

Intertextuality in Protest Music: Factors Impacting Production and Reception

Music in protests regularly recalls pre-existing music, text, and symbols; such references capture attention, resonate with historical memory, enhance participation, and allow for allusive expression in oppressive circumstances. This talk considers the ways in which intertextuality manifests itself in protest music and serves social movements. Extending classifications from Genette and Lacasse, it posits a typology of intertextuality used in protest music—including covers, contrafacta, hip-hop remakes, remixes, allegories, metaphors, genre adaptation, paratext, and metatext—and considers how these techniques convey political messages, often by combining with contemporary indexes or exploiting intertextual gaps (*cf.* Peirce, Bauman and Briggs). The type of intertextuality that artists choose and the way it is received can vary depending on the method of censorship, copyright regimes, stage of the protest cycle, venue of the performance, and status of the artist. Drawing examples from the essays in the *Oxford Handbook of Protest Music* and the author's own research in Japan and elsewhere, the talk shows the ubiquity of intertextuality in protest music, how it differs in various circumstances, and how it can communicate political points or misfire.