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**"Intertextuality in advertising"**

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## INTRODUCTION

Intertextuality is a technique, which is directly connected with postmodernism. This term was primarily used to denote relations between different texts. But now it is used in all possible spheres, including art, music, films, advertising, visual arts, etc. It is an interdisciplinary study, which explores ways of using references, the purposes of doing it and effect, which intertextuality can make on the audience.

Intertextuality is considered to be theoretically grounded by J. Kristeva, M. Bakhtin, F. de Saussure and R. Barthes, who had contributed in creation of this technique. It was also researched by M. Orr, G. Allen, U. Eco, N. Fairclough, J. Fitzsimmons, R. S. Miola, C. Bazerman, M. Zengin, W. Irwin, P. Share, A. Haberer, V. Condrat, E. Martin, L. V. Zoonen and others.

Ukrainian scholars also studies intertextuality: N. Torchynska, V. Shymanska, I. Gontsa, O. Dudenko, Y. Velykoroda, O. Moroz, T. Marchenko, I. Hrynyshyna, etc.

In 21<sup>st</sup> century advertising plays an important role in modern society, as it promotes products and services. The primary goal of advertising is to receive more response from the audience in order to increase purchases. Advertising also helps brands to make their product unique in the eyes of potential customers, as well as stand out from their competitors and show all the special features and advantages of their products.

The main aim of advertising is to persuade people in the necessity of product and to influence them to buy it. To achieve this goal marketers use various techniques. One of the most effective of them is intertextuality.

Intertextuality can be used in advertising to catch attention of a viewer, make him or her interested in advertisement and product. What is more, this technique can create positive associations with product or brand by referencing things that are familiar to potential customer.

There are scholars, who study intertextuality in advertising, such as: P. Wittwer, E. Zantides, C. Hackley, M. Dore, M. B. Ahmed, S. M. Abdullah, E. Opran, etc.

The **relevance** of the study is based on the importance of determining the main characteristics of intertextuality in advertising on practice, which includes: sources and types of intertextuality that are more used in advertising; the purposes of the application of intertextuality in advertising; the effects that intertextuality in advertising has on the viewers; the categories of audience, which can be targeted by the usage of intertextuality in advertising; linguistic peculiarities, which characterize advertisements with intertextuality.

**The object** of this research is print and video advertisements with intertextuality. **The subject** is the references that are used in these advertisements and their peculiarities.

**The aim of this research** is to study intertextual references that are used in different print and video advertisements; understand why they are used, which linguistic peculiarities they have and what influence they have on the brand's and product's perception.

Achieving this aim involves solving following **tasks**:

1. to define the term “intertextuality” and how it is used in modern society, describe its types and techniques;
2. to understand how intertextuality is applied in advertising;
3. to find out potential sources and purposes of intertextuality in advertising;
4. to determine main characteristics of video advertising, their linguistic peculiarities and the consistent patterns of their usage;
5. to define main characteristics of print advertising, their linguistic peculiarities and the consistent patterns of their application;
6. to analyze functions and messages of intertextuality in a video advertisement;
7. to analyze functions and messages of intertextuality in a print advertisement.

**The scientific novelty** is based on the attempt to find consistent patterns in the usage of intertextuality in print and video advertisements; to define linguistic

peculiarities and messages that are expressed by different techniques of intertextuality.

**The materials of the study** are forty print advertisements with intertextuality and forty video advertisements with intertextuality.

This research was carried out by the usage of these **methods**: analysis, synthesis, deduction, induction, classification, comparison and generalization, multimodal discourse analysis.

**The practical significance** of the work is based on the possibility of further usage of it in subjects connected with intertextuality and advertising, as well as for creating effective advertisements with intertextuality on practice.

The logic of the research determined the structure of this work: introduction, three chapters, conclusions, bibliography, appendices and summary.

**The introduction** provides general information about this scientific work, including the aim, tasks, relevance, scientific novelty, material, definition of the object and subject, practical significance, methods and structure of the work.

**The first chapter** contains the definition of the term “intertextuality”; describes its techniques and types; defines peculiarities of the usage of intertextuality in advertising.

**The second chapter** defines consistent patterns of the usage of intertextuality in video and print advertisements; identifies linguistic peculiarities of print and video advertisements with intertextuality; finds out peculiarities of the application of intertextuality in video and print advertisements.

**The third chapter** analyses the usage of intertextuality in detail in the chosen video and print advertisements; finds out its purposes, functions, messages and effects.

**The conclusions** summarize the results of the work that was carried out.

The total number of pages is 84, the number of theoretical sources that were used is 81.

## CHAPTER 1

### THEORETICAL FOUNDATIONS OF INTERTEXTUALITY

#### 1.1. Intertextuality

##### 1.1.1. Definition of intertextuality

Intertextuality has become a key phenomenon of postmodernist culture [23, p. 54], which is characterized by interplay of meaning in different spheres, such as: music, literature, films and visual arts. It is widely used in entertainment and learning programs that we can find on Internet or TV.

All of us are familiar with intertextuality on practice, but its theoretic presentation can be quite vague, as there are different points of view on the term. But it should be admitted that intertextuality is experiencing a long-term surge in the mass culture, which leads to the further development of its understanding.

The term “intertextuality” was coined by Julia Kristeva, Bulgarian scholar. She mentioned it for the first time in her essay “Word, Dialogue and Novel”: “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double”. [37, p. 37]

Julia Kristeva characterizes the texts as combination of two axes: horizontal and vertical. Horizontal axis deals with the relationship between the text and the reader, whereas vertical describes relationships in the intertextual network between different texts. [12]

The immediate success of the term consists in its usability in various cultural practices and forms, as well as its lucidity for most European languages without translation due to its Latin roots. Jacques Derrida, Roland Barthes and Michael Foucault developed and altered Julia Kristeva's definition of "intertextuality" by focusing on the core idea, but adding the theoretical and practical details. [48, p.10]

Julia Kristeva's work "Word, Dialogue and Novel" coincided with the transition from structuralism to poststructuralism. But today, it is mainly associated with postmodernism. [41, p. 148-150]

Many scholars consider Mikhail Bakhtin to be the first who described the concept that the texts are not isolated and have relations with other texts. [78, p. 2]

According to the theory of intertextuality, texts mutually borrow words and concepts. Therefore, the main subject of intertextuality is interdependence of different texts. All new texts depend on previous texts, as they have direct or indirect relation because of citation, parody, allusion, reference, etc. Every writer before or during writing his work, is a reader of other texts. So, he or she can consciously or subconsciously refer to other texts by using some techniques, and this way each writer creates intertextual network. This relation leads to openness of meaning. So writer, reader and critic can find different interpretations of the same text. [77, p.300-301]

The term "intertextuality" does not have a verb form, unlike the other term "reference" to which it is closely connected. So, it has unlimited powers of designation, but does not have precise definition of the textual activity. [49, p.240]

Charles Bazerman defines 6 levels of intertextuality, that means levels at which the text relies on another text:

- Source of meanings to be used at face value. These are sources that are used in a text as authoritative. For instance, it can be the usage of the Court decisions.
- Explicit social dramas. The opposed meaning can be used in a text to create a discussion of some ideas, beliefs, and statements.
- Background, support, contrast.

- Beliefs, issues, ideas, statements that are generally circulated. They should be familiar for the readers from background knowledge or from some specific sources.
- Recognizable kinds of language, phrasing and genres. Each text relies on its social background for appropriate language and language forms. For example, in academic writing is usually used language associated with education, universities, research.
- Resources of language. Every text uses language and language forms available and suitable for their historical period and culture. For instance, usage of archaisms old English world forms in Shakespeare's works, or slang and neologisms in the literature of 21<sup>st</sup> century. [72, p.87-88]

### **1.1.2. Different views on intertextuality**

Intertextuality has been considered the controversial concept since its creation. Different scholars have different views on the essence of this term. There are numerous definitions of intertextuality, which consider it from various points of view. We should regard some of them and find their common features.

According to Graham Allen, intertextuality is “an attempt to understand literature and culture in general” . It “foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life”. Graham Allen also noted the importance of defining connections between different texts in order to understand the meaning: “To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts” [4, p.1-7].

According to French literary theorist and semiotician Roland Barthes: “Any text is always already an intertext; other texts are available in it at different levels, in

relatively well-known forms: texts of past cultures or texts of the modern one... Any text is a new fabric, woven from the existing primary quotations ... fragments of cultural codes, formulas, rhythmic structures, fragments of social idioms, etc., they are all absorbed by this text, involved in it ." [7, p. 1]

Roland Barthes is widely known for his essay "The Death of the Author", where he claims that the creator of some piece of art disappears after his or her work is presented to the audience. This idea is quite similar to intertextuality, because it insists on further development of meaning, which is encoded in a text or some other work of art. As a result, the work continues to expand and to develop by its audience. [9, p.125-130]

Dr. Richard Nordquist considers that intertextuality produces common meaning between different texts. Some texts can influence, parody, reference, inspire and quote other texts. [46]

Hohl Trillini and Sixta Quassdorf consider that "intertextual processes involve, minimally, an earlier and a later text and an element from the former that is discernible in the latter". [65, p. 271]

The concept of intertextuality means that the text, which refers to other texts by the same words and concepts can be called "double voiced". What is more, the meaning of such text is not stable, because it can deal with social context, which can change through time. As a result, the text can lose and develop some meanings. So, the text does not have unified meaning, as it is part of the continued socio-cultural process. [53, p. 78]

David Bloome highlighted that intertextuality deals not only with artistic texts, but also with electronic texts, conversations, non-verbal communication, as well as, paintings, sculptures, etc. [11, p.40]

Lawrence Venuti sees intertextuality as a linguistic device which means the usage of ideas and topic from another text, including quotation and parody. [68, p.157-158]

Umberto Eco, who is famous for his "The Name of the Rose", where he used wide range of intertextual techniques, wrote: "It is not true that works are created by

their authors. Works are created by works, texts are created by texts, all together they speak to each other independently of the intentions of their authors”. [17, p.4]

Intertextuality is not something that can be only found in the text itself. It is reflected in thinking and psychology of an author and a reader as well as of a translator and of a critic. Thus, the reader, who wants to interpret the text, needs to find other texts, which are connected by the common network of meaning. Such connections can be problematic to recognize and understand, but can also demonstrate the openness of the meaning of text and its numerous interpretations. [39, p. 107]

In intertextuality the text itself is not regarded as an isolated structure: “hermetic or self-sufficient whole, and so does not function as a closed system” [30, p.1].

He Ziran noted that texts are considered to lack independent meaning by modern scholars. Because all of them are connected with previous ones, all of them have connections, creating intertextual network. The reader need to immerge into these numerous relations for better understanding of text. [28, p. 1]

Ahmed M. B. and Abdullah S. M. consider that intertextuality is focused not only on the source texts, but on the purposes of such references. The relation between the source and the given text create intertextual network, which can be established even between two different modes of communication. [2, p. 101]

Intertextuality is widely used by Ukrainian scholars, who analyze it in different spheres, including literature, films, and advertising. O. Tkachuk sees intertextuality as system of references that indicate relations between different texts. [81]

I. Hrynyshyna and T. Marchenko consider that intertextuality is a category that is, in fact, diverse system that gives information about the development of literature, relations of different texts and works of art. Intertextuality presupposes reader’s high education level in various spheres, and constant expanding of his or her knowledge. [79, p. 35]

Yuriy Velykoroda and Oksana Moroz reckon that according to the principals of intertextuality, the meaning is created during reading the text. The reader needs to

have some background knowledge in order to interpret and fully understand the text. [67, p. 57]

Ilchenko O. A. notes that there are two interpretations of the term “intertextuality”: broad and narrow. Broad meaning regards each text as an intertext: the relations between previous texts and new ones, which create the common intertextual history that includes different cultural and historical experiences. [80, p. 111]

On the other hand, some scholars criticize the term “intertextuality”, because it can be considered as vague and inconsistent.

Graham Allen regards the concept of intertextuality as controversial: “Intertextuality, one of the central ideas in contemporary literary theory, is not a transparent term and so, despite its confident utilization by many theorists and critics cannot be evoked in an uncomplicated manner. Such a term is in danger of meaning nothing more than whatever each particular critic wishes it to mean.” [4, p. 2]

According to Khosravi Shakib, intertextuality “subverts the concept of the text as self-sufficient, hermetic totality, foregrounding, in its stead, the fact that all literary production takes place in the presence of other texts; they are, in effect, palimpsests.” [35, p. 5]

William Irwin wrote his article “Against intertextuality”, where he denies the need in this concept because: “at best a rhetorical flourish intended to impress, at worst ... the signifier of an illogical position”. [31, p. 228]

Such prejudice towards the term has formed because of different view on it. Some researchers refer to intertextuality as a ‘technique of allusion’ [62, p. 21] , others consider it as ‘part of the network of evaluative devices found in literary discourse, which works in complex ways to deepen the meaning of the text’ .[10, p. 49], whereas some of them considers that “the term refers to an operation of the reader’s mind” .[56, p. 142] However it is unanimously agreed that the text could not be isolated and it exists in the intertextual network.

Some scholars consider that intertextuality is similar with plagiarism. Perry Share believes that: “Intertextuality is an area of considerable ethical complexity”.

[59, p. 2] This associations with plagiarism appeared because intertextuality presupposes referring to other works and dependence of one work on other works. But, indeed, previous words, concepts and ideas are used to create something new, whereas plagiarism does not create anything new, it just confirms the already existed ideas.

### **1.1.3. Types and techniques of intertextuality**

There are numerous classifications of the types of intertextuality. They are based on different perspectives on intertextuality. Classifications can take into consideration various criteria: relations between source text and the text with intertextuality; essence of a reference, its basis and even relations between different modes of expression.

J. Fitzsimmons classification is based on the relations between texts. These variations depend on two main factors: the significance of a reference and the intention of a writer. So, according to Fitzsimmons classification there are 3 types: obligatory, optional and accidental.

- Obligatory intertextuality deals with the text which intentionally evokes associations with another text. Without preparation and ability to understand this relation reader's understanding of the text is considered as inadequate.

- Optional intertextuality is when one text refers to the other, but their relations are not as significant as in obligatory type. Such text can be understood by the reader even without comprehension of a reference and knowing a source.

- Accidental intertextuality means that the reader can subconsciously associate a text with another text without some material evidence of these relations in a given text. [19, p. 3]

Robert S. Miola considers that there are seven types of intertextuality:

- Revision. This process occurs when the text is revised after it is finished. There are numerous circumstances, both internal and external, including author's considerations, censorship, criticism.

- Translation. Translation needs to transfer text from one language to another, saving the original meanings and images, without loss in understanding. But the main translational difficulty makes translation the type of intertextuality – the unbridgeable linguistic and cultural profundity between a source and a target text. Translator needs to adapt original text to the needs of target audience that means that the text can change its meaning to some extent. What is more, this change in the meaning is inescapable in translation, because languages do not have the same structure and vocabulary, so some information can be lost. The most notable examples are Greek and Latin languages, as their translations are changing meaning according to the needs of the author and the society of the period when such translation was done.

- Quotation. It reproduces fragment of one text in another text. Quotations can be marked for the reader by switch in language, typographical signals or by naming the actual author of the fragment. Robert S. Miola views textual allusion as a type of quotation. Quotations can be used to evoke some associations with the ideas from the original text.

- Sources. Source text can provide characters, style, plot, ideas and language to a later text. Source text also shapes form and content of the later text. There are three subdivisions:

- a) The source coincidence. In this type the source text is a part of the identity of the later one. In some cases, the later text can respond on the source one.
- b) The source proximate. It's the subtype with the closest relations between the source and the later texts. It includes paraphrase, copying, expansion, contradiction, compression, etc.

c) The source remote. This type includes references and sources that are not directly marked. Such source texts are usually: the Bible and classical stories.

- Conventions and configurations. This type includes appropriation of conventions from classical or medieval literature, etc. For example, usage of Senecan convention in tragedy, or Plautine and Terentian conventions in comedy.

- Genres.

- Paralogues. In this type the later text illuminates political, intellectual, social meanings from the source text. [43, p. 14-24]

According to P. Wagner, there are 2 major types of intertextuality:

- Ekphrasis means that a writer describes some visual content (painting, sculpture, film) by using words in his or her novel, poem, etc. This type is rather controversial, as it gives voice to those things that usually remain silent.
- Iconotext means that the text has a picture for better understanding. For example, this type is significant for newspapers and comics, which use pictures to accompany the text. Iconotext can be also expressed just by a brief reference to a painting in the narration. [71, p. 12-14]

All these types of intertextuality can be expressed by different techniques.

Charles Bazerman distinguishes six techniques of intertextual representation:

- Direct quotation. Despite the quotation is taken from the other text, its original meaning can be understood differently because of another context.

- Indirect quotation. An author tries to reproduce the meaning from the other text, but he or she gives it its own interpretation.

- Mentioning of a person, document or statements. Mentioning relies on the reader's background knowledge and understanding. The meaning original or contextual is not specified.

- Comment or evaluation on a statement, text, or otherwise invoked voice.

- Using recognizable phrasing, terminology associated with specific people or groups of people or particular documents. For example, usage of the term “Big Brother” used by George Orwell in his novel “1949”. It is widely used to refer to the controlling authority and governmental surveillance.

- Using language and forms that seem to echo certain ways of communicating, discussions among other people, and types of documents. This can include kinds of register and vocabulary, pattern of expression and genre.

It is mainly used by news reporters. [72, p. 88-89]

Laurent Jenny defines strong intertextuality and weak intertextuality. Strong intertextuality means that the reference is obvious, the relation between two texts are directly indicated, while weak intertextuality means only associations between two texts in the form of similar ideas, topic, language, meaning, theme, etc. [32, p.34-36]

Gerard Genette has also studied intertextuality and its types. But he used the term “transtextuality” with the same meaning as we use “intertextuality”, specifically the relations between two texts. According to his classification, which was described in “Palimpsests: literature in the second degree”, there are five types of “transtextuality”:

- Intertextuality. The relations of the source and the later text in a form of allusion, quotation and plagiarism.
- Paratextuality. This type includes prefaces, titles, postfaces, subtitles, which make references on the other text.
- Architextuality. It includes genre, discourse, register peculiarities.
- Metatextuality. It is commentary on one text, which we can find in another text. Commentary can be made without naming the title or the author of the source text.
- Hypertextuality. It means that one text imitates another text. Main forms of hypertextuality are pastiche, parody and travesty. [20, p. 1-6]

B. Xin considered two types of intertextuality: specific and generic. This classification is similar with previous one. Specific intertextuality means strong,

direct intertextuality, in form of quotation, parody, etc. Generic intertextuality is connected with the usage of different genres or styles. [74, p. 735-736]

According to N. Fairclough there are constitutive intertextuality and manifest intertextuality. Constitutive intertextuality is “the complex relation of genres or discourse types convention. It is the configuration of discourse conventions when the text is produced.”, whereas manifest intertextuality means that reference is “manifestly ’marked or cued by features on the surface of the text, such as quotation marks”. [18, p.104-105]

#### **1.1.4. Modern understanding of the term “intertextuality”**

The understanding of intertextuality is constantly developing. Initially it was created in order to analyze the connections between different texts. But now it covers different spheres of art, which are considered interrelated. Today, it became an interdisciplinary study, which is more flexible and show relations between different works of art.

According to the “Dictionary of Concepts in Literary Criticism and Theory” of Wendell. W. Harris intertextuality is: “1. In its broadest usage, the mode of existence of all thought, language, and discourse. 2. More narrowly, the interaction of other texts or discourses that produces a new text or discourse. 3. A synonym for allusion.” [27, p. 175] So, we can see that in the end of 20<sup>th</sup> century, intertextuality was focused mainly on relations between different texts.

However, in 21<sup>st</sup> century intertextuality is not limited by literary works, it has spread to other fields. Now it can be used in various forms, for numerous functions, in all communities. [61, p. 37]

Intertextuality can be also found in other spheres of human communication, such as advertising, music, cinema, politics etc. Moreover in Internet and TV media

intertextuality is used for various purposes even more than in literary sphere. [15, p. 1]

These peculiarities lead to two main features of intertextuality: it is an interdisciplinary theory and it presupposes relations not only between literature works, but also between one work of art and the other one. [77, p. 302]

According to J. Han, intertextuality is based on a source, which contains ideas, topics and themes that are referred to. The main sources of intertextuality can be:

- Texts, both literary and non-literary;
- Paintings, picture;
- Events and personalities;
- Social values and traditions. [26, p. 4-5]

In order to decode intertextual elements the reader should depend on his or her background knowledge, general education level, as well as comprehension of cross-cultural situation. [63, p. 260] Some intertextual elements can be cultural bounded, so they can be understood only by a person from the same culture.

In 21<sup>st</sup> century intertextuality became a crucial part of mass culture. It can be found in numerous spheres, primarily in cinema, art, but also in advertising.

For instance, intertextuality in the cinematographic field is represented by Quentin Tarantino's filming style. The director makes his own films on the basis of Hollywood classics. His Oscars for "Inglorious Bastards" and "Django Unchained" has proved the importance of intertextuality in today's pop-culture and its approbation by Hollywood elites. [1, p 173].

The other notable example is "Scream" franchise, which is based on famous horror films. Its high popularity, which lasts for already 23 years, can be explained by: "the possibility of repeated intertextual recognitions to horror fans". [29, p. 192] "Simpsons" are also worth mentioning, as they are using intertextuality for particular reason: to critique the genre of sitcom, the news media and advertising. [21, p. 43]

Intertextuality in art started from Marcel Duchamp's "L.H.O.O.Q.", who painted "Mona Lisa" with a moustache and goatee; now it is represented by street artist

Banksy, who widely uses references to popular works from different spheres, including Leonardo da Vinci's "Mona Lisa", Christopher Nolan's "The Dark Knight", Quentin Tarantino's "Pulp Fiction", etc.

A prominent example in modern literature is "American Gods" by Neil Gaiman. The author created "intertextual web of references, which creates a complex image of America and its identity." [54, p. 10] Advertising is a sphere based on mass culture. It uses well-established proclivities for commercial uses. So, it noticed the interest of the audience and picked up the tendency of using intertextuality in order to get more response.

## **1.2. Intertextuality in advertising**

### **1.2.1. Application of intertextuality in advertising**

Advertising plays an important role in modern consumer society, because overproduction needs to be justified. The main purpose of advertising is to promote goods and services by showing their advantages. It can be implemented by different techniques. Moreover, advertising has other goals, such as: to create positive associations with a brand and a product; to raise awareness; to improve brand's image; to stand out from the competitors, etc. Rivas Rea considers that "the advent of the digital age has increasingly intensified our exposure to advertising messages and promotional communications". [57, p. 1]

Intertextuality is an effective technique, which can be used in advertising. It directly involves cognitive processes, as human brain immediately recognizes similarities with already known information and tries to evoke associations and find the sources of the references.

Emotive processes are also common in intertextuality, because if you like the source of the reference, you will have more positive attitude towards the product. Such emotional impact can also make you interested in the advertisement itself and make you watch it longer, as you want to see more the things that you like. “An advertisement is not only a ‘work’ in itself that can be understood as a social text the meanings of which extend beyond the ‘work’. It is also a paratext”. [24, p. 195]

According to M. Montgomery, “advertising often alludes to other sources in order to transfer cultural connotations from them onto the promoted product”. [44, p. 161–162]. This advertising technique is connected with intertextuality, which can create association by the usage of different references.

Intertextuality is applicable for all gender, age and social groups, as references can be done to various sources, and this point is important for advertising, which needs to involve more people at once or some specific groups of audience. [40, p. 132]

E. Zantides considers that the ability of intertextuality to evoke and allude to familiar topics, ideas, characters, sounds, themes through previous experience is a main key of success of the advertisement. Such technique can get more audience’s response and arouse more interest. [75, p. 418].

Katarina Nemcokova considers that the typical features of an advertisement with intertextuality are reflexivity, creativity and humor. These traits make intertextuality an effective technique for highly educated viewers, who can ignore ordinary advertising techniques and strategies. What is more, if a viewer recognizes the intertextual reference, such advertisement can be a boost of confidence for him or her. [45, p. 7] So, intertextuality can influence potential customers psychologically and can get more response.

C. and R. A. Hackley define three levels of intertextuality in advertising:

1. Self-referential element. It means that an author shows his or her awareness in some culture; that his or her interests are similar to those of audience;

2. Reference to the main sociocultural peculiarities, which are familiar to the audience. For example, it can be references to the traditions, stereotypes, art, places, etc, that can be easily recognized by people from this sociocultural region;
3. Active involvement of the viewers into the process of recognizing. Advertisement should make the potential customer engaged into the process of interpreting references. [25, p. 55]

It should be noted that recognizing of intertextuality in different advertisement is subjective, as it depends on the background experience, level of education, knowledge of culture, etc. [2, p. 101]

P. Gruba considers intertextuality an important technique in modern mass culture, including advertising. Intertextuality helps to create relation between past works and modern works. [22, p. 634-635]

Eduardo Cintra Torres defines six main functions of intertextuality in advertising:

1. Phatic communication function. Intertextuality is used to get the attention of audience.
2. Poetic function. Marketers use intertextuality to add poeticity to the advertisement in the form of polysemy and rhetorical devices.
3. Aesthetic function. It means that marketers use intertextuality to make their advertisement aesthetically pleasing and interesting for viewers.
4. Prestige and authority function. Marketers try to associate ordinary products with unique work of arts to make their product look more prestigious.
5. Concealment function. Brands try to conceal the commercial nature of their advertisements by using intertextuality.
6. Self-sufficing function. Marketers use intertextuality to raise self-esteem of the audience, based on recognizing or identifying with the work of art. [64, p. 3-4.]

### **1.2.2. Purpose of the usage of intertextuality in advertising**

In 21<sup>st</sup> century, which is the era of consumption, advertising has become an important sphere of life. The main purpose of advertising is to show us products in such way that will make us interested in it and make us purchase it. This task can be achieved by various techniques, including statistical evidence, narratives and anecdotes, description, visual evidence, comparison and contrast, analogy, classification. [50, p. 30-34]

However, globalization and hyper-competitive marketing demand new methods and techniques of advertising. Neurostudies of the audience's response on the advertising showed that advertising can be more effective if it influences cognitive and emotive processes of human brain. [5, p 1-2]

D. Panigrahi and N. D. R. Chandra regard intertextuality in advertising as a conscious strategy that keeps the audience engaged in the process of interpreting and recognizing. It can make the product that is advertised more interesting and attractive. What is more, intertextuality in advertising gives the marketers various possibilities for creating their advertisements. This technique does not presuppose some special background or choice of words or pictures. It can be effective in different surroundings. [52, p. 251]

Intertextuality is used for persuasive purposes in advertising, but it is hidden under the mask of familiar things and playfulness. E. Opran thinks that "intertextuality generates the most ostentatious, aggressive and radical form of persuasive communication". [47, p. 220]

The main reason of the effectiveness of intertextuality in advertising is the possibility to operate with something familiar to the customer, creating the new world, which is based on their memories and knowledge. This effect can be achieved by creating the reference on the surface of the advertisement. The source should be easily understandable and interesting for the customer, as well as correspond to viewer's sociocultural identity. [6, p. 43]

According to A. Ali and A. Aslam, marketers use intertextuality in order to arouse the attention and evoke memories of the viewer's previous positive experiences. What is more, each advertisement has its meaning, which should be interpreted by the audience, the usage of intertextuality makes this process simpler, as such references convey the same message. So, the message will be transmitted to the viewer quicker, because of the background knowledge. The advertising agencies purposefully reflect the reality of the potential consumers, including traditions, social norms, religion, culture, etc. to make advertising more effective. [3, p.143]

The usage of intertextuality in advertising can arouse viewer's memory, attention and interest in the product, which is advertised. Moreover it can stimulate the desire to buy, because people tend to like more those things that they are familiar with. [76, p. 69]

Marketers tries to connect with consciousness of their potential consumers, to evoke feelings of familiar things and make the audience identify themselves with the advertisement characters and consequently with products. [33, p. 159] They use intertextuality for these purposes, as it can make direct associations with every possible work.

### **1.2.3. Sources and techniques of intertextuality in advertising**

There are various sources of references in advertising. The majority of brands prefer references on mass cultural works, because they are more recognizable and understandable by people of different ages, genders, social and cultural backgrounds.

One of such popular sources of intertextuality is fairy tales. Even in our postmodern era fairy-tales are still interesting for potential consumers, that's why they are widely used in advertising. The main explanation of this phenomenon is that fairy-tales are directly associated with our comfort zone, with our childhood. [73, p.

29] What is more, they are understood by different categories of audience, which also makes this source favorable and effective for advertising.

In general, there are three main sources of intertextuality in advertising:

1. Sociopolitical and cultural stereotypes, peculiarities;
2. Fixed expressions, linguistic resources or other
3. Other texts and genres (genres can be literary or from any sphere).

[66, p. 5]

According to L. Jingxia and C. Pingting, advertising, as a multi-modal text, can include different types of intertextuality: visual, linguistic, aural. The most often used rhetorical devices to imply intertextuality in advertising are allusion, citation and parody. [34, p. 100]

In the majority of cases advertisements are based on the reality which surrounds its potential consumers. Marketers use intertextuality to make advertisement more familiar to the audience. D. Chandler notes that the majority of advertisements use intertextuality in order to have impact on viewer's consciousness, because it can make the recognition of the message easier because of the previous experience. [13, p. 200]

M. Palencia-Lefler has studied the usage of film soundtracks in advertising. She has founded that advertisements can include film soundtracks with or without film visuals in order to create associations. Sometimes advertisements use instrumental versions of the soundtracks to make reference to the movie, but do not change the message by the lyrics. [51, p. 471]

However, the usage of intertextuality as an advertising technique should be adequate and discreet. Margherita Dore insists on prudent usage of intertextuality in advertisements. The usage of risky references on taboo and transgressive topics can be found vulgar and offensive by the audience. [16, p. 99] As intertextuality is subjective, the usage of controversial sources can be perilous, because such references can be understood improperly. This will lead to the failure of advertising campaign, as well as to the negative associations with product and brand, which will be difficult to eliminate.

These effects can be achieved by different intertextual techniques. Jingxia Liu and Thao Le define three main intertextual techniques that are used in advertising:

1. Quotation. Is commonly used in advertising, because it can make a direct and simply understandable reference to some source of intertextuality. Moreover, it is easy in creation.
2. Parody. This technique is also popular in advertising. It creates direct associations with some source. Moreover it can arouse interest and impress the audience.
3. Allusion. It can be used as indirect technique of advertising, so it can encourage the viewer's self-esteem for recognizing it. [38, p. 15-18]

To conclude, definitions of intertextuality are numerous. First of all, the term means relations between different texts. Secondly, it can be understood as a technique, which is used in a text. Thirdly, intertextuality can refer to a network of all the created texts. The term "intertextuality" was created by Julia Kristeva and described in her work: "Word, Dialogue and Novel". It was also theoretically grounded by R. Barthes, M. Bakhtin, F. de Saussure.

Some scholars regard this term as vague and discrepant, because there are various views on it. There are also prejudices that intertextuality is the same as plagiarism, but there are no reasons in this opinion.

What is more, there are different classifications of intertextuality, which are based on: relations between a source text and a later text; essence of a reference, its basis and relations between different modes of expression. They are created by J. Fitzsimmons, P. Wagner, R. S. Miola, C. Bazerman.

Intertextuality has been initially understood as relations only between texts, but now it is an interdisciplinary study, which includes references from different modes of communication and spheres of art. For instance, intertextuality is popular among directors, marketers, artists, designers, etc. In our consumption society it is also widely used in advertising.

Advertising plays a significant role in modern mass culture, as it tries to follow all the trends. It is flexible; it adjusts to the needs and interests of its viewers.

Marketers try to find new and more effective techniques of advertising in order to make their advertisements unique; to highlight their product; to stand out from their competitors. Intertextuality is a useful technique for marketers, as it is easily applicable and it can attract various categories of customers. What is more, intertextuality in advertising can: improve brand's image; increase audience's awareness and interest in product; make positive associations; make product more recognizable. However, usage of intertextuality in advertising should be careful, because references to indecent or controversial sources can have the opposite effect on the audience. The techniques of intertextuality that are more popular in advertising are parody, quotation and allusion.

## CHAPTER 2

### INTERTEXTUALITY IN VIDEO AND PRINT ADVERTISEMENTS

#### 2.1. Analysis of intertextuality in video advertisements

##### 2.1.1. Intertextuality in video advertisements

Intertextuality is a common technique in video advertising. Advertisements are not primary destinations of viewer's interest, that's why marketers need to apply various techniques in order to win attention of viewer and receive his or her response in the form of purchase. That's why intertextuality is commonly used in advertising, it is based on already existed cultural knowledge, on the things that the viewer like and want to see more. Moreover, intertextuality in advertising can create positive associations between the product, which is advertised, and the source of reference. For example, a fairy-tale can be used to advertise yoghurt to make positive associations and emotional connection among children audience.

Video advertising is considered to be the most effective type of advertising as our brain tends to retain visual content better than the textual one. The results of latest researches show that video marketing is only developing and it will expand even more in nearest future. Video marketing changes our perception and understanding of advertising, as it can give more opportunities for effective searching of potential customers and their acquisition. [58, p. 43-46]

Today, video advertising is prevalent because of popularity of such sources of entertainment as Youtube or Tiktok, which provide us with the huge number of relatively short videos. The sphere of advertising is using these trends by showing advertisements during watching a video. Moreover, the possibilities of artificial

intellect has made this type of advertising even more effective by using special algorithms, which record interests of particular person and is able to predict which advertisements can be interesting for him or her. Short videos are useful for marketers as they are more interactive and therefore more effective, than ordinary advertisements. The high quality content in advertisements can promote consumers to have more positive image of brand and product, which is advertised. [55, p. 784-786]

Video advertisements can be usually seen on TV or Internet, before, after or during watching the film or video, which the viewer has chosen himself or herself. The main advantage of video advertising is the ability to apply to all of four modes of communication: visual, verbal, non-verbal and written. That means that this type of advertising is effective for all viewers.

Intertextuality in advertising can be based on different sources, including music, videos, personalities, quotes, paintings, gestures, etc. Intertextuality is useful for video advertising as it can impact all the modes of communication.

So, considering all the peculiarities of video advertising, such advertisements should be short but saturated, in order to make a viewer interested in a product. Furthermore, such advertisement should coincide with the interests of potential buyer. Intertextuality is an effective technique for video advertising to unite the interests of a customer and a product, depicted in the advertisement.

### **2.1.2. Types and sources of intertextuality in video advertisements**

Intertextuality is widely used in video advertising. Various categories of brands use it in order to make a viewer interested in their product. Because marketers want for their brand to be associated with films, books or games which are popular among their target audience during the requested period of time. Intertextuality provides wide range of opportunities for marketers to make their advertisements more

appealing to viewer’s emotions, as well as their product more attractive to potential customers.

We took 40 video advertisements with intertextuality, made by different brands, starting from 2004 to 2023, in order to understand:

1. Which brands prefer intertextuality as their advertising technique;
2. Which sources of intertextuality are more popular for references;
3. On which audience intertextuality in advertising is targeted;
4. Which types of intertextuality are more used in advertising.

In subparagraph 2.1.2. this data is analyzed in order to understand why intertextuality in advertising has consistent patterns, which are shown in the tables in this subparagraph.

First of all, we should start with the brands and their sources for intertextuality in advertising. It is important to understand which brands use intertextuality in their advertisements more and which sources are more represented in advertising.

Table 2.1.

	<b>Books</b>	<b>Myths</b>	<b>Films</b>	<b>Games</b>	<b>Fairy-tales</b>	<b>Genre</b>	<b>Other</b>
<b>Fast-food brands</b>	3	2	4	2	-	1	1
<b>Car brands</b>	-	2	-	-	1	2	3
<b>Female cosmetic brands</b>	-	1	1	-	-	1	-
<b>Male cosmetic brands</b>	-	1	-	1	-	1	-
<b>Media brands</b>	1	-	3	-	1	-	2
<b>Luxury brands</b>	-	3	3	-	1	-	2
<b>Sport brands</b>	-	1	-	-	-	-	-
<b>Alcohol brands</b>	-	1	1	-	-	-	-
<b>Technological brands</b>	-	1	2	-	-	-	-

“The brands and their sources for intertextuality in video advertising”

This table includes 6 common sources of intertextuality in video advertisements (books, myths, films, games, fairy-tales and genres) and also the category “other”,

which includes not repetitive sources: celebrities, tarot cards, memes, music and events. Tables also shows types of brands, which are more likely to use intertextuality in advertising of their products: fast-food brands, car brands, female cosmetic brands, male cosmetic brands, media brands, luxury brands, sport brands, alcohol brands and technological brands.

It is important to note that the category of intertextual sources “genres” is, in fact, special category, which can be found in classifications of G. Genette under the name “architextuality”; in B. Xin’s classification under the name “generic intertextuality” and in R. S. Miola typology. While other categories, mentioned in the tables do not have some specific categories and should be considered separately.

So, we can notice that fast-food brands are more likely to use intertextuality in advertising (9 out of 40), as well as luxury brands (9 out of 40) and car brands (6 out of 40). What is notable, fast food brands make references on the majority of given sources, including books, myths, films, games, popular genres and also celebrities. Luxury brands make references mainly on myths and films, but also on fairy-tales, celebrities and one rare type of source - tarot cards. Car brands also focuses on myths, but also on fairy-tales and genres. It is worth mentioning that car brands use the rarest types of sources: music, memes and events. The least represented categories are alcohol brands (2) and sport brands (1). Alcohol brands make references on myth and film, whereas sport brand has reference only on myth.

The most popular sources of references in video advertisements are myths, mainly Greek (12) and films (13), genre references are also popular (5). Genres that are referenced: western, futurism and romance. We can also notice that all the given categories of brands have references on myths, except media brands. Film references are also popular, as they can be found in the advertisements of fast-food brands, female cosmetic brands, media brands, luxury brands, alcohol brands and technological brands.

It is worth mentioning separately that the brand which occurs most often is “Old Spice”, which is in the category “male cosmetic brands” (3 times out of 40). It uses

intertextuality for different campaigns and with various reference sources, including myths, games and popular genres.

The next two tables represent the target audience of the advertisements with intertextuality made by different brands. The analysis of audience includes their gender and age. The distribution of given advertisements into these categories is based on the main characters of the advertisements, as target customers are usually presented in this role, as well as the main ideas of the videos. What is more, advertisements usually use some gender stereotypes in order to give viewers understanding about their typical buyer, to gain audience's interest by showing ideal picture of the representative of their gender, a perfect role model. [60, p. 236-237] All these peculiarities helped us to analyze the appurtenance of each of 40 advertisements to the categories of gender and age.

Table 2.2.

	<b>Male</b>	<b>Female</b>	<b>Gender neutral</b>
<b>Fast-food brands</b>	1	1	8
<b>Car brands</b>	1	1	4
<b>Female cosmetic brands</b>	-	3	-
<b>Male cosmetic brands</b>	3	-	-
<b>Media brands</b>	1	2	2
<b>Luxury brands</b>	1	2	5
<b>Alcohol brands</b>	1	-	1
<b>Technological brands</b>	-	-	2
<b>Sport brands</b>	-	-	1

“Gender of the target audience of video advertisements with intertextuality”

So, we can see that the majority of brands prefer to make advertisements with intertextuality gender neutral (23 out of 40), while those advertisements that appeal to female audience (9 out of 40) and to male audience (8 out of 40) are also common.

Gender neutral advertisements are especially popular among fast-food brands (8), luxury brands (5) and car brands (4). Male advertisements are popular among

male cosmetic brands (3), while female advertisements are popular among female cosmetic brands (3) and media brands (2).

There are some categories of brands that make their advertisements with intertextuality only gender neutral: technological brands and sport brands. And, in general, we can see that advertisements with intertextuality are usually gender neutral.

Table 2.3.

	<b>Children</b>	<b>Teenagers</b>	<b>Young adults</b>	<b>Adults</b>
<b>Fast-food brands</b>	2	2	3	8
<b>Car brands</b>	-	-	3	4
<b>Female cosmetic brands</b>	-	-	1	3
<b>Male cosmetic brands</b>	-	-	1	3
<b>Media brands</b>	1	-	1	3
<b>Luxury brands</b>	-	-	2	8
<b>Alcohol brands</b>	-	-	-	1
<b>Technological brands</b>	-	-	1	2
<b>Sport brands</b>	-	-	-	1

“Age of the target audience of video advertisements with intertextuality”

It is important to note, that some advertisements refer only to one category, while others can refer to two categories. It is especially true in the case with adults and young adults. These two categories can be united into one, but we decided to differentiate it, because adulthood is the longest period and people in their twenties have different interests, ideas and problems that those in their forties and fifties. So, the majority of advertisements refer to only adults or only young adults, but some of them can refer to both of these groups.

To start with, the advertisements with intertextuality targeted on adults are the most numerous; all the categories of brands have advertisements for them. The

category of young adults is also multitudinous. All the categories of brands have commercials targeted on them, except alcohol and sport brands.

The least popular groups are children (3 out of 40) and teenagers (2 out of 40). Only fast-food and media brands make advertisements targeted on them.

We can notice that fast-food brands make advertisements with intertextuality, targeted on all the age groups, while luxury, alcohol and sport brands have strong preference towards adult age-group. Media brands are also targeted on almost all the age-groups, excluding teenagers. Car brands make different advertisements for young adults and adults, depending almost equally on these two groups.

Finally, we should analyze types of intertextuality that are used in video advertisements that we have chosen. We decided to use Charles Bazerman's classification that we have mentioned in subparagraph 1.1.3 for this purpose. This classification is primarily made for analyzing relations between two texts, but we can use it for interdisciplinary analysis.

Table 2.4.

	<b>Direct quotation</b>	<b>Indirect quotation</b>	<b>Mentioning</b>	<b>Comment</b>	<b>Recognizable phrasing</b>	<b>Language and forms</b>
<b>Fast-food brands</b>	5	2	-	-	1	2
<b>Car brands</b>	4	-	1	-	-	1
<b>Female cosmetic brands</b>	1	1	-	-	-	1
<b>Male cosmetic brands</b>	-	2	-	-	-	1
<b>Media brands</b>	3	1	1	-	-	-
<b>Luxury brands</b>	5	4	-	-	-	-
<b>Sport brands</b>	-	-	1	-	-	-
<b>Alcohol brands</b>	-	1	-	-	-	-
<b>Technological brands</b>	2	-	-	-	-	-

“Types of intertextuality that are used in video advertisements”

As a result, we can see that these types of intertextuality are used with different frequency. The most popular type is direct quotation (20 out of 40), which presuppose direct reference from the source.

The majority of brand categories use direct quotation in their advertisements, except sport brands. Fast food brands and luxury brands have the vastest distribution between all the types of intertextuality. But fast-food brands strongly prefer direct quotation (5 out of 10), while luxury brands has equal preferences towards direct (5 out of 9) and indirect quotation (4 out of 9).

Indirect quotation is also used by female cosmetic brands (1), male cosmetic brands (1), media brands (1), alcohol brands (1) and luxury brands (4). Recognizable phrasing, which is one of the rarest types in this analysis, is used only by fast-food brands. Mentioning is used by car brands (1), media brands (1) and sport brands (1). Language and forms are used by fast-food brands (2), car brands (1), female (1) and male (1) cosmetic brands.

The next table is based on classifications of J. Fitzsimmons and R. S. Miola, which we have mentioned in 1.1.3. According to J. Fitzsimmons classification there are obligatory, optional and accidental intertextuality. It is quite similar with category “Source” of S. Miola’s classification and its subcategories: source proximate, source coincidence and source remote. So, we decided to use these classifications to understand which type of intertextual sources is the most represented in video advertisements.

Table 2.5.

	<b>Obligatory intertextuality (Source proximate)</b>	<b>Optional intertextuality (Source coincidence)</b>	<b>Accidental intertextuality (Source remote)</b>
<b>Fast-food brands</b>	8	1	1
<b>Car brands</b>	5	1	-
<b>Female cosmetic brands</b>	2	-	1
<b>Male cosmetic brands</b>	-	1	2
<b>Media brands</b>	3	-	2

Continuation of table 2.5

<b>Luxury brands</b>	3	6	-
<b>Sport brands</b>	-	-	1
<b>Alcohol brands</b>	1	-	-
<b>Technological brands</b>	1	1	-

“Types of sources of intertextuality in video advertisements”

As we can see the category “Obligatory intertextuality (Source proximate)” is the most represented (23 out of 40). “Optional intertextuality (Source coincidence)” is used by ten video advertisements. The least represented category is “Accidental intertextuality (Source remote)”. It is used by seven video advertisements.

Obligatory intertextuality is used by almost all the categories, except sport and male cosmetic brands. Optional intertextuality is used by luxury, technological, fast food, car and male cosmetic brands. Accidental intertextuality is used by female and male cosmetic brands, sport and media brands.

Fast-food brands strongly prefer obligatory intertextuality, whereas luxury brands prefer optional intertextuality.

### **2.1.3. The reasons of usage of intertextuality in video advertisements**

In this subparagraph we will analyze consistent patterns of the usage of intertextuality in video advertisements, which we have received in subparagraph 2.1.2, in order to understand the reasons of these peculiarities.

The sources of intertextuality, which are usually used in video advertisements (books, myths, films, games, fairy-tales and genres) show us that video advertisements are using mass culture products in order to find more customers. Because the majority of people are interested in Harry Potter, the Witcher, Game of thrones and other contemporary popular mass media products. As they are liked by

many people, such references can find response from huge number of audience and in prospect can attract a lot of customers.

However there are some unusual sources of intertextuality, which are placed under the category “other”. Tarot cards, events, music, celebrities are not so popular among the other sources of intertextuality. They are used by brands for special reasons. We will consider all of the examples.

Firstly, tarot cards as a source of intertextuality is used by Dior couture, which is in the category “luxury brands”. They use so rare source of intertextuality in order to highlight its elitist nature, show that their brand is outside of the mass culture. What is more, such peculiar source is used to show the connection of this fashion house with spiritual world, as well as with ancient traditions. It helps the brand to create the essential for them image of something mysterious, ethereal and extraordinary. So, we can see that intertextuality in this case helps to create favorable associations. [86]

Secondly, events and music as the sources of intertextuality were used in the one and the same video advertisement of Volkswagen. The event that they referenced is the Moon landing and the music that they used is a famous song “Space Oddity” by David Bowie, which is also the reference on the Stanley Kubrick’s film “2001: A Space Odyssey”. So, Volkswagen chose such unusual source of intertextuality in order to associate their new model of car with something revolutionary, outstanding and remarkable. What is more, they use the song with intertextuality in order to create associations with David Bowie’s eccentricity, as well as with Stanley Kubrick’s perfectionism and minimalistic style. [118]

Thirdly, Chanel made reference to Marilyn Monroe’s biography and quotes in order to advertise their famous perfume “Chanel N5”. Such way they created association with iconic and classic elegant look of Marilyn Monroe. [88]

The category of films, contains a lot of mainstream references, such as “Star Wars” [93] and [98], “the Witcher” [108], “Harry Potter” [120], “James Bond” [97], “Simpsons” [86], “Mean Girls” [82], “Clueless”[113], etc. But there are some peculiar sources of intertextuality that should be considered in details.

Luxury brands have the most interesting and unusual references among other categories of brands. We will consider all of them in order to understand the purposes of their usage.

The fashion house of Gucci advertise their collection by referencing Stanley Kubrick's films, starting from his most famous works as "The Shining" and "A Clockwork orange" to his early works as "The Killing". Such reference is targeted on film connoisseurs and fans of Stanley Kubrick's directing style. What is more, directing style and ideas of Kubrick's films creates clear associations with Gucci, which also have eccentricity, complexity and special attention to geometrical forms in their fashion code. [96]

The other example is the video advertisement with the reference on "Labyrinth" (1986) by Louis Vuitton. This fashion house advertises their collection by making adaptations of famous scenes from the film. This film is not so popular, but it is famous for its scene of the ball with unusually looking David Bowie, who played the king of the goblins. Louis Vuitton has recreated this scene, changing it according to their ideas. [101]

Luxury brands also prefer Greek and Roman myths for their advertisements. Versace, whose logo also uses the character from Greek myth –Medusa, is famous for its references on Greek myths. They portray the modern vision of Eros, the god of love and lust. [117]

The other example is Paco Robanne, who created its own Greek goddess, whose name is Olympea. [109] And finally, Dior couture advertised their autumn-winter collection of 2020-2021 by creating their own variants of Greek myths. [90]

As we can see, the majority of unusual sources are used by luxury brands. It can be explained by a few reasons. First of all, luxury brands are targeted on rich people, who need to feel that they are extraordinary. What is more, luxury brands need to highlight that they are above the mass culture to justify their high prices. Secondly, luxury brands need to make unusual advertisements in order to create association with something elite, classic and artistic, because they can create things that cannot be considered as something vital. The only exception in this brand category can be

Balenciaga with its reference on Simpsons, which is definitely mass culture. But this can be explained by special style and ideas of this brand, which is the perfect example of postmodernism and postmodern irony in fashion. [86]

In contrast, fast-food brands have the most diverse list of sources, but almost all of them are from mass culture. For example, “Game of thrones” [99], “Harry Potter”[102], “Genshin impact” [112], “Call of duty” [103], etc. It can be explained by their purpose to find the huge amount of audience, so they choose the most popular sources that can attract vast range of customers.

Understanding of target audience is extremely important for advertising, as wisely chosen source of intertextuality can attract the desirable audience. The audience can be defined by the age, gender and interests. Some sources of intertextuality can attract audience of special age group and gender, while others can be neutral and be targeted on all the layers of audience.

As we can notice, different categories of brands prefer different categories of audience. For example, female cosmetic brands logically prefer female adult and young adult audience, so they choose things that can stereotypically qualified as feminine: “Mean girls” [82] and Venus, Roman goddess of love. [95]

On the other hand, male cosmetic brands are targeted on the male adult audience. That’s why they use sources that are stereotypically interesting for men: “the Witcher” [108] and westerns [107]. Fast-food brands can be popular in all the age and gender groups, so their advertisements are usually gender neutral and they can target different age groups. Car, technological, alcohol brands present things that are popular only among adults, so their advertisements are usually gender-neutral and targeted only on adults and sometimes on young adults.

It is important to note that there are advertisements with some philosophic ideas. The example can be the video advertisement of Olay, which is in the category of “female cosmetic brands”, which is called “Make space for women” and is based on popular genre of futurism. This advertisement wants to show that women are capable of being who they want to be and can deal with those professions that are stereotypically considered to be “not for women”. Even the title has the pun, meaning

that women deserve to occupy serious spaces in the world, including the Space, that always been considered too serious and complicated for women. [105]

Taking into consideration types of intertextuality, the majority of brands prefer direct quotation. It can be explained by the fact that this type is the most obvious for recognition by all types of audience. That's why this type is strongly preferred by fast-food brands. They make simple and bright advertisements that can be easily associated with their products. In contrast, indirect quotation is popular among luxury brands, because they need to make their advertisements a bit complicated than mass cultural but still evident to be noticed and recognized.

Other types of intertextuality are not so common, especially "comment". Because advertising needs to highlight all beneficial sides of products, be bright, simple and recognizable. All other types of intertextuality, except direct and indirect intertextuality, are too subtle for these purposes.

The example of direct quotation in video advertisements is Mountain Dew's advertisement "Super bowl 2020". It uses quotation from "The Shining" movie (1980): "Come out. Come out, wherever you are." [104] Another example is Anti-face advertisement "Anti-VDay", which quotes "Mean Girls" (2004): "-Oh my God, she's so annoying. -Who is? - Who is this? ... Oh, my God, she's so annoying." [82] It is also used in Chanel's advertisement: "-What do you wear to bed? -Just a few drops of Chanel №5... ". It is a quotation of Marilyn Monroe. [88] What is more, direct quotations from "Star Wars" are used in Duracell's "Battle for the Christmas morning": "You are our only hope."; "What took you so long?".[93]

Indirect quotation is used in the advertisement of Squarespace "Live Happily Ever After". It is based on a fairy-tale about Snow White: "Once upon a time I had quite a bad experience with an apple. It was a wakeup call. Not knowing where your food comes from can be pretty scary. So, I teamed up with seven small farmers to sell temptingly delicious apples." This advertisement uses Snow White's story as a basis for a new one. According to it, after being poisoned, Show White decided to sell apples, which were grown by seven dwarfs. [116] Another example is Amazon's advertisement "Medusa makes friends". It is based on the myth about Medusa:

“Medusa lived with a hideous curse. I mean, the whole “turning people into a stone” thing was a bit of a buzzkill.”, but it gives its own interpretation and a new ending: “So she ordered sunglasses with Prime One Day Delivery. People realized she’s actually hilarious once you get to know her.”[84]

Mentioning is used in Adidas’ advertisement “Impossible is nothing”: “In mythology one goddess represents victory – Nike”. [83] It is also used in World of Warcraft’s advertisement: “Chuck Norris is a hunter, but Chuck Norris does not hunt.” This phrase mentions Chuck Norris, who is Internet meme, which is used with some pseudo-philosophical statements that sometimes do not have logic. [121]

Recognizable phrasing is used in KFC advertisement: “Lunchtime is coming”, which is an allusion on the famous phrase from “the Game of Thrones” “Winter is coming”. [99]

Language and forms is used in Audi’s advertisement “Ever after”. It has the beginning, which is used in many fairy-tales: “Once upon a time in a faraway Kingdom there was a girl...”. [85]

Taking into consideration R.S. Miola’s and J. Fitzsimmons classifications, the majority of brands prefer obligatory intertextuality, because it is simpler to recognize and it is more vivid and catchy, than optional and accidental types of intertextuality.

The example of obligatory intertextuality or the source proximate is Rakuten’s advertisement “The extended Cher cut”. It copies the scenes from “Clueless”(1995) and uses direct quotes from this film: “I used to be pretty clueless...”; “Ahh... as if!”; “In conclusion you need to be crazy to...”. [113]

Optional intertextuality or the source coincidence is used in BMW’s advertisement “Super bowl 2022”. It uses Greek myths as a basis and shows how Zeus, the god of thunder, and his wife Hera, the goddess of family, will live after the retirement. [87]

Accidental intertextuality or the source remote is used in Old Spice’s advertisement “Witcher scents”. The advertisement shows the performance of an ode in a tavern, which is similar by its style and text to songs, which were written by Jaskier and performed in similar occasions. [108]

#### 2.1.4. Linguistic peculiarities of video advertisements with intertextuality

Linguistic means are used in video advertisements for various reasons. First of all, to attract viewer's attention, because linguistic devices can help marketers to create a catchy phrase that will make a product recognizable. Secondly, linguistic means can help marketers to conceal the true nature of advertising – selling. Poetic text can shift viewers' attention and make them forget that advertising is not created for entertainment. Thirdly, linguistic devices can help to create the necessary atmosphere and convey the messages.

In video advertisements with intertextuality linguistic means are used on 4 levels: phonological, morphological, stylistic and syntactical. We should consider all of them in detail.

Phonological level of linguistic means in video advertisements with intertextuality is represented by alliteration, which is used in About-face's advertisement "Anti-VDay": "single and glitter". Here we can see repetition of "gl". [81] We can also find rhyme in BMW's advertisement: "Yo, Zeus, do a little juice.". There is a complete rhyme "Zeus" – "juice". [87]

Morphological level is represented by graphon and code-mixing. Graphon is used in Old Spice's advertisement "Stand-off": "Smell 'em who's boss". (Picture 2.1.) It tries to imitate the manner of speaking of gangsters. [107] Code-mixing is used in Balenciaga's advertisement "Simpsons": "Mesdames et messieurs, we are now approaching Springfield.", two languages are used in one sentence: French and English. [86]



Picture 2.1.

Stylistic level is the most represented category. It includes pun, epithet, litotes, adynaton, periphrasis and oxymoron. Pun is the most popular stylistic device in video advertisements. Firstly, it is used in KFC's advertisement "Lunchtime is coming...". The phrase is a reference on the famous saying from "the Game of Thrones" "Winter is coming...". [99] Secondly, it is used in Olay advertisement "Make Space for women": "Is there enough space in Space for women?". Here we can see the repetition of word "space", but in two different meanings. [105] Thirdly, it is used in Rakuten's advertisement "The extended Cher cut": "-Um, hello, do I even get a rebuttal? – I'm sure, it would be re-brutal.". The words "rebuttal" and "re-brutal" are similar by the sound, but they have different meanings. [113]

Another popular stylistic device is epithet. It is used in Squarespace's advertisement "Live Happily Ever After": "temptingly delicious apples", "sweet success". [116] This device is also used in Amazon's advertisement "Medusa makes friends": "hideous curse". [84]

Periphrasis is used in Heineken's advertisement "Daniel Craig VS James Bond": "Now you can heineken while you working.". "To heineken" here means "to drink beer". [97] Litotes is used by Old Spice in their advertisement "Witcher scents": "No one can run, no one can hide."; "Nothing we can do can make it go.". [108] Adynaton is used in Adidas' advertisement "Impossible is nothing". [83]

Syntactical level in video advertisements with intertextuality is represented by rhetorical question and repetition. Rhetorical question is used in Mountain Dew's "Super Bowl Commercial 2020": "As good as original, maybe even better?" [104]

Repetition is used in World of Warcraft's advertisement "Chuck Norris Commercial": "Chuck Norris is a hunter, but Chuck Norris does not hunt". This phrase is also oxymoron, so it also contains stylistic devices.

## **2.2. Analysis of intertextuality in print advertisements**

### **2.2.1. Intertextuality in print advertisements**

Intertextuality is one of the main techniques in modern print advertising. Both online and offline print advertising need to catch the attention of passerby people, who are browsing internet resources with some specific purposes or walking across the street, and make them interested in the advertisement and in a product itself. For this reason intertextuality is a good choice for marketers, as familiar characters can immediately catch our attention and raise our interest without our conscious attempt. What is more, intertextuality can build unconscious positive associations between the product, which is advertised, and the previous experience with our favorite film, book or game.

Print advertisements are used on various internet sites, when a viewer is reading an article or looking for something or watching a video. Modern artificial intelligence can provide special print advertisements for each person, considering his or her interests and search terms.

Print advertisements are also popular on Instagram, where a person can find advertisements that are chosen according to his or her age and gender. Such strategy also increases the effectiveness of this type of advertising.

Print advertisements can be also seen on the streets, on the underground, in magazines and newspapers. Such a wide range of possible places of deployment make this type of advertising effective on all of the age groups.

Print advertising has some peculiarities. It depends only on verbal and visual modes of communication. As a result, it reduces the number of possible interactions with potential consumers. Another peculiarity of print advertising is relatively low budget, which can be used for its creation. Brands can maintain their image and find new customers by spending small resources. [14, p. 13]

Print advertisements can be equally effective online and offline. It is the main advantage of this type of advertising. In terms of memory measures, offline advertising can be more effective than online. On the other hand, online advertisements can be controlled by the consumers, their social status, interests, etc. However, online advertising has higher intrusiveness, which leads to irritation and bad associations. [70, p. 3]

So, as we can see, intertextuality in print advertisement can make it more effective, both online or offline, because it helps to attract consumer's attention and make positive associations with the product, which is advertised.

### **2.2.2. Types and sources of intertextuality in print advertisements**

Print advertising is known for usage technique of intertextuality in order to increase customer's interest in the product, which is advertised. All brands want to keep up with the times and associate with something modern and popular. Intertextuality is an effective technique, which gives brands an opportunity to create association with those sources, which are interesting for their target audience. It helps to make print advertisements more personalized, invoking potential customer's emotions and memories.

We took 40 print advertisements, both online and offline, with intertextuality from different brands in order to analyze four main points:

- Brands, which prefer intertextuality as their advertising technique;
- Sources of intertextuality, that are more popular for references;
- Gender and age of the audience on which the intertextuality in print advertising is targeted;
- Types of intertextuality that are more used in print advertising.

The tables from this subparagraph are analyzed in 2.2.3. in order to understand the consistent patterns of intertextuality in print advertisements.

Firstly, it is essential to determine categories of brands, which use intertextuality in their print advertisements, as well as sources of their references. Because we need to understand which brands make more print advertisements with intertextuality and which sources for references they consider as the most effective for their marketing strategies.

Table 2.6.

	<b>Paintings</b>	<b>Fairy-tales</b>	<b>Genres</b>	<b>Films</b>	<b>Personalities</b>	<b>Myths</b>	<b>Events</b>
<b>Fast-food brands</b>	-	1	2	1	1	2	-
<b>Car brands</b>	1	-	-	1	-	-	-
<b>Cosmetic brands</b>	1	-	-	-	-	-	-
<b>Media brands</b>	4	1	-	-	-	1	-
<b>Alcohol brands</b>	-	-	2	-	-	1	-
<b>Technological brands</b>	2	-	1	2	1	-	-
<b>Educational brands</b>	-	-	-	1	1	-	-
<b>Furniture brands</b>	-	-	1	-	-	-	-
<b>Clothes brands</b>	-	1	-	-	1	-	-
<b>Toy brands</b>	-	-	-	1	-	-	-
<b>Beverage brands</b>	1	-	-	2	-	1	-
<b>Social issues</b>	-	2	-	1	-	-	2

“The brands and their sources for intertextuality in print advertising”

This table shows us that the most spread sources of intertextuality in print advertisements are: paintings, fairy-tales, genres, films, personalities, myths and events. The category “Genres” include futurism, horror, while the category “Myths” include Greek, Roman and Chinese mythology.

This table also includes twelve categories of brands that used intertextuality in their print advertisements. They are: fast-food brands, car brands, cosmetic brands, media brands, alcohol brands, technological brands, educational brands, furniture brands, clothes brands, toy brands, beverage brands and social issues.

We decided to add the category “social issues”, despite we cannot say that it is some category of brand. We have put it in this table, because it is a common type of print advertisement and it has a frequent occurrence.

The categories of brands that use intertextuality more in their print advertisements are: fast-food brands (7 out of 40), media brands (6) and technological brands (6). The least represented brands here are car brands (2 out of 40), cosmetic brands (1), educational brands (2), furniture brands (1), clothes brands (2) and toy brands (1).

As we can see, the distribution of the majority of advertisements between different categories of brands is rather equal. Only three categories of brands (out of total 12) stand out from the list, because they have noticeably more print advertisements with intertextuality. These brands are fast-food, media and technological.

The most common sources of intertextuality in print advertisements are paintings (9 out of 40) and films (9). The least represented source is events (2). References to paintings are used by car, cosmetic, media, technological, and beverage brands. Films are referenced by seven categories of brands out of 12: fast-food, car, technological, educational, toy, beverage brands and social issues. The least represented category “events” is referenced only by social issues.

The popularity of other sources of intertextuality is almost equal in the majority of cases (5 out of 7). Fairy-tales are referenced by fast-food, media clothes brands, as well as social issues. Genres are sources for intertextuality for fast-food, alcohol, technological and furniture brands. Personalities are referenced by fast-food, technological, educational and clothes brands. Myths are sources of intertextuality for fast-food, media, alcohol and beverage brands.

Paintings, fairy-tales, genres, personalities and myths are referenced by four of five categories of brands each, and only films, which are referenced by seven categories of brands, and events, which are referenced by one category, stand out from the list.

Taking into account preferences of brands towards some sources of intertextuality, we can notice that fast-food brands do not have some special preferences towards one of the sources. Here we can see the most equal distribution between types of sources, in comparison with other categories of brands. Media brands have strong preference towards paintings as their intertextual sources. Other categories of brands do not have some noticeable peculiarities in the distribution of their preferences in sources of intertextuality.

The next two tables will take into consideration the target audience of print advertisements with intertextuality, including their gender and age. It is important to understand the possible peculiarities of people, which are potentially interested in print advertisements with intertextuality. And in subparagraph 2.2.3 we will analyze the reasons of emerging of these peculiarities. Gender and age of the targeted audience (or their neutrality) was defined by the stereotypes, characters and products, which appear in the print advertisements.

Table 2.7.

	<b>Male</b>	<b>Female</b>	<b>Gender neutral</b>
<b>Fast-food brands</b>	-	-	7
<b>Car brands</b>	1	-	1
<b>Cosmetic brands</b>	-	1	-
<b>Media brands</b>	-	-	6
<b>Alcohol brands</b>	-	-	3
<b>Technological brands</b>	1	-	5
<b>Educational brands</b>	-	-	2
<b>Furniture brands</b>	-	-	1

Continuation of the table 2.7.

<b>Clothes brands</b>	1	-	1
<b>Toy brands</b>	-	-	1
<b>Beverage brands</b>	-	-	4
<b>Social issues</b>	-	3	2

“Gender of the target audience of print advertisements with intertextuality”

As we can see in the majority of cases print advertisements with intertextuality is gender neutral in order to attract all the possible audience. There is only one category of brand that does not have gender neutral print advertisements: cosmetic brands. This advertisement is targeted on female audience.

According to the table, there are 33 gender neutral print advertisements with intertextuality and 7 gender marked advertisements, 3 of them are targeted on the male audience and 4 of them – on the female audience.

Car brands, clothes brands and technological brands have print advertisements with intertextuality, which are targeted on the male audience. Cosmetic brands and social brands have advertisements targeted on female audience.

What is more, among the print advertisements with intertextuality, which are in the category “social issues” female targeted advertisements are prevailing (3 out of 5).

Table 2.8.

	<b>Children</b>	<b>Teenagers</b>	<b>Young Adults</b>	<b>Adults</b>
<b>Fast-food brands</b>	-	1	2	4
<b>Car brands</b>	-	-	-	2
<b>Cosmetic brands</b>	-	-	-	1
<b>Media brands</b>	-	1	1	4
<b>Alcohol brands</b>	-	-	-	3
<b>Technological brands</b>	-	-	2	4

Continuation of the table 2.8.

<b>Educational brands</b>	-	1	1	-
<b>Furniture brands</b>	-	-	1	-
<b>Clothes brands</b>	1	-	-	1
<b>Toy brands</b>	-	1	-	-
<b>Beverage brands</b>	-	-	1	3
<b>Social issues</b>	1	2	1	2

“Age of the target audience of print advertisements with intertextuality”

This table can show us the age of the targeted audience of the print advertisements with intertextuality. We can immediately notice that adult age group is the most popular among different categories of brands with twenty four advertisements out of forty. Almost all categories of brands make advertisements that are targeted on this group (9 out of 12 categories of brands), only educational brands, furniture brands and toy brands do not make advertisements for this age group.

Young adult age group is also popular with nine advertisements out of forty. Only five categories of brands do not make advertisements targeted on this age group: clothes brands, alcohol brands, cosmetic brands, toy brands and car brands.

There are advertisements targeted on teenage age group made by fast-food brands, media, technological, educational, toy brands and social issues. There total amount is six.

The least popular group is children. There are only two print advertisements with intertextuality made by clothes brands and social issues category.

Only the category “Social issues” contains advertisements for all the age groups. The majority of brands rely on two age groups: adults and young adults. On the other hand, toy brands strongly prefer teenage age group.

The next table is based on Charles Bazerman classification of the types of intertextuality, but adapted for interdisciplinary approach. Due to this table we can see the choices of marketers of different brands towards one or the other type of intertextuality.

Table 2.9.

	<b>Direct quotation</b>	<b>Indirect quotation</b>	<b>Mentioning</b>	<b>Comment</b>	<b>Recognizable phrasing</b>	<b>Language and forms</b>
<b>Fast-food brands</b>	1	1	4	-	1	-
<b>Car brands</b>	-	2	-	-	-	-
<b>Cosmetic brands</b>	-	-	1	-	-	-
<b>Media brands</b>	-	4	2	-	-	-
<b>Alcohol brands</b>	-	-	3	-	-	-
<b>Technological brands</b>	-	3	3	-	-	-
<b>Educational brands</b>	-	-	2	-	-	-
<b>Furniture brands</b>	-	-	1	-	-	-
<b>Clothes brands</b>	1	-	1	-	-	-
<b>Toy brands</b>	-	-	1	-	-	-
<b>Beverage brands</b>	-	1	2	-	1	-
<b>Social issues</b>	-	5	-	-	1	-

“Types of intertextuality that are used in print advertisements”

According to this table, the most popular type of intertextuality in print advertisements is mentioning. It is used in twenty advertisements out of forty. Other types fall far behind, if we take into consideration their representation. Almost all the categories of brands use it, except car brands and social issues.

Indirect quotation is represented by fast food brands, technological brands, beverage brands, media brands and social issues. Direct quotation can be found only in advertisements of clothes and fast-food brands. Comment and language and forms are the rarest types of intertextuality here. Recognizable phrasing is used by fast-food, beverage brands and also in social issues category.

Fast-food brands have the most vast distribution of types of intertextuality, this category contains advertisements with direct quotation, indirect quotation, mentioning and recognizable phrasing.

The next table is based on J. Fitzsimmons and R. S. Miola’s classifications from subparagraph 1.1.3. They will help us to understand which types of sources of intertextuality are the most represented in print advertisements.

Table 2.10.

	<b>Obligatory intertextuality (Source proximate)</b>	<b>Optional intertextuality (Source coincidence)</b>	<b>Accidental intertextuality (Source remote)</b>
<b>Fast-food brands</b>	1	6	-
<b>Car brands</b>	-	2	-
<b>Cosmetic brands</b>	-	1	-
<b>Media brands</b>	-	6	-
<b>Alcohol brands</b>	-	3	-
<b>Technological brands</b>	-	6	-
<b>Educational brands</b>	-	2	-
<b>Furniture brands</b>	-	1	-
<b>Clothes brands</b>	1	1	-
<b>Toy brands</b>	-	2	-
<b>Beverage brands</b>	-	4	-
<b>Social issues</b>	-	4	1

“Types of sources of intertextuality in print advertisements”

As we can notice “Optional intertextuality (source coincidence)” is the most used type, it contains thirty seven advertisements. “Accidental intertextuality (Source remote)” contains only one advertisement and “Obligatory intertextuality (Source proximate)” has two advertisements.

### **2.2.3. The reasons of usage of intertextuality in print advertisements**

In this subparagraph we will analyze consistent patterns of the usage of intertextuality in print advertisements, which we have received in subparagraph 2.2.2.

The most used sources of intertextuality in print advertisements are paintings, fairy-tales, genres, films, personalities, myths and events. Some of these sources are typical for advertising, such as films, fairy-tales, genres and myths. These references are targeted on the wide range of audience. Because wide-spread sources can be easily understood by different people, regardless of their interests, job, social status, age, gender, etc.

The majority of brands choose sources that are guaranteed to be interesting for the majority of people. Fast-food and beverage brands, whose products can be purchased by different layers of population, use mass cultural sources of intertextuality, such as: horror stories, zombies, “Star Wars”, legends of King Arthur, “Game of Thrones”, mermaids, and superheroes. By the usage of pop cultural references brands can achieve more responses from the audience and in perspective increase purchases.

The category “social issues” is peculiar. We decided to make it a separate category because it is common among print advertisements. It does not advertise some particular product, but it highlights some social problems and organizations, which are coping with them. The sources of intertextuality for this category are: “Cinderella” (Picture 2.2.), “Snow White” (Picture 2.3.), “Spiderman” (Picture 2.4.). These stories are known by the majority of people, even children can be interested in such advertisements. For example, Cinderella is used by Literacy foundation to propagandize reading. Fairy-tale as a source of intertextuality is used in order to appeal to those, who have not read more complicated books than “Cinderella”.

Snow White is used to highlight the problem of early pregnancy. Such advertisement is targeted on teenagers, in many cases from disadvantaged neighborhoods, so fairy-tale is a good choice to make this target audience interested.

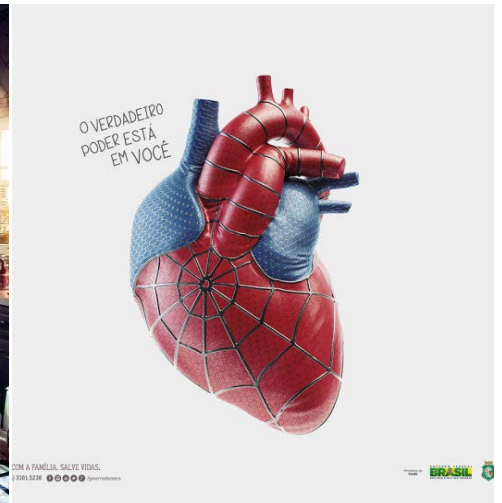
Spiderman is used to propagandize being a donor. The main reason of choosing this source of intertextuality is to show that every person can be a superhero. All this examples leads us to the conclusion that social issues advertisements need to receive emotive response from the audience. That's why usage of the sources of intertextuality that are associated with childhood can be an effective strategy to achieve this goal.



Picture 2.2.



Picture 2.3.



Picture 2.4.

As we can see, marketers can make print advertisement with intertextuality more effective by taking into account interests and peculiarities of the target audience. The major part of print advertisements is targeted on the wide range of people. This peculiarity can be explained by the fact that such print advertisements are usually transmitted offline, without the usage of Artificial Intelligence possibilities. The only notable exception is the category “Social issues”, which is mostly targeted on women and it has advertisements for different age groups.

Print advertisements are, in fact, images, but they also convey messages, that were chosen by marketers to be associated with their product and brand. Roland Barthes noted in his essay “Rhetoric of the image” that the meaning of image is directly connected with verbal text and even dependent on it. Moreover, images are polysemantic. That means that they have numerous possible interpretations, so text, which comes as captions or as any other forms, helps to specify sought-for meaning. [8, p. 32-51] We should consider some examples.

The first example is from the category “Media brands”, specifically the advertisement of the second season of TV-show “You” on Netflix. (Picture 2.5.) It references the famous painting of Grant Wood “American Gothic”, where a man with pitchfork and a woman are standing in front of their house. (Picture 2.6.) The TV show’s advertisement gives new interpretation of this painting. We should compare them to see similarities and differences.

The original painting is static, because a man just handles his pitchfork and seems not to move, and personal, while the advertisement is dynamic and personal. In the painting the man is a reactor, he performs non-transactional reaction, so he is looking on the viewer with “demand”. The woman is not looking at the audience; we do not know what she is looking at. The advertisement depicts two actors; both of them perform non-transactional actions. What is more, they are also reactors, who perform non-transactional reactions. They are depicted with “demand”, because they look directly on the viewer. So, this advertisement addresses the audience directly. As we can see, in the original painting woman does not play an important role: she does not have any things or garden equipment in her hands (whereas man has a pitchfork), she does not look at the audience, as if she is shy. She seems to be secondary character. It can be explained by the fact that these people are Puritans, and in their worldview woman is subordinate to man. In the advertisement we can see completely different presentation of woman. Here she is equal to the man near her: she is a reactor and an actor just as him. Such way marketers show the difference between modern family and family of previous centuries.

In both variants characters are the most salient part of the image, because they overlap the background. But in the advertisement the setting is darker than the foreground; it makes an emphasis on the actors. In both cases the taxonomy is covert, because there are subordinates, who have equal space and placement in the pictures. The shots are medium close, which is associated with far personal distance, making the people from the painting and the advertisement seem to be our neighbors, whom we see every day, but do not know close. The images have central perspective, which is subjective. In these cases, it means that our view on these characters is not

objective and it depends on our personal experience, traits of character, etc. The interesting detail that we can find only in the advertisement is a hedge of rose bushes, which is in front of the main characters of “You”. It can show that they try to create a distance between them and the audience or they are hiding something.

We can notice that in the painting woman is on the left side and man is on the right and in the advertisement vice versa. It can be explained by the fact that the layout of this advertisement is based on the concept of given and new information. Joe Goldberg, who is the main character of the whole TV-show, and whom we know from the first season of “You” is placed on the left side, which is associated with old information. And Love Quinn is placed on the right side, because she is a new character, who should play a significant role in the plot of the second season.

Advertisement has a caption, because it needs to define the meaning, which is expected by marketers: “Living their best lies”. The status of the image and text is unequal, because the caption is subordinate to the image. Moreover, their relations are expansion, specifically extension, because the caption adds new information about the image. And according to R. Barthes’ classification, it is a relay, because the new information is added to the message of the image.

Intertextuality in this case is used for important reasons: it intrigues the audience; helps to create the right atmosphere, as “American Gothic” has been always described as frightening; and it foreshadows the events in this season of the TV shows.



Picture 2.5.



Picture 2.6.

The next example is the advertisement of Burger King from the category “Fast food brands”. (Picture 2.7.) This advertisement depicts a clown with a crown on his head and a burger in his hands. This image is static and personal. The clown is a reactor. He has non-transactional reaction. He addresses the viewers directly by looking at them, so its demand. The setting is darker and non-detailed, the emphasis is put on the clown. The shot is medium close, which represents far personal distance, signaling our mind that this “clown” is quite familiar to us. Perspective is subjective. Layout is based on the concept of ideal and real, where the crown at the top is ideal and clown’s costume at the bottom is real.

The caption “Come as a clown, eat like a king” is located at the bottom of the image. Here we can see antithesis “clown” and “king” and similes “come as a clown” and “eat like a king”. The status of the caption is complementary. The relation between text and image is expansion, specifically elaboration and as the text and the image have the same level of generality, it is exposition.

According to G. Kress and T. van Leeuwen: “visual communication is always coded. It seems transparent only because we know the code already, at least implicitly”. [36, p.32] So, we can make an assumption that clown is an allusion on MacDonald’s, whose symbol is clown. The message, which is encoded here is that target audience of MacDonald’s are clowns, who are perceived to be stupid and of low social status, whereas the target audience of Burger King are respectful people. What is more, the additional message is that even target audience of MacDonald’s, who are branded as clowns, would be satisfied with quality of Burger King’s products. That means, that clown is also a represented participant here.

The reference on tales, where the king is clever, rich and respected, while the clown is vice versa, is used in this case in order to convey the favorable message and create the contrast between Burger King and its main competitor McDonald’s.



Picture 2.7.

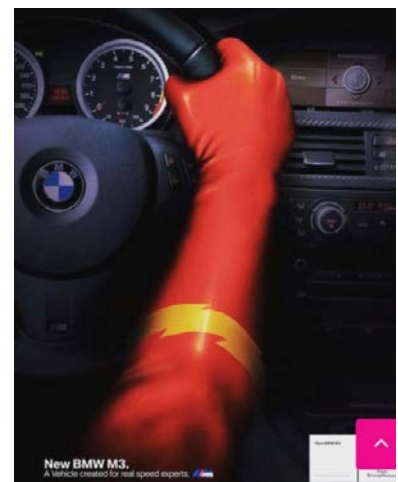
Taking into consideration types of intertextuality, which are based on Charles Bazerman's classification, we can see that mentioning is the most popular type in print advertisements. The categories "Comment" and "Language and forms" are not represented. The category "Comment" also corresponds to metatextuality from G. Genette's classification, which is mentioned in subparagraph 1.1.3.

Direct quotation is used in Nike's advertisement. It uses Marilyn Monroe's quote. (Picture 2.8.) Indirect quotation is used in BMW M3 advertisement. It uses the background story of the Flash from DC Comics, who is a superhero known for his high speed, and gives it new interpretation: in this advertisement the Flash chooses BMW M3 to be even faster. (Picture 2.9.) Mentioning is used in Levi's advertisement; it mentions Humpty Dumpty from "Alice through the looking glass" by Lewis Carroll. (Picture 2.10.)



Picture 2.8.

A WOMAN IS OFTEN MEASURED BY THE THINGS SHE CANNOT CONTROL. SHE IS MEASURED BY THE WAY HER BODY CURVES OR DOESN'T CURVE. BY WHERE SHE IS FLAT OR STRAIGHT OR ROUND. SHE IS MEASURED BY 36-24-36 AND INCHES AND AGES AND NUMBERS. BY ALL THE OUTSIDE THINGS THAT DON'T EVER ADD UP TO WHO SHE IS ON THE INSIDE. AND SO IF A WOMAN IS TO BE MEASURED, LET HER BE MEASURED BY THE THINGS SHE CAN CONTROL, BY WHO SHE IS AND WHO SHE IS TRYING TO BECOME. BECAUSE AS EVERY WOMAN KNOWS, MEASUREMENTS ARE ONLY STATISTICS. AND STATISTICS LIE.

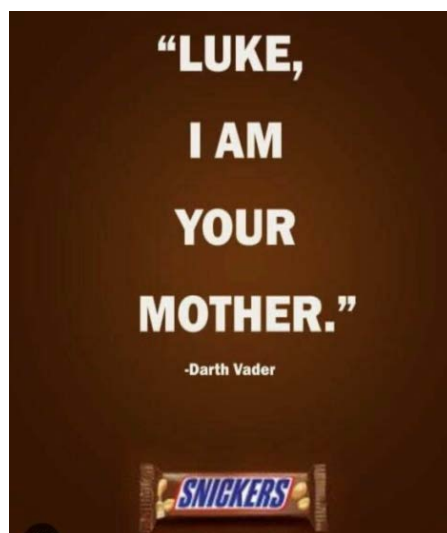


Picture 2.9.



Picture 2.10.

Recognizable phrasing is quite a rare type of intertextuality in print advertisements, but it can be effective. For example, Snickers, which is in the category “Fast-food brands” use the famous phrase from “Star Wars”: “Luke, I am your father” changing “father” into “mother”. This way they show that without their product even such recognizable things that all people know can be forgotten. (Picture 2.11.) Another example is Pepsi’s advertisement, which is in the category “Beverage brands” use the slogan “Game of Straws. Thirst is coming...”, making the reference on “The Game of Thrones” and its famous phrase “Winter is coming...”. Such usage of intertextuality highlights the importance of the product, because winter is associated with something inescapable and rough. (Picture 2.12.)



Picture 2.11



Picture 2.12

Taking into consideration R. S. Miola’s and J. Fitzsimmons classifications, the most represented type of intertextuality in print advertisements is optional

intertextuality (source coincidence). It is used in the Thirteenth Channel advertisement, which features Snow White, but suggests its own variant of the assassination attempt. (Picture 2.13.)

Obligatory intertextuality is used in Nike's advertisement, which contains Marilyn Monroe's quote. (Picture 2.8.) Accidental intertextuality is used in the advertisement against global waste problem by United Nations. It can be associated with sinking of the Titanic, as well as global warming, which is a much spoken theme today. (Picture 2.14.)



Picture 2.13.



Picture 2.14

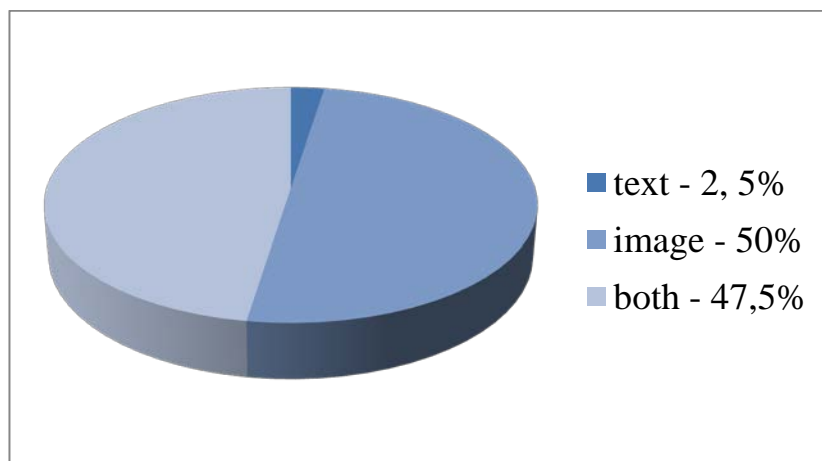
#### **2.2.4. Linguistic peculiarities of print advertisements with intertextuality**

Linguistic means are widely used in advertisements in order to fulfill different functions, which we have mentioned in the subparagraph 1.2.1. Poetic function can be fulfilled mainly by using linguistic means. In addition, they can help in fulfilling phatic function, because the usage of words can attract viewer's attention and make advertisement recognizable; aesthetic function, because the usage of stylistics can make the text more aesthetically pleasing and concealment function, because the

proper usage of linguistic means can shift viewer's attention on the text, making him or her forget about the commercial nature of the work.

First of all, intertextuality in advertisements can be expressed by text or image, or both of them simultaneously. We need to understand which form of intertextuality is more represented in print and video advertisements.

Graphic 2.1.

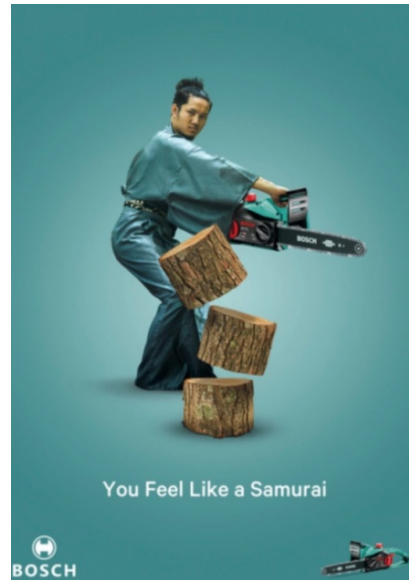


As we can notice the category “image” and “both” are equally popular among print advertisements with intertextuality. Whereas text as the only form to express intertextuality is used only in one print advertisement. It can be explained by the nature of advertising, which needs to attract attention of potential customers. It can be done simpler by the usage of images. So, images to express intertextuality is used in 97,5%, while text is used only in 50%.

Now we can make linguistic analysis of those categories that use text to introduce intertextuality. Firstly, we can notice that the majority of video and print advertisements with intertextuality use short sentences, in order to attract viewer's attention and give him or her necessary information as fast as possible. What is more, they use different linguistic devices, because they can help to make messages more vivid and recognizable. We should consider these linguistic devices in detail, in order to understand which devices are more represented in print advertisements.

Print advertisements with intertextuality use only stylistic and syntactical devices, we have not found the examples of morphological and phonological devices. We should consider some of the examples of the usage of stylistic devices in detail.

Simile is one of the most represented stylistic devices in print advertisements. It can be explained by the fact that it creates direct associations between two objects and it is easy to create. It is used in Burger King's advertisement: "Come as a clown, eat like a king". (Picture 2.7.) And also in the advertisement of Bosch: "You feel like a Samurai". (Picture 2.15.)



Picture 2.15.

Pun is another popular device in print advertisements, because it can create humorous effect and make advertisement more recognizable. The advertisement of Mario's uses pun "Worth coming back for", because "coming back" here has two different meanings: coming back to Mario's, because their food is delicious and "coming back" in the meaning of revive, because of the same reason. (Picture 2.16) MacDonald's advertisement also uses pun: "Solve lunch first", because the word "lunch" is not usually used with "solve". (Picture 2.17.) In addition, the caption of the advertisement of "you" on Netflix is "Living their best lies", which is an allusion on popular phrase "living someone's best life", which is usually used ironically about the mask, which people use to cover their insolvency or unhappiness. In this case, pun is used, because the word "lives" is expected, but it is changed into "lies", which is similar by sound. (Picture 2.5.)



Picture 2.16.



Picture 2.17.

We can also find the examples of antithesis in the print advertisements with intertextuality. Firstly, in the advertisement of Burger King “Come as a clown, eat like a king”, we can find antithesis “clown” and “king”. (Picture 2.7.) Secondly, in the advertisement of United Nations “women need to be controlled... women need to be seen as equal”, there is also antithesis “to be controlled” and “to be seen as equal”. (Picture 2.18.)



Picture 2.18.



Picture 2.19.



Picture 2.20.

What is more, print advertisements also use allusion, euphemism, hyperbole and irony. “Legend is back” in the advertisement of Burger King, uses allusion to make a hint on the legend of King Arthur. (Picture 2.19.) In the advertisement of 13<sup>th</sup> street channel “For those who’d rather the unhappily ever after” is used euphemism: “unhappily ever after” means here death, and it is also oxymoron because it is a

phrase from the fairy tales and such combination is absurd for them, and it also uses irony. (Picture 2.13.) The advertisement of Audible has a caption “Thousands of fantasy novels for when you are cleaning your castle”. It has hyperbole “thousands of fantasy novels” and “castle”. (Picture 2.20.)

Syntactical devices in print advertisements with intertextuality are used only in one example. In the United Nations advertisement is used anaphora: “Women need to ...” which is repeated six times. (Picture 2.18)

### **2.3. Differences in the usage of intertextuality between video and print advertisements**

We have analyzed consistent patterns of the usage of intertextuality in video advertisements in 2.1.3 and in print advertisements in 2.2.3. Our next step is to compare peculiarities of usage of intertextuality in these two types of advertising in order to see how intertextuality can adjust to the needs of marketers, brands and their audience.

First of all, we should start with the categories of brands that use intertextuality as their advertising technique. We can notice that print advertising is used by wider range of brands than video advertising: 12 categories of brands in print advertisements against 9 categories of brands in video advertising. It can be explained by one of the peculiarities of print advertising, that we have mentioned in 2.2.1, it is a cheaper type of advertising than video campaigns.

The majority of the categories of brands are the same, both types include: fast-food brands, car brands, media brands, alcohol brands, technological brands. But there are some peculiar categories of brands that prefer only video or only print advertising. For example, luxury brands prefer video advertisements with intertextuality. First of all, as these brands are known as extremely expensive, they

should make their advertisements worth their luxury products. Secondly, the main products of the luxury brands are clothes and it is better to present them on videos.

On the other hand, there are some categories that prefer only print advertisements. That's why we can find an unusual category "Social issue" in the table of print advertising. Social issue advertisements usually choose print type of advertising, because it is cheaper and it can find more diverse audience, because it can be placed almost everywhere.

Taking into consideration sources of intertextuality, both types of advertising have almost the same sources: fairy-tales, genres, films, myths, personalities and events. But video advertisements have also games and books as their sources of intertextuality; while print advertisements have paintings.

The most popular sources of intertextuality in video advertisements are myths and films, while in print advertisements are paintings and films. As we can see films are popular in both types. It can be explained by the fact that watching films is hobby for many people, which can be associated with their free time and good emotions. The popularity of paintings as a source of intertextuality for print advertisement can be explained as the importance to accompany text and idea with some picture, which can make passerby people more interested in the advertisement. It can be connected with ekphrasis, one of the types of intertextuality from P. Wagner's classification, which we have mentioned in subparagraph 1.1.3.

Both types of advertising have some examples of advertisements, which propagandize some ideas. There is only one video advertisement that elucidates social issue, it is described more detailed in subparagraph 2.2.3. But among print advertisements there are more examples. What is more, these print advertisements' primary goal is to "advertise" social issues, and they do not contain advertising of some products. That's why they are placed in a separate category "Social issue".

Taking into consideration target audience of video and print advertisements with intertextuality, we can notice that video advertising has more examples of advertisements that are targeted on one gender, while the majority of print advertisements are gender neutral. It can be explained by the fact that print

advertisements are often placed on the streets, where they can be seen by people of different gender. Whereas video advertisements are placed on Internet recourses with the usage of special tools of Artificial Intelligence, which we have mentioned in subparagraph 2.1.1. These tools can adjust to the needs of potential customers. And even if video advertisements are placed on TV, marketers can use engagement indicators of each program in order to choose the most effective timing for their video advertisement.

Both video and print advertisements are mainly targeted on adult and young adult audience, because such audience can become their potential customers, as they have enough money for that.

Taking into account types of intertextuality, that are based on Charles Bazerman's classification, we can notice that direct quotation is the most used type of intertextuality in video advertising, while in print advertising it is the least represented type. The most popular type of intertextuality in print advertisements is mentioning. According to J. Fitzsimmons and R. S. Miola's classifications, the most popular type of intertextuality in video advertisements is obligatory intertextuality (source proximate), while in print advertisements it is optional intertextuality (source remote).

Linguistic peculiarities of video and print advertisements have their similarities and differences. Both video and print advertisements with intertextuality widely use syntactical devices. But video advertisements use devices from all linguistic levels: phonological, morphological, stylistic and syntactical, whereas print advertisements are only focused on stylistic devices and occasionally use syntactic devices. The most used stylistic device is pun in both groups. It can be explained by the fact that advertisements need to create funny and catchy phrase, which will be recognizable.

To sum up, intertextuality can be used in video advertisements for various purposes: to create the desirable atmosphere; to build positive associations; to get more response from the viewers; to attract fans of some source of intertextuality by referring to it; to achieve the target audience; to transmit important ideas. What is more, intertextuality is a useful technique, which can attract all types of the viewers

at once or some specific group, based on the age and gender peculiarities. Intertextuality is so flexible, that it can adjust to the needs of the brand and its target audience. Moreover, it is a powerful, but gentle technique, as it impacts the feelings and cognitive processes of the audience by creating associations.

There are linguistic peculiarities of video advertisements with intertextuality. First of all, they use devices on all the linguistic levels: phonological, morphological, stylistic and syntactical. Stylistic level is the most represented in video advertisements. The most popular linguistic device is pun.

Intertextuality is used in print advertisements for such reasons: to make the audience interested in the product; to create the desirable atmosphere; to propagandize some ideas; to achieve emotive response; to meet the needs of the target audience; to make the product recognizable. So, intertextuality is an effective technique, which can be used for numerous purposes and be targeted even on some small groups of people.

Print advertisements with intertextuality have some linguistic peculiarities. They use only stylistic devices and, occasionally, syntactic. The most used linguistic device is pun.

We can notice that video and print advertisements have much in common, but both of them have their own peculiarities, which can be explained by their typical modes of communication, possible placement and other features.

## CHAPTER 3

### INTERTEXTUALITY IN ADVERTISING CAMPAIGNS: CASE STUDIES

#### 3.1. Pepsi Cola's "Gladiators" campaign

##### 3.1.1. The usage of intertextuality in the campaign

Intertextuality is widely used in video advertisements in order to make them more interesting and recognizable. It is also used to attract viewer's attention and to facilitate memorization process. Moreover, already known things can increase trust to product and brand. Video advertisements with intertextuality are usually more effective than those, which do not use this technique, as they have impact on emotional state and consciousness of the audience.

For the case study of the video advertisements with intertextuality, we decided to choose one of the most famous of them, which had a great impact on its brand representation. This advertisement is Pepsi's Commercial «Gladiators», also known as "We will rock you". (2004). [110]

This commercial features four famous singers: Pink, Beyonce, Enrique Iglesias and Britney Spears. The presence of such celebrities can make each advertisement eye-catching, but it will not make it recognizable through years.

The key of the success and popularity of this commercial is the well-becoming usage of intertextuality. This advertisement uses three modes of communication: visual, verbal and non-verbal. It has references on different intertextual sources. We should consider them according to the order they appear on the screen.

To start with, the commercial itself is created as a parody on the gladiator battles, which were held in the Roman Empire. According to G. Genettes

classification, that is mentioned in subparagraph 1.1.3., parody is hypertextuality. Such reference is the first thing that the audience can see and it immediately attracts attention. As we mentioned in subparagraph 1.2.3 parody is one of the main intertextual techniques, which are used in advertising. Parody is effective, because it can easily impress the audience. So, in this case parody is done perfectly, the action takes place in the real Coliseum, but restored to original state by CG artwork, with all the important attributes, including costumes, scenery and extras.

Then we see the main characters, three of them are heroines (Pink, Beyonce and Britney Spears) and a villain (Enrique Iglesias). Pink, Beyonce and Britney Spears are presented as three gladiatrices, who are going to the arena to fight with each other. Enrique Iglesias is the Emperor, which is possibly an allusion on Julius Caesar, as he is the most famous Roman Emperor and during his reign gladiator battles were on the peak.

We should consider these characters in detail. Enrique Iglesias wears muscle cuirass ornamented with mythological scenes and sagum, which were typical garment for the high-rank militaries in the Roman Empire. He has golden laurel wreath, which is associated with triumph and martial victories and which was worn by Roman Emperors.

The first gladiatrix is Beyonce. Her armour isn't historically accurate, as well as armours of two other gladiatrices. But it is a typical representation of female fighters in pop culture. She has trident and a net as her weapons. These things are usually associated with Neptune, the Roman god of the sea. The second gladiatrix is Pink. She has a morning star, which is not a typical Roman weapon, and a shield. Britney Spears has the most famous weapon of the Roman Empire – gladius, which was used by Roman soldiers, and a shield. So, we can see that creators of the commercial wanted to make these heroines completely different. Different armour and weapons give us hints about backgrounds of these heroines. It is connected with the fact that there were different types of gladiators in the Roman Arenas: some of them were slaves, which were brought from the conquered territories, while others were

professional warriors, who considered it as sport. What is more, these three heroines can be an allusion to Amazons, famous female warriors from Greek myths.

The next reference is auditory, it is based on the song “We will rock you” by Queen. We can say that it includes both verbal and non-verbal mode of communication, because the sound and lyrics are important for the message of the advertisement. The choice of this song is not accidental, because it was created as a song for sport events in the performance of which audience can take part. Pink, Beyonce and Britney Spears start singing this song and the crowd supports it by clapping, which recreates the sound and rhythm of the music and even repeats the lyrics.

The lyrics, which gladiatrices repeat, are also important and express the message of the advertisement. “We will rock you” can be understood differently as a verb ‘rock’ is polysemantic verb. It can mean “to rouse to excitement” or “to sway back and forth”, “to cause great shock or distress to someone or something, especially so as to weaken or destabilize”. [42] We can see that all these variants found their place in the story. The audience thinks that gladiatrices want to entertain them, while the Emperor considers them as rebellions who want to overthrow him. Moreover, the Emperor falls because he swayed and lost balance.

The outburst of emotions among the audience can be an allusion to the state of catharsis, which is typical for Greek and Roman culture and is the process of purification from negative emotions. It was considered that the emotional ‘shows’ can pull out negative feelings that are hidden in human subconsciousness, which results in the state of renewal and inner harmony.

What is more, we can notice the allusion on the phrase “panem et circenses”, which is translated as “bread and circuses”. It was used by Decimus Junius Juvenalis in his “Satires” to characterize Roman people. We can see that the public likes the show, which is provided by the gladiatrices, and they don’t care that the main purposes of such fights are violated. Moreover, this phrase is referred to the style of governing body of the Roman Empire and in this commercial it is illustrated.

The plot of the commercial creates the story with all the important attributes. First of all, we are introduced to the place of action, which is Coliseum, Rome, the Roman Empire. Then we meet the main characters. The story has three protagonists and an antagonist. They have conflicts, which includes the problems of freedom and place of woman in the world.

The story of the commercial has all the important elements of plot. Exposition is the introduction of characters, which are in conflict. The Emperor wants to control gladiatrices and they don't want to obey him. Rising of action is rebellion of gladiatrices, who throw away their weapons and start singing instead of fighting. Climax is rage of the Emperor, because his orders are ignored and his lieges support the rebels. Falling action is fall of the Emperor from his lodge into the Arena, as well as his treasure box with Pepsi. Denouement is the victory of gladiatrices, who are drinking Emperor's Pepsi. The emperor is in deadly danger, because of a lion, which enters the Arena. So, we can say that marketers created their own myth about Pepsi.

### **3.1.2. The effect of the usage of intertextuality in the campaign**

As we can see from the subparagraph 3.1.1, Pepsi's campaign "Gladiators" has references on various intertextual sources. They are not used only to impress the audience, but also to express key ideas of the brand, make association with some popular views, as well as imbue the audience that Pepsi is respectful brand, whose products worth to be bought.

By all means, all these references attract viewer's attention, make the advertisement recognizable and cause emotional response. So, it performs aesthetic and phatic functions (according to Eduardo Cintra Torres' classification from subparagraph 1.2.1).

First of all, the main purpose of each advertisement is to make a product look desirable in the eyes of potential customers. This campaign is not an exception. Pepsi is presented as a treasure that is accessible only to the Emperor or the victors. It is a luxury object, because only the Emperor drinks it. As we can notice the crowd does not have this drink. Pepsi is placed in a treasure box and even people who are close to the Emperor are not allowed to touch it. So, the subconscious message is that Pepsi is luxury that is made only for exceptional people.

What is more, when the Emperor is defeated he immediately loses treasure box with Pepsi. Then gladiatrices drink it. Another subconscious message is that only winners can drink Pepsi. It also stands for the reward in this case, because gladiatrices get it after their triumph.

So, Pepsi can be subconsciously associated with power, strength, victory and high status. That means that ordinary people will want to buy it because they also want to be powerful winners. Moreover, Pepsi's presence on the Arena makes associations with modern sport events, like football, basketball, boxing, etc. That leads to the association that Pepsi is a perfect choice for such events, and potential consumers will choose Pepsi among the other beverage brands to go to the stadium.

In addition, the usage of intertextuality in this campaign also has prestige and authority functions, because comparisons with such notable people as Emperors, gladiatrices are prestigious for the brand. Moreover, if the advertisement is recognizable, a person thinks about the images, created there, whenever he or she talks about the brand. In this case the potential customer will think about historical figures when he or she will hear about Pepsi and vice versa.

"Gladiators" campaign has also self-sufficing function, because besides direct references, such as gladiator fights, it has some indirect, such as Amazons, Julius Caesar, "bread and circuses" phrase. The viewer can feel the increase of his or her self-esteem, because he or she can recognize them.

Secondly, Pepsi's campaign uses intertextuality to publicly express their ideas. Here we can see the support of feminism movement. The advertisement presents three protagonists, who are women, and the only villain is a man. The main

characters are in place directly associated with men, and they play the role, which is usually performed by men. These women have strength and wisdom to outplay a man, who has more possibilities. What is more, they do not want to play by the rules of the man, and they show that he does not have control over them.

We can also notice here the motive of sisterhood, because gladiatrices were supposed to wound or kill each other, but they do not want to. They unite in their rebellion without agreements. Moreover, marketers tried to make them different to show that each of them is unique and valuable. What is more, gladiatrices are personifications of good traits of character, such as courage, independence, confidence, while the Emperor, who supposed to be significant figure, is presented as unstable and petty tyrant.

To support this idea, Pepsi also chose celebrities, who are famous for standing up for women rights, such as Pink, who creates songs which supports feminism movement. Beyonce is also famous for writing empowering songs, guiding women to their confidence and being the role model.

Another idea, which Pepsi chose to be associated with, is fighting for freedom. We can see the rebellion of the gladiatrices, because they do not want to serve for the Emperors authority and obey his orders. They do not afraid to stand for their freedom. The fact that this idea is reflected in the main conflict of the story makes it even more important.

So, Pepsi, as a brand, can be associated with feminism movement and support of freedom. It means that the brand has a clearly marked social position.

Despite these ideas, Pepsi shows that it respects diversity by featuring celebrities of different origin and performing style. Beyonce represents Rnb music, Pink – rock music and Britney Spears – pop music and all of them are united by one song. It creates subconscious message that all of us are special and all should be respected.

## 3.2. Samsung's "Self portraits. Not selfies" campaign

### 3.2.1. Methods of application of intertextuality in the campaign

Marketers use intertextuality for print advertisements mainly to attract attention of passerby people or those, who scroll the Internet page and make them interested in the product.

We decided to analyze the print advertisement of Samsung's NX Mini mirrorless camera, which is called "Self portraits. Not selfies". It uses the most common source of intertextuality- paintings, as we found in subparagraph 2.2.2.

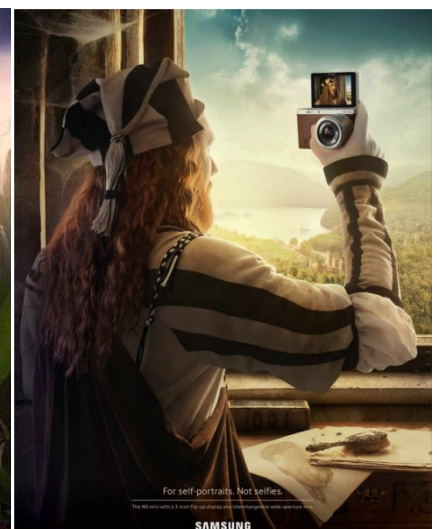
This marketing campaign consists of three posters which depict three artists: Vincent Van Gogh, Albrecht Durer and Frida Kahlo. It uses two modes of communication: written and visual. The main intertextual technique, which is used in these advertisements, is pastiche, because it imitates styles and colors of the originals, but at the same time it gives another interpretation. According to G. Genettes classification, pastiche is hypertextuality.



Picture 3.1.



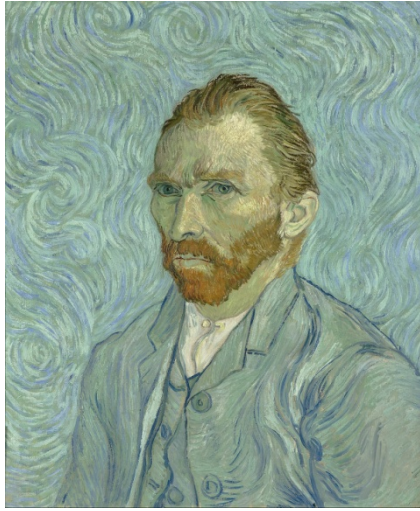
Picture 3.2.



Picture 3.3.

The advertisements present that famous self-portraits of Vincent Van Gogh, Albrecht Durer and Frida Kahlo were created by Samsung's new camera. We see that

these painters are taking selfies on this camera and their self-portraits are presented as selfies. The backgrounds are similar to those on the paintings.



Picture 3.4.



Picture 3.5.



Picture 3.6.

The choice of pastiche as the main technique of this campaign has reasons. Pastiche is a technique of intertextuality, which is rarely used in advertising. It is a direct technique, making it a good choice for advertisements, as they need to immediately attract person's attention. However, it is more difficult in realization than another more popular direct technique of intertextuality, which is parody. Moreover, parody presupposes mocking of some parts of the original work, which is more preferable for advertising, as it needs to evoke more feelings. But, the choice of pastiche is better in this case than parody. These posters appreciate the artists, which are referenced here. What is more, they show serious mood of this campaign, because advertising of technological products presupposes seriousness, rather than joy.

Despite using pastiche as the main technique of intertextuality, Samsung also adds numerous allusions, which we can find on the backgrounds. So, we should analyze each poster in order to find all the allusions.

The first poster is based on Vincent Van Gogh's self-portrait (1889). (Picture 3.4.) The advertisement has more bright colors, than the original painting. It can be explained by the fact that advertisement presents the "reality" behind the creation of the original painting. What is more, advertisement needs to attract viewer's attention and using bright colors is one of the ways to achieve this goal. On the background we

can see blue walls, which imitate the background from original work. The interior is rather simple and modest, alluding to the fact that the artist did not have enough money.

The painting has rather simple composition. It is static and personal. Vincent Van Gogh is a reactor, who performs non-transactional reaction. He is located in the middle of the picture. In the contrast, the poster has completely different composition. Van Gogh is turned back, so he is not a reactor. What is more, the layout of the poster is different: the artist is located on the left side of the poster. Because the poster is based on the concept of given and new information, where Van Gogh is known information and camera is new information. The setting is also different; the poster has more details than the painting, such as: painting on the wall, penknife, smoking pipe, vase with sunflowers and a bottle. Each of these things is a reference to some famous work of Vincent Van Gogh, as well as events from his biography. We can say that this image is analytical, because there are a lot of symbolic attributes. But, the painting and the poster have some similarities: they are both medium close shots. In addition, Van Gogh is most salient part of both images, because he is highlighted by size and he is also on foreground, while everything else is on background.

We should consider all the symbolic attributes that we can see on the poster with Vincent Van Gogh. First of all, the painting on the wall is “Olive trees with the Alpilles in the background” (June 1889), which was created in asylum in Provence, Southern France.

The next reference is a vase with sunflowers. It is an allusion on the series of still life paintings of Van Gogh called “Sunflowers”. What is more, Vincent Van Gogh considered sunflowers his favorite flowers.

The third reference is a bottle with, presumably, absinthe, which is next to the vase. It can be allusion on the painting “Café table with absinthe” (1887) as well as on the fact that the artist had strong addiction to alcohol, which contributed to the development of his serious mental disorders.

And, finally, the last objects a penknife and a smoking pipe are allusions to “Self-portrait with bandaged ear and pipe” (December 1889) and also on the famous fact from the artist’s biography that he cut off the portion of his left ear.

The second poster is based on Frida Kahlo’s “Self portrait dedicated to Dr. Eloesser” (1940). (Picture 3.5.) The painting is static and personal. Frida Kahlo is a reactor, who performs non-transactional reaction. The shot is close-up. The setting is detailed. In contrast, the poster is a medium close shot. Frida Kahlo is turned back, so she is not a reactor on the poster. She is placed on the left side of the poster, because the layout is based on the concept of given and new information. The artist represents known information, and camera on the right side is new information. The setting is not detailed. What is more, it is more saturated and muted, so it highlights Frida. On the background of the poster we can see the imitation of original aroid leaves. The colors are more vivid, than on original self-portrait.

The third poster is a pastiche on “Self-portrait in 26” (1498) of Albrecht Durer. (Picture 3.6.) The painting is static and personal. Albrecht Durer is a reactor, who performs non-transactional reaction. He is located on the left side of the painting. The shot is medium close. The setting has details; we can see a window with a view on the city. The poster with Albrecht Durer is also personal and static, but the artist is turned back, so he is not a reactor. The poster is an analytical image, because it has symbolic attributes, which we can see on the table: a sketch, a book and a comb. Durer in the poster is also located on the left side of the picture. The shot is also medium close. The view on the background is a bit different. It can be allusion on “The city of Trento” (1495), as it recreates the city near the lake, green fields and hills.

We should consider all the symbolic attributes in detail. Firstly, the sketch of a hare is an allusion on “Young hare” (1502). A book is a reference on Durer’s theoretical works, such as “Four books on measurement”, “Four books on human proportion” and “Fortification”. A comb with a lock of Albrecht Durer’s hair is an allusion to a lock of hair of the artist that had been found in the estate of his pupil, Hans Baldung, and is now exhibited there. The artist gifted his lock of hair with a

letter to confirm his friendship to Baldung. There is also a web above Durer's head on the upper left corner. It can be allusion to "Melencolia 1" (1514), on which we can see a web on the same corner.

Despite polysemantic visual presentation, Samsung's campaign also uses written mode of communication in order to make the message clearer. The slogan of this marketing campaign is "Self-portraits. Not selfies". In this case we have an occasional variant of antithesis, because these two objects are opposed to each other. The slogan is also connected with the choice of paintings, they are all famous self-portraits. The slogan is subordinate to the images because it is related only to some parts of them. According to R. Barthes classification, it is elaboration, specifically anchorage, because the text is dependent on the image, it just defines the meaning.

### **3.2.2. The effect of the usage of intertextuality in the campaign**

Samsung uses intertextuality in the campaign "Self-portraits. Not selfies" as a main technique of advertising. It is the core of this advertisement and it expresses messages that are important for the brand. It also performs basic functions of intertextuality in advertising.

First of all, we should evaluate functions of intertextuality in this campaign and how they are expressed.

The first function is drawing attention of potential consumers. It means that intertextuality here performs phatic function, according to Eduardo Cintra Torres' classification, which is described in subparagraph 1.2.1.

Aesthetic and poetic functions are prominent in this case. The brand uses rare technique of intertextuality, pastiche and also creates numerous allusions, making its advertisements polysemantic. Marketers try to recreate the color scheme and style of

the artists, which are referenced. All these factors influence the viewer's perception of the brand, which can be seen as serious, well-thought and aesthetic.

Another function is concealment. We can notice that Samsung tries to switch viewer's attention from the fact that this is actually an advertisement and persuades that it is their digital postmodern work, which complements famous masterpieces. The audience is captured by the process of recognizing intertextual references and forgets about commercial nature of this campaign. Such concealment is effective for advertising, because viewer is not wary by the fact that he or she is forced to buy something and is more open to further process of "selling".

Prestige and authority is also notable in the campaign. Comparison with literal masterpieces and famous artists has good influence on the brands image. What is more, the product quality is considered equal to unique works of art.

The number of hidden allusions leads us to the self-sufficing function. There are a lot of small hints that will be interesting to spell out for different categories of audience, starting from ordinary people, who are not actually interested in art to amateurs of art. All of them can recognize some of the references or even all of them and feel the boost of their confidence.

Secondly, we should consider messages that Samsung's campaign creates and their effect on the audience.

The comparison with masterpieces shows the viewer that the photos, which are taken by the camera NX mini, have excellent quality. It creates positive expectations and desire to try the product.

What is more, every person wants to have his photos similar to portraits, especially such masterpieces that are presented on these posters. Portraits are associated with wealth and high status, as only noble and rich people were able to have them. So, this campaign can be associated with opulence and everlasting.

The usage of famous painters as main characters of the advertisements and consumers of the product also creates positive response. Professional painters are perceived by audience as experts in creating pictures, because they can notice even

small defects of the picture. If they like photos that are made by Samsung's new camera than ordinary person will definitely like it.

The slogan of the campaign "Self-portraits. Not selfies" highlights the revolutionary features of this product and its uniqueness among cameras of other brands. As it was already mentioned, we associate portraits with timelessness, luxury, fame, everything that ordinary person want to have but cannot. While the word "selfie" means just an ordinary photo of face with questionable quality and content, which is accessible to everyone. So, it is implied that other cameras make ordinary selfies that are just taken for fun and do not have good quality. While NX mini is supposed to make real masterpieces that is impossible to call by such down-to-earth word as "selfie". So, the main message of this slogan is that NX mini is the best product for making photos. Moreover, when you buy it, you get not only a good camera, but a possibility to touch unattainable world of luxury.

In general, Samsung's marketing campaign "Self-portraits. Not selfies" is a good example of postmodernism in advertising. It embodies one of the main purposes of intertextuality: it creates relations between old works and new ones. What is more, it has other characteristics of postmodernism, such as creating "mini narratives" instead of "grand narratives". They present the creation of known masterpieces as some ordinary day in the life of the painters. Moreover, these posters destroy the fourth wall between the famous painting and the viewer, as we can be present in the moment of their creation. So, it also gives an opportunity to see familiar painting from another perspective.

To conclude, the case study of video advertisement "Gladiators" made by Pepsi, has shown that it uses three modes of communication, which makes it effective for different categories of people. It also features famous people Pink, Enrique Iglesias, Beyonce and Britney Spears, which help to attract viewer's attention. But the main technique of this video advertisement is intertextuality. The campaign itself is created as a parody on gladiator's battles, which were held in the Roman Empire. Except the main intertextual technique, which is parody, this advertisement also has a number of allusions. All these intertextual references has functions and conveys messages that

are chosen for the presentation of the product, as well as express opinions that are valuable for the brand. So, Pepsi created campaign, which is vivid and rich in intertextuality. It will be interesting to various categories of people, who can find something to their like. Some of viewers will be interested by impressive parody, some by interpretation of their favorite song, others by the ideas and messages that it expresses. What is more, “Gladiators” campaign creates positive associations for the brand, whose prestige is increased.

The case study of print advertisement was based on Samsung’s campaign “Self-portraits. Not selfies”. It consists of three posters, which show three artists Van Gogh, Frida Kahlo and Albrecht Durer. So, this campaign chooses paintings as their source of intertextuality, which is the most popular source among print advertisements. Intertextuality of this campaign is based on pastiche. According to multimodal discourse analysis this campaign is static and personal. It does not address the viewer directly and has symbolic attributes. It is based on the concept of given and new information. The slogan “Self-portraits. Not selfies” is built as antithesis, because it shows the contrast between two similar objects. It conveys the message that Samsung’s product is remarkable and stands out of the competitors, because of its high quality. What is more, this advertisement is an example of postmodernism in advertising, because it includes main characteristic features of this movement. So, Samsung’s campaign “Self-portraits. Not selfies” is a good example of the usage of rare technique of intertextuality in advertising, which successfully performs all the functions that are needed and is persuasive enough to influence different categories of people.

## CONCLUSIONS

The term “intertextuality” was coined by Julia Kristeva. Theoretical interpretation was made by F. de Saussure, M. Bakhtin and J. Kristeva. U. Eco and R. Barthes also contributed in the development of this concept. There are numerous definitions of intertextuality, because it can be understood from different perspectives. Intertextuality can be viewed as a technique, which is used in a work of art; as a network of works and meanings and as relations between different texts. Some scholars consider this term inconsistent and indistinct. It is also criticized for plagiarism, but these accusations are without merit. Intertextuality creates something new on the basis of old texts, ideas, themes, genres, linguistic expressions, etc.

There are different classifications of intertextuality, which are created by J. Fitzsimmons, R. S. Miola, C. Bazerman, etc. These typologies are based on different criteria, including the content of a reference; relations between the texts, etc. Intertextuality was primarily understood as a technique, which could be used only in literary works. But today, it is flexible and it is used in all spheres of art, modes of communications, all types of texts, in all cultures.

Consumer society makes advertising an important part of our lives. Overproduction leads to the increase of number of advertisements, which we can see on TV, Internet, billboards, in newspapers, etc. It means that advertising needs to implement more and more techniques, which will raise its effectiveness. Intertextuality is widely used by marketers for various reasons. First of all, it can easily make the audience interested in advertisement and product. Secondly, intertextuality can impact human emotions and psychology, as it creates positive associations with previous pleasing experiences. Thirdly, it helps conveying and recognizing the message of the advertisement. And finally, this technique is applicable to all the social, gender, cultural and age groups of people and it can use different sources that can coincide with interests of large groups of viewers.

Video advertising has some special features. First of all, it can engage all modes of communication. Secondly, it can use tools of Artificial Intelligence that can provide viewers with advertisements that take into account their age, gender and interests. Thirdly, it is interactive type of advertising. So, usage of intertextuality makes this type even more effective and help to achieve these goals: to create the desirable atmosphere; to build positive associations; to get more response from the viewers; to attract fans of some source of intertextuality by referring to it; to achieve more audience; to transmit important ideas.

The consistent patterns of the usage of intertextuality in video advertisements are as follows: myths and films are the most popular sources; fast-food brands, luxury brands and car brands tend to create more video advertisements with intertextuality; the half of the number of advertisements is gender neutral; the majority of advertisements relies on adults and young adult as potential customers; video advertisements, which involve social issues, is marginal. The most popular types of intertextuality are direct and indirect.

Linguistic peculiarities of video advertisements with intertextuality include the usage of linguistic means on all levels: phonological, morphological, stylistic and syntactical. Stylistic devices are the most represented group in video advertisements. The most popular linguistic device is pun.

Print advertising can be characterized by: having smaller budgets, than video advertising; being both online and offline; using different placements. It can use intertextuality to: create the desirable atmosphere; propagandize some ideas; achieve emotive response; meet the needs of the target audience; make a product recognizable.

We have found the consistent patterns of print advertisements with intertextuality. The most popular sources of intertextuality are paintings and films. The categories of brands that make more advertisements with intertextuality are fast-food brands, technological brands and media brands. The majority of advertisements is gender neutral and is targeted on adult and young adult audience. The most common types of intertextuality are mentioning and optional intertextuality. Print

advertising has special category “Social issues”, which includes advertisements that advertise only organizations, which help with some social problems.

Taking into consideration linguistic approach, the main peculiarities of print advertisements include usage of short sentences and a lot of linguistic means of expression. We have noticed that marketers use only stylistic devices and rarely syntactic devices in print advertisements. The most popular stylistic device is pun.

The comparison of intertextuality in video and print advertisements has shown that it has much in common, but it also has peculiarities that are connected with specific features of these types of advertising; including modes of communication; possible placements; usage of Artificial Intelligence; budgets; etc.

For the case study of video advertisements with intertextuality, we decided to choose Pepsi’s Commercial «Gladiators», also known as “We will rock you”. This commercial features four famous singers: Pink, Beyonce, Enrique Iglesias and Britney Spears. It uses three modes of communication: visual, verbal and non-verbal. It has references on different intertextual sources.

The commercial itself is created as a parody on the gladiator battles, which were held in the Roman Empire. Parody is hypertextuality type according to G. Genette’s classification. It also has auditory reference, it is based on the song “We will rock you” by Queen. Both the sound and lyrics are important for the message of the advertisement. Pepsi also uses various allusions, which make Pepsi subconsciously associated with power, strength, victory and high status. What is more, we can see the support of feminism movement and the motive of sisterhood. Another idea, which Pepsi chose to be associated with, is fighting for freedom. In addition, Pepsi shows that it respects diversity by featuring celebrities of different origin and performing style.

We have chosen Samsung’s NX Mini mirrorless camera campaign, which is called “Self portraits. Not selfies”, for the example of analysis of print advertisement. This marketing campaign uses the most common source of intertextuality- paintings. It consists of three posters which depict three artists: Van Gogh, Albrecht Durer and Frida Kahlo. The main intertextual technique is pastiche, because it imitates styles

and colors of the originals, but at the same time it gives another interpretation. Samsung also adds numerous allusions, which we can find on the backgrounds. These posters appreciate the artists, which are referenced here, and show serious mood of this campaign.

We have made a multimodal discourse analysis, which have shown that Samsung campaign is personal and static, it does not address to the viewer directly. The layout is based on the concept of given and new information. Images of A. Durer and V. van Gogh have symbolic attributes, which we tried to disclose. The slogan “Self-portraits. Not selfies” highlights the revolutionary features of this product and its uniqueness among cameras of other brands. It is subordinate to the image, because it just defines meaning.

All these factors influence the viewer’s perception of the brand, which can be seen as serious, well-thought and aesthetic. In general, Samsung’s marketing campaign “Self-portraits. Not selfies” is an example of postmodernism in advertising.

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# APPENDICES

## Appendix 1



## Appendix 2



## Appendix 3

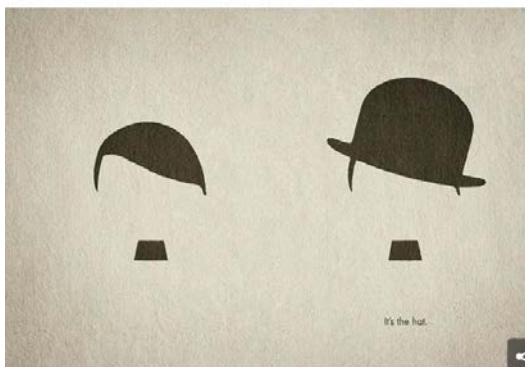


## Appendix 4

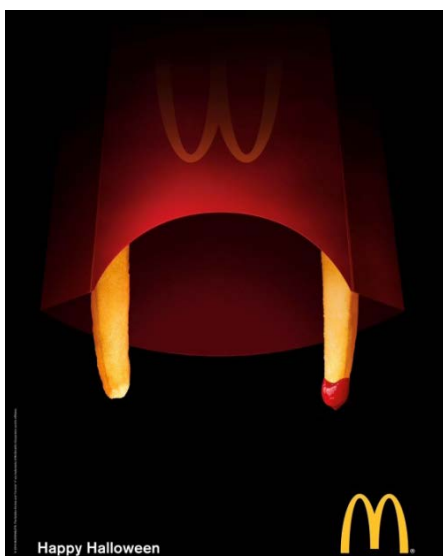


## Appendix 5

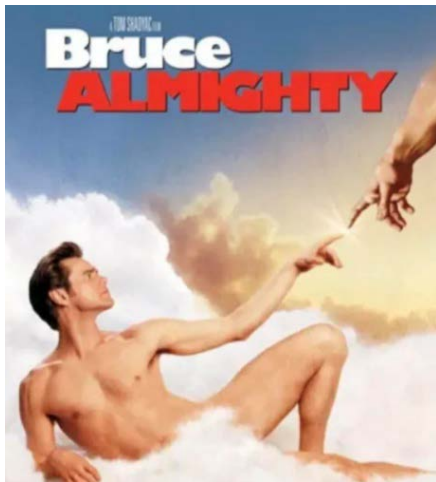
### Hut Weber: It's the Hat



## Appendix 6



## Appendix 7



## Appendix 8



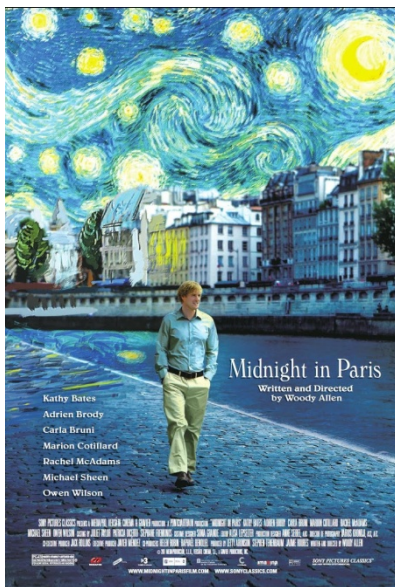
## Appendix 9



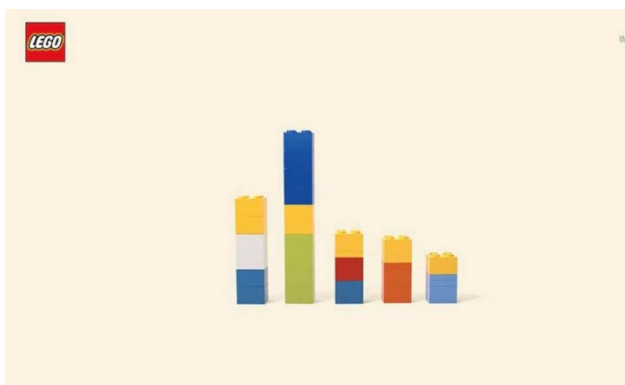
## Appendix 10



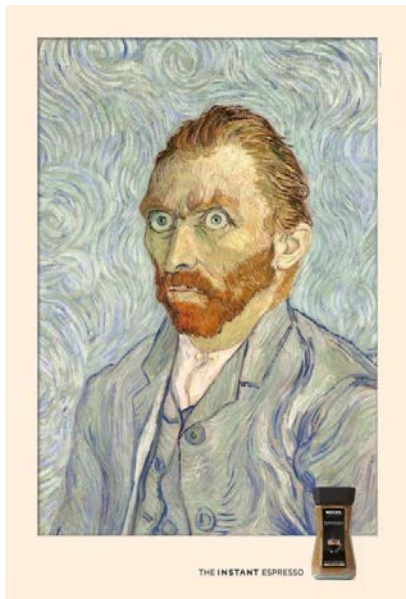
## Appendix 11



## Appendix 12



Appendix 13



Appendix 14



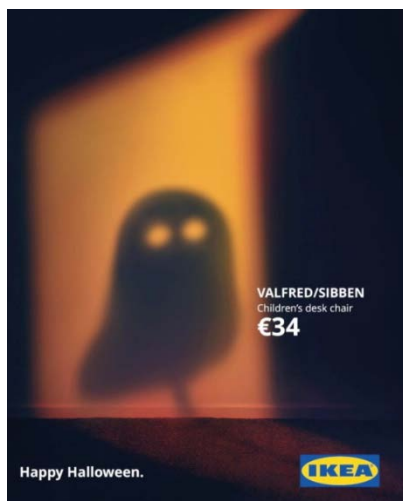
Appendix 15



## Appendix 16



## Appendix 17



## Appendix 18



## Appendix 19



## Appendix 20



## Appendix 21



## SUMMARY

This Master Thesis focuses on the analyzing of intertextuality in advertising, including its types, techniques, linguistic peculiarities, functions and goals.

The relevance of the study is based on the importance of determining the main characteristics of intertextuality in advertising on practice, which includes: sources and types of intertextuality that are more used in advertising; the purposes of the application of intertextuality in advertising; linguistic peculiarities, which characterize advertisements with intertextuality; the effects that intertextuality in advertising has on the viewers.

The object of this research is eighty print and video advertisements with intertextuality. The subject is the references that are used in these advertisements and their peculiarities.

The aim of this research is to study intertextual references that are used in different print and video advertisements, as well as to understand why they are used, which linguistic peculiarities they have and what influence they have on the brand's and product's perception. Achieving this aim involves solving following tasks:

1. to define the term “intertextuality” and how it is used in modern society, describe its types and techniques;
2. to understand how intertextuality is applied in advertising;
3. to find out potential sources and purposes of intertextuality in advertising;
4. to determine main characteristics of video advertising, their linguistic peculiarities and the consistent patterns of their usage;
5. to define main characteristics of print advertising, their linguistic peculiarities and the consistent patterns of their application;
6. to analyze functions and messages of intertextuality in a video advertisement;

7. to analyze functions and messages of intertextuality in a print advertisement.

To solve these tasks we have applied the following methods: analysis, synthesis, deduction, induction, classification, comparison and generalization, multimodal discourse analysis.

The scientific novelty is based on the attempt to find consistent patterns and linguistic peculiarities of the usage of intertextuality in print and video advertisements, as well as to define messages that are expressed by different techniques of intertextuality.

The materials of the study are forty print advertisements with intertextuality and forty video advertisements with intertextuality.

The practical significance of the work is based on the possibility of further usage of it in subjects connected with intertextuality and advertising, as well as for creating effective advertisements with intertextuality on practice.

The logic of the research determined the structure of this work: introduction, three chapters, conclusions, bibliography and appendices.

The introduction provides a brief overview of the history of research of intertextuality in general and intertextuality in advertising specifically. It also contains general information about this scientific work, including the aim, tasks, relevance, scientific novelty, material, definition of the object and subject, practical significance, methods and structure of the work.

The first chapter contains many-sided definitions of the term “intertextuality”. It also includes the descriptions of techniques and types of intertextuality, as well as peculiarities of its usage in advertising, including techniques, sources, functions and goals.

In the second chapter we have tried to define linguistic peculiarities and consistent patterns of intertextuality in eighty video and print advertisements, as well as to find out peculiarities of the application of intertextuality in video and print advertisements.

In the third chapter we have analyzed intertextuality in the chosen video and print advertisements in detail, in order to find out purposes, functions, messages and effects of its usage.

The conclusions summarize the results of the work that was carried out.

We have defined the following features of video advertising: it involves all modes of communication; it can use tools of Artificial Intelligence; it is interactive type of advertising. Usage of intertextuality can help video advertisements to achieve these goals: to create the desirable atmosphere; to build positive associations; to get more response from the viewers; to achieve more audience; to transmit important ideas.

The consistent patterns of the usage of intertextuality in video advertisements are as follows: myths and films are the most popular sources; fast-food brands, luxury brands and car brands tend to create more video advertisements with intertextuality; the half of the number of advertisements is gender neutral; the majority of advertisements relies on adults and young adults as potential customers; video advertisements, which involve social issues, are marginal. The most popular types of intertextuality are direct, indirect and obligatory.

Linguistic peculiarities of video advertisements with intertextuality include the usage of linguistic means on all levels: phonological, morphological, stylistic and syntactical. Stylistic devices are the most represented group in video advertisements. The most popular linguistic device is pun.

According to our analysis, print advertising can be characterized by: having smaller budgets, than video advertising; being both online and offline; using different placements. It can use intertextuality to: create the desirable atmosphere; propagandize some ideas; achieve emotive response; meet the needs of the target audience; make a product recognizable.

We have found the consistent patterns of print advertisements with intertextuality. The most popular sources of intertextuality are paintings and films. The categories of brands that make more advertisements with intertextuality are fast-food brands, technological brands and media brands. The most common types of

intertextuality are mentioning and optional intertextuality. Print advertising has special category “Social issues”, which includes advertisements that advertise only organizations, which fight with some social problems.

Taking into consideration linguistic approach, the main peculiarities of print advertisements include usage of short sentences and a lot of linguistic means of expression. We have noticed that only stylistic and rarely syntactical devices are used in print advertisements. The most popular stylistic device is pun.

***Key words:** intertextuality, advertising, intertextuality in advertising, print advertising, video advertising, parody, allusions, pastiche.*