evolving. This is thanks to innovation in technology and the creativity of musicians, taking influences from many different genres and putting their own spin on them."[70]

2.2 Pop music

The origins of pop are dated to 1950s and the pop gradually changed its form throughout following year till today. Today, pop music bands are those which had the most influence and that are known by almost everyone. For example, The Beatles, ABBA, or The Queen are considered to be pop music bands. Pop artists of the 21st century are for example Beyoncé, Lady Gaga, Rihanna, or Justin Timberlake. Bastille music is diverse, as they try not to produce their music in one music genre. In general, they are perceived as a pop-rock music band. Pop-rock is a combination of elements of pop and rock music.[71]

---

[70] Stefan Joubert, "Evolution of pop music."
[71] See *YourDictionary*, "Pop-rock," accessed April 15, 2021, https://www.yourdictionary.com/pop-rock.

3 BASTILLE

Bastille is originally a four-member group from London, later a solo singer and songwriter, Charlie Barnes joined the band making him the fifth member of Bastille. Bastille was initially a solo project of London-based singer/songwriter Dan Smith. Dan Smith studied at the University of Leeds in Leeds where he got a degree in English Language and Literature and "was a member of the editorial board of a university magazine focusing on music and literature."[72] Smith began writing songs at age 15, but he did not share his music until several years later. After his graduation at University of Leeds, Smith moved to London and started writing music there.

In an interview for Radio.com, the band shared than "Smith met the drummer Chris (Woody) Wood, the guitarist/bassist William Farquarson, and the keyboardist Kyle Simmons in 2010."[73] According to an interview for the Telegraph, "the band name refers to Smith's birthday, which falls on July 14,"[74] which is the day of the storming of the Bastille – the French prison.

Since 2010, Bastille has released many songs in many music genres. In February 2012, Bastille released *Other People's Heartache (Mixtape)* consisting of cover songs of songs by other artists. In December they decided to release the second mixtape *Other People's Heartache Pt. 2*. Their first own released songs were "Overjoyed," "Bad Blood" and later the song "Flaws." The most popular songs with over 619 million views on YouTube is a single "Pompeii." In March 2013, Bastille released their first full-length album *Bad Blood*. As this album was very popular, Bastille won the 2014 Brit Award for Best Breakthrough Act and they also won British Album of the Year, British Single of the Year, and British Group. Later that year, they released a deluxe version of the album *Bad Blood* called *All This Bad Blood*. In the following year, Bastille released the third mixtape *VS. (Other People's Heartache, Pt. III)* as part of their mixtape series. The second full-length album *Wild World* was released in 2016. After two years, they released the fourth mixtape *Other People's Heartache, Pt. IV*. In 2019, they released a deluxe version to their *Wild World* album called *Doom Days (This Got Out of Hand Edition)*. In 2020, Bastille released 3 songs. The first one

---

[72] Elisa Bray, "Bastille's Dan Smith: The quiet man who can't stop singing," INDEPENDENT, last modified March 15, 2013, https://www.independent.co.uk/arts-entertainment/art/features/bastille-s-dan-smith-quiet-man-who-can-t-stop-singing-8535042.html.
[73] "Bastille Reveals How They Came Together As a Band," video, last modified November 10, 2013, 2:50, https://www.youtube.com/watch?v=A3_Euz3DbAI.
[74] Neil Mccormick, "Bastille's storming success," The Telegraph, last modified October 25, 2013, https://www.telegraph.co.uk/culture/music/rockandpopfeatures/10400588/Bastilles-storming-success.html.

"What You Gonna Do???" featured Blur's Graham Coxon, the second song "survivin'" and the third song they released in 2020 was the song "Goosebumps."[75]

Communication with fans through songs is essential. Often the songwriters are writing about what happened to them, their views, and it influences the target listeners. If the band's lyrics are about depressive thing in life, it is evident that the listener will not be full of optimism after listening to that song. In an interview in 1983 at the US Music Festival, Bono Vox from U2 stated, "Music can change the world because it can change people."[76]

Bastille uses intertextuality in their songs consciously as a form of connection with their fans. As Bastille stated in interviews or answered questions on Twitter regarding the intertextuality in their songs, it is a form of a game. Dan Smith studied English Language and Literature at the University of Leeds, which can be seen in the use of words and in the intertextual references that are present in songs. Often, the band uses references to films, literary works and historical events. The band members are all film enthusiast, as they have mentioned in many interviews, specifically for NME. Smith even shared in the interview for The Line Of Best Fit, "Growing up, my relationship with film was probably what most other musicians have with music. I loved making music, it was always something I did for fun and kept to myself, but film was my primary obsession." [77]

---

[75] See John D. Buchanan and Heather Phares, Bastille Bio, Spotify, https://open.spotify.com/artist/7EQ0qTo7fWT7DPxmxtSYEc.

[76] Beth Nabi, "Music can change the world because it can change people," BethandBono.com, last modified May 5, 2012, https://bethandbono.com/2012/05/05/music-can-change-the-world-because-it-can-change-people/#:~:text=In%20an%20interview%20at%20the,African%20Well%20Fund%20for%20their.

[77] Dan Stubbs, "Bastille: Our CineJam curators pick the greatest films of all time," NME, last modified August 25, 2017, https://www.nme.com/features/bastille-interview-films-everyone-should-watch-2128301-2128301.

4   INTERTEXTUALITY IN BASTILLE SONGS

In this chapter, I have chosen songs that contain the most intertextual references. These intertextual references refer mainly to literary works, films, and historical events. In the analysis, I presented the albums, gave information about songs, and then presented all intertextual references in the songs. The aim is to acquaint readers with the types of intertextuality in Bastille songs. The analysis is in chronological order according to the album's release date.

One of the important sources that I used for my analysis is the website Genius which "is a unique media company that's powered by community, their in-house creative team, and the artists themselves."[78] Genius is a site where intertextuality is heavily discussed. This site was founded in 2009, and ever since some fans and even bands have shared what they think about the songs. This site is not only a place for contributors to share their ideas, but it is also a page with many interviews with bands and artists about their attitude to writing lyrics.

In February 2012, Bastille released the first part of the mixtape *Other People's Heartache (Mixtape)*. All of their mixtapes are collaborations with different artists. The first song in which Bastille used digital sampling is the song "Adagio for Strings" a cover version of the song "What Is Love" by Haddaway. Bastille used digital sampling in this song and sampled Samuel Barber's "Adagio for Strings" and The O'Jays' "Now That We Found Love." The third song "Requiem for Blue Jeans" from the same album is a cover version of Lana Del Ray's "Blue Jeans" from 2011 and Bastille sampled "Lux Aeterna" song by Clint Mansell and Kronos Quartet which is a soundtrack for the film *Requiem for a Dream* (2000). Also, they sampled their song "The Flaws" from 2011. The fourth song of the album *Other People's Heartache (Mixtape)* "Of The Night" is a cover version of Corona's "The Rhythm of the Night" and Bastille sampled "Rhythm is a Dancer" by Snap!. The fifth song from *Other People's Heartache (Mixtape)* is "Titanium." This is a cover version of David Guetta's song feat. Sia "Titanium" in which Bastille sampled part of the film *Mulholland Drive* (2001). Another song from *Other People's Heartache (Mixtape)* "Love Don't Live Here" is a cover of "Love Don't Live Here Anymore" by Rose Royce. Bastille sampled "Ms. Jackson" by OutKast. The last song of the album *Other People's Heartache (Mixtape)* is "Falling" in which Bastille used sampling three times. The first time they sampled their own song "Laura Palmer," the second time *Twin Peaks* (1990) series soundtrack "Falling" by

---

[78] "Information," Genius, Facebook, accessed April 14, 2021,
https://www.facebook.com/Genius/about/?ref=page_internal.

Julee Cruise and Angelo Badalamenti and the third time they sampled a part of the film *The Breakfast Club* (1985).

In December 2012*,* Bastille released the second mixtape *Other People's Heartache Pt. 2.* Smith shared in the interview with Huffpost that the album is "full of those kinds of covers and mash-ups, mixed with film music and film quotes. Doing the covers gives us an opportunity to experiment with different sounds and genres using the canvas of someone else's songwriting."[79] The first song of the album is the song "Killer" which is a cover version of the song "Killer" by Adamski feat. Seal. Bastille sampled the film *Back to the Future* (1985) and the film *Taken* (2008). In the third song of the album "No Angeles" which is a cover version of "No Scrubs" by TLC Bastille used sampling twice. They sampled the dialogue from the film *Psycho* (1960) and song "Angeles" by The XX. The song "Walk to Oblivion" contains sample of Bastille's song "Oblivion," "Walk With Me" by The ARC Choir and "The Lonely Shepherd" by James Last and Gheorghe Zamfir. In another song "Forever Ever," Bastille sampled Enya's Boadicea, "Ready or Not" by Fugees and their own song "Bad Blood." The song "Thinkin' Ahead" is a cover of "Thinkin Bout You" by Frank Ocean and there are two samples. A sample of Hans Zimmer's "You're So Cool" and a sample from part of the film *Donnie Darko* (2001). Another song "Free" from the album *Other People's Heartache Pt. 2* is a cover version of Tina Turner's "Private Dancer." Bastille sampled N-Trance's "Set You Free." Bastille's song "Sweet Pompeii" is another cover of "Sweet Nothing" by Calvin Harris. In this song, Bastille sampled their own song "Pompeii," "Dead Already" by Thomas Newman and also a part of the film *American Beauty* (1999). In the following song "Basement" Bastille sampled their own song "Get Home." In the last song of the album *Other People's Heartache Pt. 2* "Oh Holy Night" there are samples from the films *Home Alone* (1990) and *Home Alone 2: Lost in New York* (1992). The whole album is introduced by the song "Tuning In" in which Bastille used two of their songs "Icarus" and "Of The Night" as samples. In Bastille's third mixtape album *Vs. (Other People's Heartache, Part III)*, there are mainly samples of their own previous songs.

In 2018, Bastille released their fourth mixtape *Other People's Heartache (Pt. 4)*. This mixtape contains mainly cover versions of other artist's songs.

---

[79] Jon Chattman, "A-Sides with Jon Chattman: Bastille's Dan Smith on 'Eh Ohs,' Covers, and the 'Awesomeness' and 'Weirdness' of Success," Huffpost, last modified November 21, 2014, https://www.huffpost.com/entry/a-sides-with-jon-chattman_b_6015438.

In the following part, I will analyse specific songs that contain most intertextuality references, mainly to films, literary works, and historical events. I will describe the albums, songs and references in detail.

4.1 No Angles

As stated, this song was released in December 2012 and it is part of the album *Other People's Heartache, pt. 2*. It is a cover version of "No Scrubs" by the 90's girl group TLC and it contains two samples. It contains the dialogue from the film *Psycho* (1960).

[Spoken Intro: Norman, Marion]
"Well I-I run the office and eh, tend the cabins and grounds and do little, eh errands for my mother. The ones she allows I might be capable of doing."
"And do you go out with friends?"
"Well a-a boy's best friend is his mother."

All extracts are quotations taken directly from the film *Psycho* (1960) as the songwriter Smith is an enormous fan of this film. The band used digital sampling while inserting the quotations into the song. In NME interview in 2017, Smith stated that *Psycho* (1960) is one of his top ten favourited films and how "incredibly iconic and famous it starts as a kind of petty crime and love story drama" and also that "it's horrifying and very creepy and just really well done."[80]

The conversation is from a film *Psycho* (1960). It is an American horror thriller directed by an English film director Alfred Hitchcock. The film is one of the best classic horror films and is considered to be Hitchcock's most famous work because of its amazing camerawork, atmosphere, and iconic performances. "We sampled bits of dialogue from Psycho in a cover of 'No Scrubs' that we put on one of our 'Other People's Heartache' mixtapes, on the basis that the killer Norman Bates lives with his mum and is a scrub,"[81] shared Smith in an interview for NME.

As Genius contributors described, "Psycho follows the story of a man named Norman Bates who runs a hotel owned by his mother. Norman is unfortunately the titular psychopath after being so attached to his mother, and eventually murdering her and her lover, while

---

[80] "Bastille pick their 10 favourite movies," video, last modified August 29, 2017, 8:12, https://www.youtube.com/watch?v=c7igVw2Vo7w.
[81] Dan Stubbs, "Bastille: Our CineJam curators pick the greatest films of all time."

wearing her dresses."[82] The conversation is between Norman and a Marion Crane who stays at the hotel that Norman's mother owns. Norman runs the hotel by himself and is kept working here by his mother, while Marion is troubled by this.

"We're all in our private traps."

In the film, Norman is attached to his mother. He was born into the overbearing lifestyle and because of his attachment, he is too lazy to leave his mother and start living on his own. Relating to the song, this quote follows the line "If you live at home with your mama" clearly pointing at Norman's lifestyle. He has no intention to change his life and no wish to find happiness. Just like a scrub, he just sits at home and never changes.

"Sometimes we deliberately step into those traps."
"I was born in mine; I don't mind it anymore."
"Oh but you should, you should mind it."
"Oh I do, ha, but I say I don't, ha."

As stated above, all conversations between Norman and Marion in the song are from the film. The conversations are kept in their original form and inserted directly into the song. In the conversation with Norman, "Marion is suggesting that most people tend to follow their behavioural patterns either because they think it's right or it's the easiest thing to do (to stay within their comfort zones), but these actions actually go against what they want to do deep down their unconscious levels and bring them pain and misery. Marion replies to Norman's defeatist acceptance of his visibly unpleasant circumstances, urging him to take a risk no matter how difficult, in order to break his old pattern and build a new, enjoyable life for himself."[83]

4.2 Pompeii

"Pompeii" is the most popular song by Bastille with over 619 million views on YouTube. The song is a part of the *Bad Blood* album. It was released in January 2013 and it immediately became the breakthrough song for the band. The song became number two song on the UK Singles Chart and until June 2014, the song was the eleventh best-selling song.[84] In 10

---

[82] "Bastille – No Angles," Genius, last modified February 12, 2014, https://genius.com/2786603.
[83] "Bastille – No Angles," Genius, last modified June 20, 2014, https://genius.com/3335629.
[84] See "The Top 40 biggest singles of 2013 on the Official Chart," Official Charts, last modified January 1, 2014, https://www.officialcharts.com/chart-news/the-top-40-biggest-singles-of-2013-on-the-official-chart__3658/.

countries, the song even reached the top ten. Also, the song was nominated for British Single of the Year at the 2014 BRIT Awards.[85] The song refers to Roman city of Pompeii that was destroyed by the eruption of a volcano, Mount Vesuvius in Italy in 79 AD. Smith explained that the song is really about the city and that "Pompeii" is an imagined conversation between two charred corpses reflecting on the city.[86] The songwriter Smith never thought that the song will be so popular and he revealed that he wrote this song in his bedroom after reading about the eruption of Mount Vesuvius.[87]

Many days fell away with nothing to show

All lyrics in this song refer to the one specific historical event, therefore the reference is the source type of intertextuality. As the song is about the city Pompeii, which was destroyed by the eruption of volcano, the days before the eruption were typical days in a Roman city. Life in Pompeii was a life of luxury for some rich people. As Genius contributor shared, "so much time passed where they had made zero progress in life. So the disaster came as a sort of wake-up call."[88]

And the walls kept tumbling down in the city that we love
Grey clouds roll over the hills, bringing darkness from above

When the volcano erupted and started destroying the city, the walls of the city fell down. The line "in the city that we love" suggests and confirms, that this is a conversation between two people, probably citizens of the city, that were killed by the volcano eruption. They share what they saw for the last time and how it felt. According to the Genius contributor, the "'great clouds' of smoke of ash and lava would begin to creep over the hills and rain their "darkness from above" upon the soon-to-be victims of Pompeii."[89] The "darkness from above" could be understood in two ways. The first meaning could be that the volcano was above the city, so it covered the city with the dust and lava. The second possible meaning could be that the "darkness from above" is a punishment from their gods.

---

[85] See "Brits 2014: Winners in full," BBC News, last modified February 19, 2014, https://www.bbc.com/news/entertainment-arts-25674995.
[86] See "Bastille, 'Pompeii' - Song Stories," video, last modified April 18, 2013, 0:55, https://www.youtube.com/watch?v=qpRIPTKsC8w.
[87] See "Bastille, 'Pompeii' - Song Stories."
[88] "Bastille – Pompeii," Genius, last modified March 15, 2014, https://genius.com/2934281.
[89] "Bastille – Pompeii," Genius, last modified June 14, 2013, https://genius.com/1870777.

But if you close your eyes

Does it almost feel like nothing changed at all?

According to the Genius contributor, "[those] who remained in Pompeii and ignored the signs of the coming eruption were allowed to persist as if 'nothing changed at all'– becoming preserved for thousands of years in dust and ash."[90]

In your pose as the dust settled around us

When the city was discovered, the archaeologists found corpses of people that were well-preserved by the lava in the pose they died. This line refers to the fact that these people died in the pose as the dust settled around them.

Oh, where do we begin, the rubble or our sins?

Oh, where do we begin, the rubble or our sins?

This line could follow up the meaning of gods punishing people of Pompeii. According to the Genius contributor, "the people of Pompeii believed their gods were punishing them for their sins with the eruption. That's why the song includes the part about sins; an interesting bit of history."[91]

4.3 The Driver

The song "The Driver" was released on October 17, 2014 as one of the tracks from Bastille's VS. mixtape. The third full mixtape *VS. (Other People's Heartache, Pt.III)* was released on December 8 on Zane Lowe's Radio 1 show.

"The song was specifically written for BBC Radio One's re-score of the movie *Drive* (2011) and is named after the movie's main character."[92] The lyrics of this song contain many referenced to *Romeo and Juliet* by William Shakespeare.

A plague on both your houses

This thing, it's a family affair

The first line "A plague 'o both your houses" is a quote from *Romeo and Juliet*, one of Mercutio's last words. Mercutio is Romeo's close friend. The phrase "A plague o' both your

---

[90] "Bastille – Pompeii," Genius, last modified June 14, 2013, https://genius.com/1870790.

[91] "Bastille – Pompeii," Genius, last modified June 14, 2013, https://genius.com/1870771.

[92] "Bastille – The Driver," Genius, last modified March 20, 2015, https://genius.com/Bastille-the-driver-lyrics.

houses," is a curse. "Mercutio is renouncing any and all allegiance he previously had to the Montague house and cursing both houses indiscriminately. He does this because he believes that it is the feud that has led to his death and he wants to symbolically get revenge."[93] Bastille used quotation of the text from *Romeo and Juliet.* The second line is according to Genius contributors "another R+J reference, considering the violence grew from a family feud."[94]

'Cause everything will change tonight

Considering that the lyrics of this song are referring to one particular character, Mercutio from Romeo and Juliet, this may be another reference to the play. This line is a source type of intertextuality as the songwriter refers to a particular character. The story behind "everything will change tonight" is that the night of Mercutio's murder is the night when Romeo and Juliet consummated their marriage, as well as the night Romeo is banished, which leads to the dramatic ending. This is a genre intertextuality.

Hey now, what's the gravity upon your face?
Aren't I the one who's bleeding?

According to Genius contributors, "'gravity' is a reference to Mercutio's pun in Romeo and Juliet: 'Ask for me tomorrow and you shall find me a grave man,' playing on the two meanings of grave (dead and serious). The clearly connects back to the Romeo and Juliet allusion in verse 1."[95]

4.4 Good Grief

"Good Grief" is the first song on the *Wild World* album, the second studio album by Bastille. The process of recording this album began in 2014 and the band released it in September 2016. The main producer is Dan Smith, the frontman of the band and co-producer Mark Crew. The record label of this album was Universal Music. Like other Bastille songs, the album was written in London in the same basement studio in South London.

The song "Good Grief" was released on 16 June 2016. On The Tonight Show with Jimmy Fallon, Bastille told their fans in the interview that "the song is about the awfulness

---

[93] "In *Romeo and Juliet*, what does it mean when Mercutio says, 'A plague o' both your houses?'," eNotes Editorial, last modified January 5, 2009, https://www.enotes.com/homework-help/in-romeo-and-juliet-what-does-it-mean-when-56111.
[94] "Bastille – The Driver," Genius, last modified March 20, 2015, https://genius.com/5068211.
[95] "Bastille – The Driver," Genius, last modified December 27, 2015, https://genius.com/4263489.

of grief."[96] "It's just quite a nice nod to how long we've kept some of our fans waiting for this album,"[97] stated Dan Smith in an interview with ABC Radio.

"So, what would you little maniacs like to do first?"

The sentence "So, what would you little maniacs like to do first?" is a quotation which is a type of intertextuality where the author inserts a part of the anterior text in the later text. Bastille used digital sampling by using the quotation from the 1985 film *Weird Science*.

The film is about two boys, Gary and Wyatt, who want to create their dream woman and are inspired by the *Frankenstein* (1931). They use computer and create Lisa, a beautiful woman witch magical powers, played by Kelly LeBrock.[98] "So, what would you little maniacs like to do first?" is Lisa's first sentence. Her first sentence is not the only one that appears in Bastille songs.

Shut my eyes and count to ten

In this line, the songwriter Dan Smith used the name of a popular love song and altered it into a song about a breakup. This line is almost identical to the British pop singer Dusty Springfield's song and biggest hit, "I Close My Eyes and Count to Ten." Her song is about falling and being in love, while Bastille used this phrase in song that is about falling out of love. Bastille playfully altered the meaning behind the lyrics. They used quoting of the lyrics and the name of Dusty Springfield's song. The song "I Close My Eyes and Count to Ten" and its lyrics are the primary idea for the later song lyrics "Shut my eyes and count to ten." "I wanted to write about how bizarre grief and loss are, either literally because someone's died, or through the loss of a relationship,"[99] says Dan Smith in the Song Story video.

"If you want to be a party animal, you have to learn to live in the jungle." "Now stop worrying and go get dressed."

---

[96] "How I Wrote That Song: Bastille 'Good Grief,'" video, last modified July 27, 2016, 0:24, https://www.youtube.com/watch?v=RdyCKoS-ft4.

[97] "Bastille Tackles the 'Messy Confusion' of Personal Loss on 'Good Grief'," ABC Radio, last modified August 30, 2016, http://abcnewsradioonline.com/music-news/2016/8/30/bastille-tackles-the-messy-confusion-of-personal-loss-on-goo.html.

[98] See Plot Synopsis, IMDb, https://www.imdb.com/title/tt0090305/plotsummary?ref_=ttpl_ql_2#summaries

[99] Joanne Ford and Helen Thomas, "Song Stories: Bastille's Dan Smith Reveals How He Wrote 'Good Grief'," NME, last modified July 22, 2016, https://www.nme.com/blogs/nme-blogs/nme-song-stories-bastille-tells-us-about-good-grief-5345.

This dialogue contains quotations also taken from the film *Weird Science* (1985). Here again while recording this song, Bastille used digital sampling and inserted a part of the film into the song. "The film's audio is used twice in the song: first before the drum kicks in and later during the interlude before the bridge."[100]

In this song which is about a breakup or about a loss of someone important, "the woman puts the narrator of Bastille's song 'in his place' (as Smith will sing in a minute) and tells him that things like this are going to happen if he wants to enter the 'relationship arena.' He needs to put himself together and try again."[101]

4.5 Send Them Off!

This song was released on August 31, 2016 and is also a part of the album *Wild World*. The interesting thing is that this song is "featured on the soundtrack of the game FIFA 17."[102] This song is full of intertextual references.

In general, this song is about jealousy. Smith explained the meaning in the interview, "I guess is a kind of, it's a song of irrational relationship jealousy told very dramatically by the language of Desdemona in *Othello*, which is such a famous, classic jealousy narrative, but using some of the imagery from *The Exorcist*. So, I guess it's kind of quite symbolic of how we write, and how our music comes out as sort of moments that are like little scenes in themselves but via all these references that we have and nods towards things that we like and enjoy and just try to tell things in a slightly different way."[103]

[Intro: spoken]
"It was a slight on my honor, so he deserved it."
"But we're talking about the most brilliant mind this world's ever seen."

[100] Julia Greene, "Spoken Word Samples On Bastille's 'Wild World' Bring The Past Into The Present," Study Breaks, last modified September 1, 2020, https://studybreaks.com/culture/music/wild-world-samples/.
[101] Clifford Stumme, "What does 'Good Grief' by Bastille mean?," THE POP SONG PROFESSOR, last modified June 17, 2016, https://www.popsongprofessor.com/blog/2016/06/17/what-does-good-grief-by-bastille-mean.
[102] James Dutton, "FIFA 17 soundtrack revealed: Bastille's Send Them Off and Kasabian's Comeback Kid join host of other songs on EA Sports' upcoming console game," DailyMailOnline, last modified September 9, 2016, https://www.dailymail.co.uk/sport/football/article-3780749/FIFA-17-soundtrack-music-Bastille-s-Send-joins-songs-EA-Sports-game.html.
[103] "Send Them Off! by Bastille," Songfacts, accessed April 12, 2021, https://www.songfacts.com/facts/bastille/send-them-off.

In an interview for Radio.com, Smith mentioned that "originally the quote is from this Italian sci-fi film from the '70s."[104] Also, he shared the reason why they had to re-record the quote: "But then basically, we couldn't find, we couldn't track down the rights to this quote. We tried really hard. Some of our workers at our label in Italy drove down to the old film company, this closed down film company, and ended up rewriting it slightly and re-recording it."[105]

As these quotes had to be re-recorded, they could not be considered as digital sampling. In this case, Bastille used vocal imitation as they changed the words using the same sound from the film.

I've got demons running round in my head
And they feed on insecurities I have
As Genius contributors shared, "the demons the singer and songwriter Smith sings about here are probably the "jealousy" that he sings about later. The speaker is insecure about the possibility of unfaithfulness, which foreshadows the last explicit reference to Othello's relationship to Desdemona in Shakespeare's *Othello*."[106]

Smith was influenced by Shakespeare's *Othello*, which he confirmed on his Twitter account stating that "It is Othello meets the Exorcist,"[107] on December 17, 2015. Since it is confirmed that the song lyrics refer to the previous text, *Othello*, these lines are source type of intertextuality. It is based on a plot and characters from Shakespeare's play.

Desdemona, won't you liberate me?
In this line, there is a source type of intertextuality in which Smith proves that he was inspired by the play *Othello*. *Othello* is a well-known tragedy written by William Shakespeare in which the main theme is jealousy. Othello is a general who is married to Desdemona, a beautiful woman, younger than Othello. In the end of the story, Othello's jealousy is so strong he kills Desdemona.

---

[104] Brian Ives, "Bastille's 'Wild' Influences: From Shakespeare to B.B. King to Truman Capote," radio.com, last modified September 7, 2016,
https://web.archive.org/web/20160910150423/http://radio.com/2016/09/07/bastille-wild-world-influences/.
[105] Brian Ives, "Bastille's 'Wild' Influences: From Shakespeare to B.B. King to Truman Capote."
[106] "Bastille – Send Them Off!," Genius, last modified August 31, 2016, https://genius.com/Bastille-send-them-off-lyrics.
[107] BASTILLE (@bastilledan), "@alexandra_hurts indeed! It's Othello meets The Exorcist" Twitter, December 17, 2015, https://twitter.com/bastilledan/status/677291430188978176?s=20.

According to Merriam-Webster dictionary, "exorcism is 'the expulsion of an evil spirit by adjuration from a person or place'."[108] As Genius contributors claimed, "in this case, the speaker is not possessed by a demon, or other spiritual entity, but by jealousy. His jealousy occupies his mind to such an extent that an exorcism, which he desperately asks for, seems the only way out."[109]

[Intermezzo: spoken]

"Your mind exists somewhere altogether different; it lives in a world where feelings simply cannot be defined by words."

Bastille used these quotes from the film *Cosmos: War of the Planets* (1987) for the second time in the song. As mentioned in interview earlier, Bastille had to re-record it hence again, Bastille used vocal imitation.

4.6 Fake It

"Fake It" is another song from the *Wild World* album by Bastille. It was released on July 29, 2016. The song is about a doomed relationship between two people that does not benefit either side but both sides "fake it" in order the relationship does not end.[110]

According to The Pop Professor, "I think this kind of open, emotional sharing on Bastille's part shows a depth of song meaning that you don't usually see in popular music. Dan Smith doesn't blame only the other party, acknowledges his guilt, and (by writing the song in the first place) shows he knows the truth of the situation. That Bastille and Dan Smith can separate the ideas of deep desire from the ideas of what actually should be done deepens the song meaning and invites further listener introspection and self-consideration after listening to such a song."[111]

"And I don't think that that's a selfish want, I really don't. I'm not saying that I have this capacity because it's hard to develop that capacity on your own, when you're being stopped at every turn."

---

[108] *Merriam-Webster*, "exorcism," accessed March 10, 2021, https://www.merriam-webster.com/dictionary/exorcism.
[109] "Bastille – Send Them Off!," Genius, August 31, 2016, https://genius.com/Bastille-send-them-off-lyrics.
[110] See "Bastille – Fake It," Genius, July 28, 2016, https://genius.com/Bastille-fake-it-lyrics.
[111] Clifford Stumme, "What does 'Fake It' by Bastille mean?," THE POP SONG PROFESSOR, last modified August 2, 2016, https://www.popsongprofessor.com/blog/2016/08/02/what-does-fake-it-by-bastille-mean.

Bastille used the exact sound from the film by using digital sampling. The sample at the beginning of the song is an extract from series of an educational films *The Social Seminar* (1971). These particular lines are from the film *Changing* (1971) which is a short film that "demonstrates the quality of life as its impact is felt by a young family trying to reorient themselves in a society of conflicting standards and values. Shows how the terms hippie, square, hardhat and straight become blurred when one just tries to find the lifestyle that suits him best. Puts the drug question in perspective as it relates to adults and the total society."[112]

In an interview with The Sun UK, the songwriter Smith stated that "The quote is from a woman who is talking about trying to be happy in her marriage and I thought it was really sad."[113] The songwriter shared in the interview "I wanted to use the quotes as there is something really fun and provocative about taking something out of context and putting it to music."[114]

4.7 The Currents

Another song from the *Wild World* album is the song "The Currents." This song was released on September 9, 2016 but it was first premiered live on April 7, 2016 at Snowbombing Festival in Mayrhofen in Austria. The songs' main theme is a human reaction as Dan Smith shared for DIY Magazine. He stated that "[that] song is about the need to get out and completely escape, to fill your lungs with some fresh air because it can be depressing to hear all that crap, that hateful talk and lies."[115]

"When anybody preaches disunity, tries to pit one of us against the other ... you know that person seeks to rob us of our freedom and destroy our very lives"
This intermezzo is from a short cartoon film *Make Mine Freedom* (1948). This film is a Cold War-era propaganda cartoon which uses humour to promote capitalism and criticize communism. Bastille used digital sampling to insert the quote into the song.

---

[112] "Social Seminar: Changing," Internet Archive, last modified July 16, 2002, https://archive.org/details/SocialSe1971.
[113] "'WE'VE NO INTEREST IN FAME' Bastille reveal their new found confidence and the inspiration behind their new album Wild World," The Sun, last modified August 25, 2016, https://www.thesun.co.uk/tvandshowbiz/1675111/bastille-reveal-their-new-found-confidence-and-the-inspiration-behind-their-new-album-wild-foxes/.
[114] The Sun, "'WE'VE NO INTEREST IN FAME' Bastille reveal their new found confidence and the inspiration behind their new album Wild World."
[115] Sarah Jamieson "BASTILLE: IT'S A WILD WORLD," DIY, last modified June 3, 2016, https://diymag.com/2016/06/03/bastille-wild-world-cover-feature-world-exclusive.

4.8 Doom Days

"Doom Days" is the last song on album *Wild World* by Bastille. For an online platform Nolala, Bastille shared the idea behind "Doom Days." "We've been calling it an apocalyptic party album. It's essentially the story of one night starting at a quarter past midnight and ending waking up the next morning on the kitchen floor. It's about everything that happens in the midst of that."[116] The band also mentioned that the song is about escapism.[117]

How'd y'all look so perfect?

You must have some portraits in the attic

These lines are source type of intertextuality as they refer to Oscar Wilde's novel *The Picture of Dorian Gray*. Oscar Wild was an Irish poet, and he wrote the novel in 1890.

As Genius contributors described, "the novel's protagonist, Dorian Gray, is a Hedonist who wishes that a portrait of him will age instead of him. His wish is granted and Gray lives a life of sin, all recorded on the portrait he keeps locked away in the attic."[118]

Bastille shared in an interview for NME, that their song is "about hedonism, escapism and addictions."[119] Also, Smith disclosed his obsession with being constantly on his phone and how awful it is. In these lines, Smith may be also referencing people posting photos on social media where most of the people worry about looking good and not showing their true self.

Like a bad religion

Well known song "Bad Religion" by Frank Ocean is one of Dan Smith's favourite songs as he posted on Twitter as an answer to the question "If the world was about to end and you could only listen to one song, what song would you pick?"[120] The lines "Let's pick the truth that we believe in like a bad religion" may be a reference to social media where people tend to be interested only in "the truth" that supports their beliefs. The line 'Like a bad religion'

---

[116] Marjolijn Winten, "Kyle (Bastille): 'Sorry about 'Wild World'. Let's do music that you can escape into'," Nolala, last modified June 13, 2019, https://www.nolala.com/en/current/what-is-doom-days-by-bastille-about-in-an-interview-dan-and-kyle-share-the-meaning-of-the-lyrics/.
[117] See Marjolijn Winten, "Kyle (Bastille): 'Sorry about 'Wild World'. Let's do music that you can escape into'."
[118] "Bastille – Doom Days," Genius, last modified 2019, https://genius.com/17032374.
[119] "Bastille – 'Doom Days' | Song Stories," video, last modified May 13, 2019, 0:51, https://www.youtube.com/watch?v=nhkkY13e37s
[120] BASTILLE (@bastilledan), "Q: If the world was about to end and you could only listen to one song, what song would you pick? #AskBastille - @poetofbastille," Twitter, June 18, 2019, https://twitter.com/bastilledan/status/1141047912916381696.

may be a reference to Frank Ocean's song and also a reference to people on social media. Smith used quotation of the lyrics of Frank Ocean's song.

We're gonna choose the blue pill

We're gonna close the curtains

The "blue pill" and "red pill" is a source type of intertextuality and reference to the science fiction film *The Matrix* (1999). This reference refers to a choice between the willingness to learn a potentially unsettling or life-changing truth, taking the red pill, and remaining in contented ignorance with the blue pill. Also, "close the curtains" may refer to the fact that the person decided to take the blue pill and continue ignoring the problems in the world so that they can enjoy the rest of the night out, which is the song about.[121] In the NME interview, Bastille said: "The new album acknowledges that we live in very strange times that are hard to ignore, but if the last record was us taking the blue pill in The Matrix, talking about the world, questioning it, being confused by it, this one is us taking the red pill."[122]

"Close the curtains" may also refer to the film *The Wizard of Oz* (1939). "Pay no attention to that man behind the curtain" is the famous line from the film "where the wizard maintains his illusion behind a green curtain."[123]

We're gonna rabbit hole down

This line is source type of intertextuality and a direct reference to *Alice in Wonderland*, a novel by an English author Lewis Carroll. The story is about a girl Alice who falls through a rabbit hole into a fantasy world. It may also be another euphemism for escaping reality and continuing to enjoy the night out.

Third act love now

"Third act love" is a direct reference to *Romeo and Juliet*, a tragedy written by William Shakespeare "where the story turns in the third act to steadily grow more tragic due to the main character's ignorance of the truth, and therefore they make the worst decisions possible."[124] Also, the Genius contributors argue that this is "reference to Romeo and Juliet, especially considering this quote: 'What less than doomsday is the prince's doom?,' which

---

[121] See "Bastille – Doom Days," Genius, last modified April 25, 2019, https://genius.com/17032030.
[122] Dan Stubbs, "Bastille: Our CineJam curators pick the greatest films of all time."
[123] "Bastille – Doom Days," Genius, last modified April 25, 2019, https://genius.com/17032030.
[124] "Bastille – Doom Days," Genius, last modified August 11, 2019, https://genius.com/17126933.

appears in Act 3, Scene 3 of the Romeo and Juliet. This reference to Romeo and Juliet is not the only one in Bastille songs. It also appears in the song "The Driver." The type of intertextuality is source intertextuality as Bastille were inspired by the source text *Romeo and Juliet*.

We're gonna Peter Pan out

This line has many possible references. The first one is a source type of intertextuality and direct reference to Peter Pan who is the main characters in the J. M. Barrie's classic novel *Peter Pan*. This line is a reference to the fact that including Peter Pan himself, everybody must think happy thoughts to escape to a dreamlike world. For this reason, Peter Pan has become a symbol of escapism and innocence. The song is about escapism and ignoring the reality of the world, therefore he used the phrase "Peter Pan out" to compare himself to Petr Pan on a night out wanting to escape.

According to Genius contributors, another possible interpretation is that "there is also a double meaning in the lyrics. The phrase 'pan out' means to end or conclude, and the phrase 'peter out' means to slowly come to an end. This falls in line with Dan's belief that the world is coming to an end. Dan has now come to accept that the world will end and is seemingly light-hearted about it through this play on words."[125]

The last possible reference according to Genius contributors is "that it might also be a reference to the phrase 'Peter Pan syndrome', which is usually used to describe children or young adults who do not want to grow up and assume responsibility."[126]

Since all the previous references refer to the same character – Peter Pan, the type of intertextuality is a source where "the source text provides a character to later texts."[127]

4.9 Distraction Tactics Film Club

It is clear that Bastille members are huge film fans as they included many films in their songs. Last year, they introduced a project "Distraction Tactics Film Club," which aims to connect the band with their fans and maintain contact, which unfortunately they cannot maintain in these difficult times, as they had to cancel all their scheduled concert dates.

In Distraction Tactics the band members choose a different film from a different country for each week and then the band and its fans have a discussion via Instagram Live. Instagram

---

[125] "Bastille – Doom Days," Genius, last modified April 25, 2019, https://genius.com/17032163.
[126] "Bastille – Doom Days," Genius, last modified April 26, 2019, https://genius.com/17126933.
[127] Miola, "Seven Types of Intertextuality," 19.

allows live broadcasting, in which you can communicate with the organizer through comments. Dan Smith shared on his Instagram, "As you know, I'm obsessed with films. There are so many I'd love to share and then chat about with you all. Let's tour the world from our homes, exploring some of the best movies from around the globe. Each week I'll nominate a film from a different country for us all to watch. We have a week to see it, then meet back here to talk about it."[128]

For the first week (March 20, 2020), the band chose *Shaun of the Dead* (2004), directed by Edgar Wright. The film was filmed in London, where the band is from. Smith shared on Instagram, "We're a London band, so let's start the tour here and kick off with the brilliant English dark comedy SHAUN OF THE DEAD."[129] On March 27, 2020, at 8 PM GMT, the band was live on Instagram, and they surprised their fans when the actor Simon Pegg, who played the main character in the film, joined the stream and answered the fan's questions. Kyle Simmons, Bastille's keyboardist and Charlotte Macleod, Dan Smith's friend and film geek, joined the discussion. For the second week, the band chose *Hunt for the Wilder People* (2016) from New Zealand directed by Taika Waititi, and then the director of the film joined Instagram Live for the discussion. For the third week, the band chose *Eternal Sunshine of the Spotless Mind* (2004), directed by Michel Gondry. The Instagram Live discussion was joined by Ellen Kuras – film's cinematographer, and Kyle Simmons. For the fourth week, two French films were chosen. The first *Girlhood* (2014) directed by Céline Sciamma and the second *Les Triplettes de Belleville* (2003) by Sylvain Chomet. The discussion was joined by the director Sylvain Chomet, Charlotte Macleod and Kyle. The fifth week was a special week for a discussion with a French actress Karidja Touré who played in the *Girlhood* film, Charlotte Macleod and the drummer Chris Wood. For the sixth week, the band chose the Japanese fantasy film *Howl's Moving Castle* (2004), directed by Hayao Miyazaki and animated by Studio Ghibli. The Instagram Live discussion was joined by Emily Mortimer, who voiced the main character Sophie, Smith's friend Charlotte Macleod and Kyle Simmons. For the seventh week, the band chose a German experimental thriller film *Run Lola Run* (1998) for the seventh week, directed by Tom Tykwer. The discussion was joined

---

[128] BΔSTILLE, [@bastilledan], "We've been trying to think of ways to help distract a little bit, so … DISTRACTION TACTICS: FILM CLUB," Instagram, March 20, 2020, https://www.instagram.com/p/B9-PdRBBntV/?igshid=iuvgun3za3bv&fbclid=IwAR2gSWaud-Jfcr3qUYXgboWNGnD5ajjXFfnbtt3hme350rXb1B8q7Suq1cU.

[129] BΔSTILLE, [@bastilledan], "We've been trying to think of ways to help distract a little bit, so … DISTRACTION TACTICS: FILM CLUB," Instagram, March 20, 2020, https://www.instagram.com/p/B9-PdRBBntV/?igshid=iuvgun3za3bv&fbclid=IwAR2gSWaud-Jfcr3qUYXgboWNGnD5ajjXFfnbtt3hme350rXb1B8q7Suq1cU.

by the film director himself and by Croatian politician Ivica Puljak who is a member of CERN, the European Organization for Nuclear Research. Also, the discussion was joined by Charlotte Macleod and Kyle Simmons.

In the eighth week, the NASA SpaceX rocket, which brought US astronauts to the ISS for the first time in almost a decade, launched, and all Bastille members visited NASA Space Centre in Houston while touring around the U.S. In the live discussion on Instagram, while waiting for the launch, they shared their favourite memories from their visit and then the fans had a chance to watch the launch together with the band. The discussion was joined by Daniel Armbruster, the lead singer of the rock band Joywave. A week later, the band organized another live discussion joined by Leah from NASA and Charlotte Macleod. The next week was different because the band chose a book instead of a film. They chose the book *True Grit*, written by Charlotte Philby. The following week's discussion was joined by the author Charlotte Philby, Joe from the Book Off! podcast, the band member Charlie Barnes and Charlotte Macleod and Distraction Tactics member Allie.

At the end of July, Bastille presented their new song "WHAT YOU GONNA DO???" and they had to pause their Film Club for a while. The next Distraction Tactics discussion on August 25, 2020 was a discussion about independent cinemas. Smith talked live from Olympic Studios cinema and was joined by Charlotte Macleod and Kyle Simmons. They also talked about Christopher Nolan's new film *Tenet*. In September, the band released another new song, "survivin'" and paused the Film Club. In October, Smith posted on Instagram that there will be a Halloween Special episode of the Distraction Tactics and posted a poll on the Instagram story for the fans to vote which film they would like to see and talk about around Halloween. Most of the fans voted for the horror film *The Shining* (1980), directed by Stanley Kubrick. The discussion on November 2, 2020 was joined by Jon Ronson, the author, journalist and filmmaker. He directed a documentary film, *Stanley Kubrick's Boxes* (2008) about the director Kubrick and his films. Charlotte Macleod and Kyle Simmons also joined the discussion. After Halloween, there was another pause of Distraction Tactics as the band released another song "Goosebumps" in December. At the end of December, Bastille organized "Distraction Tactics Get Festive" discussion in which the band played a lot of Christmas songs, talked about Christmas films with many guests such as Ralph Pelleymounter, a British musician and the lead singer of the band To Kill A King or Daniel Armbruster from the band Joywave. The Christmas discussion was the last one in 2020.

None of these films that Bastille and their fans chose for the Film Club were used in their songs. On the other hand, all the discussions were unique because the band created a short song "jingle" for each week. The songs were especially about the film's plot, characters, and the film club. Bastille used intertextual reference, mainly source reference. For example, for the film *Run Lola Run* (1998), the band created a song with German lyrics about the Film Club.

In February 2021, the band released a documentary film *REORCHERSTRATED* (2021). The film portrays the beginnings of the band, touring around the world, releasing music, and all the years they have been a band. After the release, all Bastille members and Charlotte Macleod had a discussion on Instagram Live about the film with people close to the band and with the people who participated in the making of the film.

Since the last year when the pandemics struck, Smith has also been very active on his Instagram. He has performed a couple of Bastille songs from his living room via Instagram Live by playing the piano and singing for Bastille fans which is a kind gesture to keep contact with the fan base.

CONCLUSION

As this thesis focuses on intertextuality and popular music, both concepts were clarified. It was found that intertextuality is a relatively old phenomenon studied by several theorists such as Ferdinand de Saussure, Mikhail Bakhtin, or Julia Kristeva, who employed the term. Also, it was found that popular music is also an old phenomenon known since the Industrial Revolution. On the other hand, its sub-genre pop music is a relatively new music genre as it has been evolving since the 1950s.

The purpose of this bachelor thesis was to present the songs of the British band Bastille that contain the most intertextual references and identify the types of intertextuality in these songs. It was found that Bastille uses intertextuality in lyrics and in music that is the sound. Therefore, it was necessary to distinguish between these two types. The theories of well-known theorists were too complex for this work and could not be applied. According to Robert S. Miola, who summarized the types of intertextuality of these theorists, there are seven types of intertextuality in lyrics. Since Bastille songs most frequently refer to literary works, films and historical events, the most used type of intertextuality in lyrics are source references. The source references refer to the style, plot, language, or idea of the original work. Bastille often refers to the plot and characters of the original works. Other types of intertextuality in lyrics include revision, translation, quotation, conventions and configurations, genres, and paralogues. Bastille also often uses types of intertextuality in music. It was found that at the beginning of the band's career, the band produced mainly cover versions, in which the band used samples of other songs. The band shared that doing the cover versions is an opportunity to experiment with music by remaking someone else's work. Also, it was found that the band's full-length albums consist of many intertextual references to films as the band used digital sampling, which is a type of intertextuality, by inserting excerpts of the film's quotes into their songs. Other types of intertextuality in music are stylistic allusion, reperforming "samples," emulating a production style, quotation of music or lyrics, vocal imitation parodies, remixes, and remakes. Remakes are also known as cover versions.

In the last chapter in the analysis, the songs were arranged in chronological order according to the album's date release. Last year, Bastille started a project "Distraction Tactics Film Club," in which they presented all kinds of films. The films were not included in their songs, but they created short songs for the discussions, in which they used intertextual references. From this thesis, it is clear that the band has been using intertextual

references extensively since its beginnings and the songwriter Dan Smith uses intertextuality as a form of entertainment.

BIBLIOGRAPHY

ABC Radio. "Bastille Tackles the 'Messy Confusion' of Personal Loss on 'Good Grief'."
Last modified August 30, 2016. http://abcnewsradioonline.com/music-
news/2016/8/30/bastille-tackles-the-messy-confusion-of-personal-loss-on-goo.html.

Allen, Graham. *Intertextuality*. 2nd ed. London: Routledge, 2011.

Baron, Scarlett. *The Birth of Intertextuality: The Riddle of Creativity*. New York:
Routledge, 2020.

BBC News, "Brits 2014: Winners in full." Last modified February 19, 2014.
https://www.bbc.com/news/entertainment-arts-25674995.

Borschke, Margie. *This is Not a Remix: Piracy, Authenticity and Popular Music*. New
York: Bloomsbury Academic, 2017.

Bray, Elisa. "Bastille's Dan Smith: The quiet man who can't stop singing."
INDEPENDENT. Last modified March 15, 2013.
https://www.independent.co.uk/arts-entertainment/art/features/bastille-s-dan-smith-
quiet-man-who-can-t-stop-singing-8535042.html.

Burkholder, J. Peter. *Allusion*. Oxford: Oxford University Press, 2001.

———. "Foreword." In *The Pop Palimpsest: Intertextuality in Recorded Popular Music*,
edited by Lori Burns and Serge Lacasse, v-xviii. Michigan: University of Michigan
Press, 2018.

Chattman, Jon. "A-Sides with Jon Chattman: Bastille's Dan Smith on 'Eh Ohs,' Covers,
and the 'Awesomeness' and 'Weirdness' of Success." Huffpost. Last modified
November 21, 2014. https://www.huffpost.com/entry/a-sides-with-jon-
chattman_b_6015438.

Denisov, Andrey V. "The Parody Principle in Musical Art." In *International Review of the
Aesthetics and Sociology of Music* 46, no. 1 (2015): 55-72.
http://www.jstor.org/stable/24327327.

Dutton, James. "FIFA 17 soundtrack revealed: Bastille's Send Them Off and Kasabian's
Comeback Kid join host of other songs on EA Sports' upcoming console game."
DailyMailOnline. Last modified September 9, 2016.
https://www.dailymail.co.uk/sport/football/article-3780749/FIFA-17-soundtrack-
music-Bastille-s-Send-joins-songs-EA-Sports-game.html.

Ford, Joanne. Thomas, Helen. "Song Stories: Bastille's Dan Smith Reveals How He Wrote 'Good Grief'." NME. Last modified July 22, 2016. https://www.nme.com/blogs/nme-blogs/nme-song-stories-bastille-tells-us-about-good-grief-5345.

Genius. "Bastille – Doom Days." Last modified February 25, 2019. https://genius.com/Bastille-doom-days-lyrics.

———. "Bastille – Fake It." Last modified July 28, 2016. https://genius.com/Bastille-fake-it-lyrics.

———. "Bastille – No Angles." Last modified July 23, 2013. https://genius.com/Bastille-no-angels-lyrics.

———. "Bastille – Pompeii." Last modified March 25, 2013. https://genius.com/Bastille-pompeii-lyrics.

———. "Bastille – Send Them Off!" Last modified December 19, 2015. https://genius.com/Bastille-send-them-off-lyrics.

———. "Bastille – The Driver." Last modified March 20, 2015. https://genius.com/Bastille-the-driver-lyrics.

Greene, Julia. "Spoken Word Samples On Bastille's 'Wild World' Bring The Past Into The Present." Study Breaks. Last modified September 1, 2020. https://studybreaks.com/culture/music/wild-world-samples/.

Hofstra University. "Music Law Resource Guide." Accessed April 7, 2021. https://healthlaw.hofstra.edu/music-law-resource-guide/.

Homoláč, Jiří. *Intertextovost a utváření smyslu v textu*. Prague: Karolinum, 1996.

Irwin, William. "What Is an Allusion?" In *Journal of Aesthetics and Art Criticism* 59, no. 3. 287-297. New Jersey: Wiley, 2001.

Ives, Brian. "Bastille's 'Wild' Influences: From Shakespeare to B.B. King to Truman Capote." radio.com. Last modified September 7, 2016. https://web.archive.org/web/20160910150423/http://radio.com/2016/09/07/bastille-wild-world-influences/.

Jamieson, Sarah. "BASTILLE: IT'S A WILD WORLD." DIY. Last modified June 3, 2016. https://diymag.com/2016/06/03/bastille-wild-world-cover-feature-world-exclusive.

Joubert, Stefan. "Evolution of pop music." London Singing Institute. Last modified August 12, 2020. https://www.londonsinginginstitute.co.uk/evolution-of-pop-music/.

Kristeva, Julia. "Word, Dialog and Novel." In *The Kristeva Reader The Kristeva Reader*, edited by Toril Moi. 34-61. New York: Columbia University Press, 1986.

Mccormick, Neil. "Bastille's storming success." The Telegraph. Last modified October 25, 2013. https://www.telegraph.co.uk/culture/music/rockandpopfeatures/10400588/Bastilles-storming-success.html.

Miani, Alessandro. "A Language-Based Approach to Music and Intertextuality." In *From Modernism to Postmodernism: Between Universal and Local*, edited by Gregor Pompe, Katarina Bogunovic Hocevar, Nejc Sukljan, 276-277. Bern: Peter Lang, 2016.

Miola, Robert S. "Seven Types of Intertextuality." In *Shakespeare, Italy, and Intertextuality*, edited by Michele Marrapodi, 13-25. Manchester: Manchester University Press, 2004.

Nabi, Beth. "Music can change the world because it can change people." BethandBono.com. Last modified May 5, 2012. https://bethandbono.com/2012/05/05/music-can-change-the-world-because-it-can-change-people/#:~:text=In%20an%20interview%20at%20the,African%20Well%20Fund%20for%20their.

Official Charts. "The Top 40 biggest singles of 2013 on the Official Chart." Last modified January 1, 2014. https://www.officialcharts.com/chart-news/the-top-40-biggest-singles-of-2013-on-the-official-chart__3658/.

Percifull, Mary B. "Digital Sampling: Creative or Just Plain 'CHEEZ-OID?'" In *Case Western Reserve Law Review* 42, no. 4. 1263-1295. Cleveland: Case Western Reserve University, 1992.

Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge: Cambridge University Press, 1988.

Plett, Heinrich F. *Intertextuality (Research in Text Theory)*. Berlin: De Gruyter, 1991.

Russell, Aden. "How To Sample Music: The Complete Guide." edmprod. Accessed April 5, 2021. https://www.edmprod.com/how-to-sample/

Shuker, Roy. *Understanding Popular Music*. London: Routledge, 2016.

Songfacts. "Send Them Off! by Bastille." Accessed April 12, 2021. https://www.songfacts.com/facts/bastille/send-them-off.

Stanley, Bob. *Yeah Yeah Yeah: the Story of Modern Pop*. London: Faber and Faber, 2014.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. New York: Routledge, 2019.

Stubbs, Dan. "Bastille: Our CineJam curators pick the greatest films of all time." NME. Last modified August 25, 2017. https://www.nme.com/features/bastille-interview-films-everyone-should-watch-2128301-2128301.

Stumme, Clifford. "What does 'Good Grief' by Bastille mean?" THE POP SONG PROFESSOR. Last modified June 17, 2016. https://www.popsongprofessor.com/blog/2016/06/17/what-does-good-grief-by-bastille-mean.

————. "What does 'Fake It' by Bastille mean?" THE POP SONG PROFESSOR. Last modified August 2, 2016. https://www.popsongprofessor.com/blog/2016/08/02/what-does-fake-it-by-bastille-mean.

The Sun. "'WE'VE NO INTEREST IN FAME' Bastille reveal their new found confidence and the inspiration behind their new album Wild World." Last modified August 25, 2016. https://www.thesun.co.uk/tvandshowbiz/1675111/bastille-reveal-their-new-found-confidence-and-the-inspiration-behind-their-new-album-wild-foxes/.

Van Der Poel, Dieuwke. Grijp, Louis P. "Introduction." In *Identity, Intertextuality, and Performance in Early Modern Song Culture*, edited by Dieuwke Van Der Poel, Louis P. Grijp, and Wim van Anrooij. 1-38. Leiden: Brill, 2016.

Walker, Cheryl. "Persona Criticism and the Death of the Author." In *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, edited by William H. Epstein, 109-121. West Lafayette: Purdue University Press, 1991.

Williams, Justin A. "Intertextuality and Lineage in The Game's 'We Ain't' and Kendrick Lamar's 'm.A.A.d. City'." In *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, edited by Lori Burns and Serge Lacasse, 291-312. Michigan: University of Michigan Press, 2018.

Winten, Marjolijn. "Kyle (Bastille): 'Sorry about 'Wild World'. Let's do music that you can escape into'." Nolala. Last modified June 13, 2019. https://www.nolala.com/en/current/what-is-doom-days-by-bastille-about-in-an-interview-dan-and-kyle-share-the-meaning-of-the-lyrics/.

Woodcock, Mary. "What Is A Remix? The Ultimate Music Gateway Guide." Musicgateway. Last modified April 28, 2017. https://www.musicgateway.com/blog/how-to/the-importance-of-a-remix.